

The... FIRST WORD

• KEEP YOUR EYE on the 16mm. field. There's a new company joining the business of making narrow-gauge films every week. They all want to be first—on the ground floor—in meeting the requirements of television stock movies.

But, since television is still some distance around the proverbial corner, these many new companies are seeking new channels for an outlet for their wares Today.

More than one is planning to make every school an "exhibitor," and build school circuits. The end of 16mm. wildcatting seems near at hand. In another few months, you may expect to see this branch of the business enter upon that phase comparable to the stateright era of 35mm. features of yesteryear.

Then it won't be long until national distributors will arise and take over with chains of exchanges. Thus, the 16mm. business will come to be a direct competitor of the standard-gauge industry.

The handwriting on the wall is rather plain. Is it any wonder so many important 16mm. companies are being born? It is merely the desire of the shrewd many to be FIRST on the bandwagon—while the getting on is good.

• EAGERLY will the grand experiment of Charles Rogers be watched—his bringing Morton Gould, one of the real top figures in the music world, with his entire retinue out to Hollywood. It should prove to be the strongest insurance Rogers could possibly write covering the music for his "High Among the Stars."

Gould is one of the truly great conductors. The millions who termed his Cresta Blanca radio program the finest musical show on the air voice that opinion.

But the real orchids at this time go to Rogers. Gould and his musical direction—plus the score—will cost Charley around a quarter of a million dollars. Being FIRST in big league items is costly.

Studio League Standing

STUDIO	Pictures Prev'd	Rating Totals	Eat. Ave.
1—M-G-M	2	177	.885
2—Warners	3	256	.853
3—Para.	7	504	.840
4—R-K-O*	5	411	.822
5—P-R-C*	3	246	.820
6—Univ.*	6	481	.802
7—20th Cen.	2	160	.800
8—Columbia	7	554	.791
9—Republic	9	702	.780
10—Mono.	4	296	.740
11—Unit. Art.	0	000	.000

(*) No ties this week. Highlight change is Universal's jumping ahead of Republic, 20th Century and Columbia (by virtue of "The Climax") to grab 6th place. RKO broke its tie with PRC for the 4th spot by 2 points ("Lonely Heart"), but it looks like PRC will fight hard with a bracket of "better pictures" soon to be previewed.

Hollywood MOTION PICTURE REVIEW

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HOLLYWOOD REPORTING SERVICE

October 2, 1944

I-P SETS 4 PIX TO COST \$6¹/₂-MILLION NEW COMPANY PLANS TINTED OATER

Goetz-Spitz Also Said To Be Huddling Over An Irving Berlin Tie-Up

• ACCORDING to an announcement made in the East, International Pictures' schedule for the coming year calls for a minimum of 4 productions—2 of them in Technicolor—at a gross budget of \$6,500,000.

As matters stand now, there is a strong likelihood that this second group will also be released through RKO.

The I-P heads, William Goetz and Leo Spitz, deny any truth to the rumor that they were contemplating purchase of Floyd Odium's interest in RKO for \$17,000,000.

They did not hesitate to admit, however, they were huddling with Irving Berlin on a deal which would link him with the I-P organization. Arrangement is said to be along lines of an individual producing unit to make 1 musical each year.

Finney And King Plan Merchant Marine Film

Max King and Ed Finney are prepping a merchant marine yarn with a postwar slant, shooting for the approval of the War Shipping Administration.

The pair want Fritz Lang as director and plan to produce it independently without any set release.

Mike Todd Plans Own Indie-Producing Unit

Mike Todd is reported getting ready to enter the Hollywood picture with his own indie-producing organization. Not worrying over release agreement.

New plans in no way will effect his footlight activity, but rather his personal NY.-Hollywood tie-up.

Hirliman Deserts Classics For Telepix

• Selling his Film Classics stock, George Hirliman now heads a new international 16mm. outfit which intends to produce both educational and entertainment telefilms. General Aircraft Equipment will manufacture the projectors and receiving apparatus.

A later merger with Circle Films is likely.

King Bros. Get 'Joan Of Brooklyn' For Mono

A Brooklyn girl who attempts to right all the world's wrongs is the premise of a yarn entitled "Joan of Brooklyn," which the King Bros. bought last week for Monogram production.

Author is Maria Matray, who has a joint dance-directing contract with her husband, Ernst Matray, at RKO.

Sally Eilers And Jimmy Lydon As PRC Co-Starrers

At the last moment, Sally Eilers was given the co-starring part with Jimmy Lydon in PRC's "Strange Illusion," which rolled last week. Warren William and Regis Toomey also have featured roles.

This special on PRC's sked is being produced by prexy Leon Fromkess and directed by Edgar Ulmer.

Editor Now Producer

Vet film editor, Phil Cahn, has been promoted by Universal to the rank of associate producer. His first stint will be an untitled musical, which he is now developing with writer Jack Hartfield.

Bob Tansey Lined Up With 'Action' Film Unit For Tinted Western Features

• COLOR westerns loom as the sole objective of a newly formed company known as Action Pictures, Inc., it was disclosed last week by California exhibitor, Robert Lippert.

Robert Tansey is reported linked with the new independent unit, which is to produce 4-pictures annually—all processed in Cinecolor. The first of these is already under way with the hope of bringing it in under a tint budget of 40 grand—with Cinecolor having an interest in the cost and profits of the first experiment.

After the initial stint, the operations with Cinecolor will be on a straight contract basis—"giving it exclusive use of process for features costing under \$100,000.

The first picture is titled "Wildfire," and is a story of a horse with the title name.

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Expansion

(Continued from Page 1)

• POSTWAR expansion planning is everyone's duty. That does not necessarily mean plans for physical expansion alone. You are not all studio heads with the power to call for the plans of additional sound-stages, additional equipment, more acreage. Neither are you all theatre owners with the power to grab new locations, build new "sure-seaters," or modernize the ones you have.

There will be a lot of such expansion. A conservative estimate has put increased studio acreage at over 10,000, new sound-stages in the blue-print rooms at 37, hundreds of thousands of dollars worth of equipment. And something like 5,000 new theatres!

What is equally important, however, is mental expansion—the expansion of thought. The planning of things that perhaps you never dared attempting until now. At least the things you thought you never dared.

Producers, directors, writers—the entire creative branch of the industry—have it within their power to do more for the expanding prestige of motion pictures than the combined importance of physical expansion—multiplied by any multiple of ten you choose as a factor.

In addressing the Screen Writers' Guild during the past fortnight, Jack Warner sounded the keynote of this thought when he told the writers:

...."If you have a subject that you believe in, fight for it. Don't drop it just because some producer doesn't think it will make good boxoffice. Work on it, write it, push it, fight for it until you get it on the screen. You have in your power the great vital force. It is entirely up to you."

Perhaps the scripters have a greater opportunity than you when it comes to having their bigger and better stories moulded into actuality—if they fight for them. But every reader of this column can help plan expansion in his own individual way.

Just how? Stop and ponder. You'll find a way. And when you do, you will exult in the accomplishment.

'3-Way' Wagner Again

Just as he was a triple-threat man on "The Climax" for Universal, George Wagner will again hold down the credits of producer, director and lyricist on "Frisco Sal," which got the U gun last week.

Hollywood Letter

● Real action toward the greater significance and importance that motion pictures are bound to assume in the postwar period is now being marked by definite moves on the part of practically all studio heads here.

In addressing the Screen Writers' Guild last week, Jack Warner rather clearly sounded the keynote of this important trend that faces the industry. The film writers are becoming imbued with the sacred obligation the screen will have in establishing the Composure of the new peace world.

The feeling in Hollywood is that the long-desired prestige of the motion picture can be attained within the next five years if all producers will join the cavalcade for universal composure.

Just as our fighting forces and our citizenry have been taught the right things—not by direct propaganda or through preachments, but by screen subjects framed in human emotions, so can the future world progress be better established through a panorama of uplifting stories.

To attain that goal, Hollywood is only fearful of its oft-repeated mistakes. The most glaring item is the whimsical cycles that too many times become prestige destroying whirlpools.

Certain cycles are already rearing their ugly heads—with the nearness of Victory. French underground pictures threaten to flood the market soon. The first few good ones may click.

RKO is just ready to release "The Master Race," one of the first postwar themes—an exploitation natural exceptionally well done. Today, it can be classed a "must-see." Tomorrow, its imitators will be little short of wasted rawstock as far as industry prestige is concerned.

It is that phase of the business that is worrying the real thinkers of Hollywood. They know that sound, uplifting themes which preach coordination via sentiment and human emotions is the main source of illumination toward an appreciative understanding.

Paramount's "Going My Way" has become a sort of symbol of what will be the ideal entertainment for the New World Composure. Nearly all important movie makers admit it. Many openly shout it.

Just how many of the fringe producers will awaken to the necessity of better story themes is still a moot question. It will not be easy for them to suddenly desert the heroics of violence.

There will always be the occasional exception who will follow his selfish purse-string desires to make a gangster film—just as there always will be Fascists somewhere on the horizon.

Republic Names Stars For 'Daring Holiday'

Gladys George and Edward Everett Horton have been named by Republic as the co-stars of its "Daring Holiday," which is set for a quick start. Alex Esway is set to direct.

Lola Lane, Paul Hurst, Jack LaRue, Harry Barris and George Horton top the supporting cast.

Schwartz To Hop His PRC Output About 50%

Producer Jack Schwartz who releases through PRC has hopped up his 44-45 sked about 50% over last year's contribution. Five of the coming season's product are announced as top-budget features.

'Murder' Is Now 'Crazy'

Monogram's "Murder in the Family" went to the title operating room last week and emerged with a new moniker—"Crazy Knights."

PRC To Ring 'Doorbells'

Leon Fromkess has announced the purchase of the screen rights to Russ Birdwell's book, "I Ring Doorbells," and hints a big star name for the personal pronoun part.

'Great Mike' Sequel Is Being Planned by PRC

The early boxoffice returns and popular reception of "The Great Mike" has convinced PRC that there should be a sequel. It will be "Kentucky Mansion" and will again star Stu Erwin and feature the kid, Bobby Buzz Henry.

Crosby Drops 'Cabrin'

A huddle between Martin Mooney, PRC producer, and James Edward Grant of Bing Crosby Productions broke the argument as to who would produce "Mother Cabrin," with the Crosby organization admitting PRC's 8-month priority.

RKO Likes John Wayne

Popularity of John Wayne brought about the request for an additional vehicle starring the rugged hero at RKO. That means 2 on the 44-45 sked, "Invisible Army" and the new one—"That Man Alone."

Sage Gold-Rush For PRC

The Alexander-Stern Productions bought "The Trail of '49" last week and announced the California gold-rush yarn as a special for PRC.

...The NEW STARTS

G. I. HONEYMOON (Mono). A frustration farce in which a newlywed Lieutenant spends the entire running time trying to get together with his bride. An over-night bivouac, troop-train orders, and the housing shortage keep them out of each other's arms until the finale clinch. Timely and should be fun.

STRANGE ILLUSION (P-R-C). One of the new-trend psychological dramas. The adolescent son of a murdered Judge solves the crime through a dream in which he sees the murder scene. Incriminating a psychiatrist, and the man whom he finds romancing his mother, this one could be interesting—perhaps heavy.

DUFFY'S TAVERN (Para). Based on the radio show. Archy slips chow to a bunch of returned G. I.'s who are waiting around to take over a closed factory. His generosity puts him behind the eight-ball. An all-star benefit rescues him, and all's swell again at Duffy's Tavern. We all should like it.

COME SHARE MY LOVE (R-K-O). Gas rationing farce. Needing riders in order to get gas coupons, a manufacturer hires 'em to live with him sight-unseen. Four gals and a guy arrive. Complications with the Missus and a Blue-Nose tycoon he hopes to sell, squeeze the laughs. Sounds like old stuff in a new wrapper.

SALOME — WHERE SHE DANCED (Univ). Pseudo-historic drama. A Confederate Officer meets a dancer in Vienna, where she pulls a Mata-Hari for him. Fleeing to America with the 'papers,' they go to Drinkman Wells, Arizona, where her dancing so entrances the boys that they rename the town Salome—Where She Danced.

FAIRY TALE MURDER (Univ). Jekyll-Hyde Melodrama. Brought up on fairy tales by her uncle, a sweet girl meets the world through murder. Her uncle, it seems, has used the stories to make her fear coming near his shop where the murder-loot is stashed. Has earmarks of suspense, but might be slightly unpleasant.

FRISCO SAL (Univ). Barbary Coast Drammer. A choir-gal comes to a 'Frisco Hell-hole in search of her brother. Suspecting a Tonkey owner of his murder, she takes a singing job and sleuths around. Brother turns out to be a local gambler, but love triumphs. Seems a cheese-cake special for Foster's talent.

'From Wigton To Wilder To Republic' Repeats

Authoress Anne Wigton, who wrote "The Great Flamarion" which William Wilder is making for Republic at the Chaplin studios, has repeated with the sale of another story to Wilder, "The Lesser Man."

It has nothing to do with the life of Sol.

'CLIMAX' A COLORFUL HORROPERA HIT

'BUDDY' WARNS HAVE JOBS FOR BOYS

Svengali Premise Ideal Follow-Up for "Phantom;" A Triumph For Waggnar

"THE CLIMAX"

91% (UNIVERSAL) Horro-Operatic Drama in Technicolor. Produced and directed by George Waggnar. Screenplay by Curt Siodmak and Lynn Starling. From the play by Edward Locke. Musical score and direction by Edward Ward with lyrics and score collaboration by George Waggnar. Previewed at 4-Star Theatre, Los Angeles. Time, 86-MIN.

Cast: Boris Karloff, Susanna Foster, Turhan Bey, Gale Sondergaard, Thomas Gomez, June Vincent, Ludwig Stossel, Jane Farrar, George Dolenz, Lotte Stein, Erno Verebes, Scotty Beckett, William Edmunds, Maxwell Hayes and Dorothy Lawrence.

★★★ BUILDING OPERA for mass entertainment is no easy task. It calls for careful, shrewd manipulation of the elements involved. In this case, it has been exceptionally well done by the manipulator, George Waggnar.

The operatic motif is gorgeously sugarcoated for the masses with horrosuspense and Technicolor. For the intelligencia, the mellohorror is almost perfectly glossed by a Svengali treatment, glorious music and Technicolor.

The Svengali premise proved ideal as a follow-up for "The Phantom of the Opera." It offered Waggnar an opportunity to shoot for a higher plane of wider appeal. As producer, director and collaborator on music and lyrics, he made the most of every angle. Aside from performances and generalities, it is a triumph for him above all others.

Boris Karloff is the mad doctor who killed his sweetheart 10 years prior to the sensational operatic discovery, Susanna Foster. He had murdered and preserved her in a secret tomb because her voice came between their happiness, and now he believes her voice has been reincarnated in Susanna. When his hypnotic influence over Miss Foster starts slipping—her murder, too, is inevitable. But Turhan Bey's love for Susanna triumphs and Karloff is caught and destroyed in his own tomb.

This yarn as screenplayed offered much in music, color, drama and performance. Waggnar carefully planned and succeeded in draining each of those elements for their uttermost values.

If there ever were any doubt about Susanna Foster's bid for stardom, "The Climax" dispels it. Her singing is enthralling. Her acting is as natural as it is charming. Her arias selected by Ward and Waggnar spotlight her brilliant future.

Further operatic accomplishment is offered by George Dolenz whose baritone is rich and whose personality is high in screen appeal—and Jane Farrar as the red-headed fiery star who lost the spotlight to Miss Foster.

Turhan Bey carries all the romance on his shoulders since the hypnotic influence over Susanna forbids any reciprocating on her part. It was not

HOW THEY RATE

TOPS . ★ ★ ★ ★	95%-100%
Excellent . ★ ★ ★	90%- 95%
Good Feature ★ ★	85%- 90%
Fair Feature . . ★	80%- 85%
Okay Program . .	75%- 80%
Fair Program . . .	70%- 75%
Below Par	Below 70%

No More "Associates" In Para Production Status

Henry Ginsberg has announced that Paramount has dropped the title of "associate producer," and that from October 1 on all films will show the credit "Produced By."

Ten of the lot's producers will benefit by the new credit listing.

All-Negro Film Dropped

After serious discussion with several sociological leaders, Darryl Zanuck has temporarily abandoned his all-Negro production which was to have been in an analogous mood to TCF's "Grapes of Wrath."

Bill Boyd Still 'Hoppy'

Pop Sherman and Bill Boyd have decided it is best to stick together for that promised new series of Hopalong Cassidy. New deal calls for Boyd to share in the profits.

Marian Martin In 'Strip'

Columbia has signed Marian Martin to portray a stripteaser in their "Eadie Was a Lady."

an easy assignment for Bey but, under Waggnar's clever direction, he looms even greater in romantic power than in any portrayal of his career.

Just as in singing, it is Susanna Foster's picture—in romance it is Turhan Bey's.

On the drama side, it is all Boris Karloff. Although every move he makes is sinister—as close to tent-twenty-third as could be dared—there is a restraint in his portrait of the mad doctor that almost commands sympathy. A fine performance under fine direction.

In the support, Ludwig Stossel edges closest to top honors as the opera prompter who is the close friend of Susanna and Turhan. Gale Sondergaard is a tight runner-up as the companion of the murdered singer, June Vincent. Gale's silent manner of trapping the mad doctor distinguishes her choice for the part.

Thomas Gomez does a right smart job as the impressario and Scotty Beckett makes a few brief scenes as the boy-king count for outstanding work.

Lotte Stein is the only other member in the balance of this fine cast to grab the fleeting spotlight. She lends strong emphasis to the part of Stossel's wife.

"THE CLIMAX" IS TOP MUSIDRAMATIC ENTERTAINMENT FOR ANY HOUSE.

Timeliness Offsets Old Racketeering Formula To Exploit Postwar Danger

"MY BUDDY"

77% (REPUBLIC) Racketeering Melodrama, produced by Eddy White and directed by Steve Sekely. Original story by Prescott Chaplin. Screenplay by Arnold Manoff. Previewed at RCA Laboratories. Time, 69-MIN.

Cast: Donald Barry, Ruth Terry, Lynne Roberts, Alexander Granach, Emma Dunn, John Littel, George E. Stone, Jonathan Hale, Ray Walker, Joe Devlin, Matt McHugh, Eddie Hall, Jack Ingram, George Humbert, Jimmy Zauer and Jay Norris.

STEVE SEKELY'S latest is a heavy-toned warning to John Q. Public that post-war history must not repeat itself. Using the hoary Depression-made Gangster motif, scripter Arnold Manoff neatly ties the ugly past to the uncertain present with a pregnantly timed meeting of the Postwar Planning Committee to which the story is told.

The result is good program entertainment with a dash of easily digestible moralizing. Director Sekely draws his characterizations smoothly, and once again uses his camera for telling story symbolisms which add significance to the plot progression. He is rapidly establishing a firm reputation by just such understanding touches.

As the returning Veteran of the first war who turns gangster under depression pressure, Don Barry gives a nice performance, despite a slight touch of mugitis held over from his whoopin' Westerns.

Outstanding in a smooth supporting cast is Ruth Terry, the gal he left behind—and Alexander Granach as the racket leader who uses him, frames him, and who is ultimately murdered by him in retaliation.

John Littel gives his expected fine performance as the understanding Padre who tells the story.

Neat gangster bits are handed in by George E. Stone, Ray Walker, Eddy Hall, Jack Ingram and Matt McHugh, while Emma Dunn registers nicely as the sorrowing Mother.

On the darker side, the editing was clumsy at times. Then, too, Don's Buddy is shot when he knowingly stands up in a trench which is under fire by a sniper.

Shot through the temple! — he lives long enough to give a touching speech. Barry too, lifts head and shoulders to fire back. Hmm.

MOBSTER MELODRAMA JUSTIFIABLY REVIVED AS WARNING.

Brent Opposite Fontaine

Hal Wallis has signed George Brent for the topspot opposite Joan Fontaine in his "Affairs of Susan" for Paramount. Bill Seiter directs.

Vidor-Durant Indie Unit

King Vidor, Tim Durant and John Durant have incorporated "Guilford Productions" as an independent company to produce for United Artists.

Hollywood To Have Own Press Building

• "Madman" Muntz, local car dealer announces plans for an elaborate Press Building on the Sunset Strip. Designed to house trade publications, fan magazines, agencies, et al, Muntz has even included a huge preview projection room.

They Live In Fear

Laudable Intention Is Completely Botched By Prostitution of Theme

75% (COLUMBIA) Problem Drama, produced by Jack Fier and directed by Josef Berne. Screenplay by Michael L. Simmons and Sam Ornitz from original by Wilfrid Pettitt. Not Previewed but caught at the Orpheum. Time, 66-MIN.

Cast: Otto Kruger, Clifford Severn, Pat Parrish, Jimmy Carpenter, Irwin Kalser, Danny Jackson, Jimmy Zauer.

THIS PROGRAMMER sets out with the laudable intention of proving how lucky we are to be Yanks. Story tears its hair over a young Hitlerite rebel who escapes to America, falls for the gal and the Yankee Way, and almost loses both in the protection-of-parents-in-Germany dilemma; finally comes through in pre-fabricated finish.

It isn't the stock plot or the stiff direction of this Nazi exposé which is unforgivable. Such weaknesses are almost to be expected in such meller-dramatic material.

The irritating error is the clumsy misuse of the Hell-in-Germany-and-Heaven-Here theme. Instead of threading it through deftly with light touches, Columbia pumped it with gushes of undiluted propaganda.

Since no audience will accept heavy moralizing at the expense of entertainment values, the excellent performances of Otto Kruger and Clifford Severn could salvage nothing.

Columbia could do itself a favor by studying the almost flawless thematic technique of its former Ace, Frank Capra.

ONE OF THOSE ALMOST-NOT-QUITE PROGRAM MELLERS WITH A MESSAGE.

Cary Grant Gets Porter Role In 'Night And Day'

It will be Cary Grant who will play the starring part of "Cole Porter" in the story of the composer's life entitled "Night and Day," which Warners are prepping for Porter's script okay.

"Janie" director, Mike Curtiz, will meg the new musical.

New Para Story Head

Richard Mealand, for 5 years Eastern story editor, has been named by Paramount as head of the studio's story and writing department.

'LONELY' HEART HAS LONELY EFFECT NEW OATER HIGH SET BY 'MONTEREY'

**Misses Audience Appeal
But Opens New Vistas By
Intelligencia Experiment**

"NONE BUT THE LONELY HEART"

83% (R-K-O) Problem Drama, produced by David Hempstead. Directed and scripted by Clifford Odets from the novel by Richard Llewellyn. Previewed in studio projection. Time, 113-MIN.

Cast: Cary Grant, Ethel Barrymore, Barry Fitzgerald, June Duprez, Jane Wyatt, George Coulouris, Dan Dur-yea, Roman Bohren, Konstantin Shayne, Joseph Vitale, Era Leonard Boyne, Morton Lowry, Lelene Thimig, Wm. Challee.

★ CLIFFORD ODETS' unusual production is a significant contribution to the mechanics of characterization and mood. Vividly mounted and beautifully directed, it delineates its massive theme of Human Dignity with a sombre artistry. It weaves every delicately etched thread of meaning firmly into its intricate pattern.

Almost flawless characterization, superb camera detail, and scintillating performances mark this as a triumph of production quality.

But that's the trouble with it. Like a "Quality" Magazine story, it lacks the pulsating flesh and vigorous blood which make the "Slick" Magazine type of yarn so universally appealing. The vital elements of direct movement and immediate purpose are lacking.

Loosely plotted, it is the story of a young London Cockney who searches his sordid little world and his own sensitive soul for an answer to the brutal enigma of social injustice. It is in this that a confusion of story purpose switches audience-interest away from the basic theme.

The incongruous twist is that the boy's early hatred for his mother is made thematic by showing his award of happiness when he learns to love her—and then blasting that reward by having them both indulge in lawlessness for the sake of each other—and land in jail.

The result is no moral. No justice. No clean-cut purpose in its unfolding.

Then, too, the dirge-like tempo is built on a mood-atmosphere, setting, type of plotting. It's true that this is the perfect character-sketch form for quality fiction—but it's anything but screen-commercial, popular, or even acceptable. Orchids to Odets, however, for artistry and camera characterization.

Cary Grant's splendid portrait of the bewildered and obstreperous chap will no doubt help out in satisfaction values. He actually gives the part more significance than does the faltering script.

The same may be said in connection with Ethel Barrymore as the mother and Barry Fitzgerald as a derelict friend. The artistry of both these players, however, appear more or less

Mystery Groups Are Theatre Shoppin'

• The threatened invasion of new theatre builders is on. From realty sources it is revealed that certain interests are reported surveying the entire L. A. vicinity for theatre locations. Business and commercial districts are their strong preference.

Col. Signs Thurn-Taxis As Producer & Director

Alexis Thurn-Taxis signed and moved over with Columbia last week to start preparations immediately on "Girl of the Limberlost," a Boston Blackie story — "Surprise in the Night," and a saga of Navy Salvage — "Men of the Deep."

He acts as both producer and director on all three films.

Ripley And Monter Sign As Vanguard Producers

Vanguard Pictures have signed an agreement with Arthur Ripley and Rudolph Monter, producers of "Voice in the Wind," calling for 2-pictures a year. Their first production for Vanguard will be "Look Homeward, Angel."

Bronston Starting Action

Sam Bronston will roll 3 productions within the next 60 days. "A Walk in the Sun" goes in 2 weeks. "Decision" follows in 3 days. "Ten Little Indians" has a Nov. 15 start.

'Little Time' For Schary

The novel that proved a runner-up in reading popularity to "Gone With the Wind,"—"So Little Time" by J. P. Marquand—has been given the go signal by Vanguard under the production supervision of Dore Schary.

U Has 'Catty Whodunit

Universal has what it terms a new type of murder mystery in "The Cat Creeps," and has assigned it to producer-director Ford Beebe to develop.

to be wasted. Neither role was important enough to warrant their casting.

As the Nazi-like racketeer, George Coulouris gives his usual high-grade performance of suave brutality. His ex-wife, June Duprez, in love with Grant easily grabs top femme honors with a colorful, romantic characterization of a woman as deep in fear as she is in love.

Jane Wyatt is the gal, to whom Grant eventually turns — a sweet young thing symbolic of loyalty — and gives it just what little the script machinery called for.

Konstantin Shayne tops the balance of the support in a highly sympathetic part of the pawn-broker—closest friend of Cary's mother. Yes, characterizations prove too that it is . . .

AN ARTISTIC MASTERPIECE—BUT
A POPULAR-APPEAL FAILURE.

**Swell Direction And Good
Editing Give This Ozone
Gem What It Takes To Hit**

"STAGECOACH TO MONTEREY"

79% (REPUBLIC) Western Melodrama, produced by Stephen Auer, and directed by Lesley Selander. Original screenplay by Norman S. Hall. Not previewed, but caught at Hitching Post Theatre. Time, 56-MIN.

Cast: Allan Lane, Peggy Stewart, Wally Vernon, Twinkle Watts, Tom London, LeRoy Mason, Roy Barcroft, Kenne Duncan, Bud Geary.

IF "STAGECOACH To Monterey" is any criterion, Republic isn't kidding about its yen to hit the top bracket. This newest Auer horse-opera is slick teamwork from original yarn to final cutting.

Using the ancient premise of phoney Mining Stock meanies vs. Secret Agent, Director Selander injects surprising verve and believability into the entire running time by adroit characterization, smoothly interlaced action, and deft humor which never interrupts the story. A rare combination which matches up with high programmer standard.

Allan Lane stands out sharply as the quiet-voiced, quick-handed Treasury Agent who poses as a cow-hand and tracks down skullduggers LeRoy Mason and Roy Barcroft. The chuckle-grabbing comedy of Wally Vernon as Lane's incognito fellow Agent, and the uniformly expert support by the entire cast also imply a salute to Selander.

It does seem a pity, however, that so neat a job is marred by the quaint Hollywood habit of permitting: (a) endless shots from guns that never need reloading; (b) trained gunmen who stick their heads and shoulders out to be shot at during a death duel; (c) early planting of our Hero's dead-eye marksmanship—only to let him practically empty his gun at the meanie, for convenience of plot.

But so smoothly woven is the action, that these usually flagrant breaks seem to pass almost undetected. Which points up the tremendously important fact that Republic has the horse-sense to assign first-rate craftsmen to horse operas.

Perennial money-makers, Westerns have struggled for years under the handicap of flimsy material and second-rate staffs.

Republic now seems to be pointing the way to bigger returns through better production.

And that rare fact is a happy ozone omen of things to come.

WHEREIN REPUBLIC RINGS THE COW BELL.

Peirce Now Cowan Flack

William L. Peirce, Jr., who just completed the publicity campaign for "The Great John L.," has been named by Lester Cowan as publicity and advertising director for Cowan Productions.

... Latest VIDIO NEWS

• SIMILAR to the film studios who are merely waiting for the priority bars to be let down, the radio chains are getting all set to build television centers.

Both films and radio have their blueprints and specifications ready.

On the vidio side, CBS, Mutual and scores of independent setups have long been listening for the bell. Now NBC has presumably settled everything but the exact location—merely which adjacent side of their present radio layout will be preferable. In any event, the new NBC television studios will be within that enlarged Sunset-Vine-Selma-Argyle block.

Lewis Allen Weiss last week announced the Don Lee Network purchase of a 160-acre site for television and FM radio transmitters. It is in the vicinity known as "Deer Park," atop Mt. Wilson. Construction? Yes, right after the war when materials are available.

During the FCC hearings on the allocations of frequencies, which began last Thursday and continue for a month, one of the main topics of discussion will be how television will effect the motion picture industry.

The... LAST WORD

• A WRITER has just registered with us AN AMAZING IDEA for a postwar picture. Who will make it? It's AN IDEA the Allies might even put into use to actually prohibit Germany from precipitating a third war. Basically, it simply is this:

Remove all the electro-generating power plants from Germany to just outside her boundaries—to such adjacent countries as France, Switzerland, Russia. Pipe in all the electric power to Germany it might need or want for lighting, industry, transportation.

They would pay actually less for their "Allied" power than they could possibly generate it themselves UNLESS, of course, they misbehave.

Then, a single switch would throw all of Germany into Total Darkness—POWERLESS!

This, coupled with the control of oil, SHOULD stop war.

For the Allies, the abstract idea is of course, for free. For movie production, it has been incorporated in a postwar script that fairly teems with potent drama, suspense, imagination, romance and action.

As presented here, it is merely Registration Protection of the general idea. Producers interested may contact Box 18, Hollywood Review.

NATIONAL TRADE SHOWINGS

IN *Every* EXCHANGE CENTER IN THE UNITED STATES

OCTOBER 11th

The Great MIKE
Swing Hostess

WHEN THE LIGHTS GO ON AGAIN

Accent on ENTERTAINMENT

I'M FROM ARKANSAS
BLUEBEARD
The Town Went Wild

OCTOBER 25th

The Pictures to See
COME FROM P R C

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

Although also listed alphabetically below, the pictures previewed since September 1 are grouped here for your quick rating comparison—by percentages.

95% to 100%

(None)

90% to 95%

MRS. PARKINGTON (MGM) D-9/18...72%
CLIMAX, THE (Uni) HD-10/2...91%
ARSENIC & OLD LACE (WB) MC-9/4...91%
IMPATIENT YEARS, THE (Col) CD-8/28...90%

85% to 90%

TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...87%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%

80% to 85%

NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
ENEMY OF WOMEN (Mon) XD-8/28...80%

75% to 80%

PEARL OF DEATH, THE (Uni) M-9/4...79%
LOUISIANA HAYKIDE (Col) CT-9/4...79%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
STAGE TO MONTEREY (Rep) O-10/2...79%
EVER SINCE VENUS (Col) C-9/25...78%
MY BUDDY (Rep) D-10/2...77%
BIG NOISE, THE (TCF) ZC-9/25...77%
MY PAL WOLF (RKO) D-9/25...77%
BORDERTOWN TRAIL (Rep) O-9/4...77%
RECKLESS AGE, THE (Uni) T-9/4...77%
LAST RIDE, THE (WB) D-9/25...76%
THEY LIVE IN FEAR (Col) D-10/2...75%
CHEYENNE WILDCAT (Rep) O-9/25...75%
KANSAS CITY KITTY (Col) CT-9/4...75%
DARK MOUNTAIN (Par) AD-9/11...75%
SILVER CITY KID (Rep) O-9/11...75%

70% to 75%

DEAD MAN'S EYES (Uni) M-9/18...74%
BLACK MAGIC (Mon) M-9/11...74%
GOING TO TOWN (RKO) C-9/25...74%
CRY OF WEREWOLF (Col) H-9/11...73%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
SOUL OF A MONSTER (Col) H-9/11...72%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
LAND OF OUTLAWS (Mon) OA-8/28...71%
SONORA STAGECOACH (Mon) OA-9/18...71%
THAT'S MY BABY (Rep) ZT-9/18...70%

Below Par

(None)

OLD & NEW FILMS

This list, alphabetically arranged, includes in addition to those above all films previewed prior to September 1 as far back as space permits.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) 8D-5/8...96%
ALDRICH, BOY SCOUT (Par) C-1/10...78%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
ALI BABA-40 THIEVES (Uni) FD-1/17...90%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (WB) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BEAUTIFUL BUT BROKE (Col) C-2/7...75%
BENEATH WEST'N SKIES (Rep) O-2/21...73%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BRIDGE O' S'LUIS REY (UA) D2/7...88%
BROADWAY RHYTHM (MGM) VT-1/17...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-1/24...72%
CALL OF KOOKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) M-8/21...74%
CANDLEL' IN ALG'IA (ICF) D-6/20...63%
CANTERVILLE GHOST (MGM) CVT-5/29...95%
CASANOVA BROWN (RKO) C-8/1...91%
CASANOVA 'N BURLSQ (Rep) Z-1-1/31...74%
C. CHAN SECRET SERV. (Mon) M-1/17...74%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHIP OFF OLD BLOCK (Uni) CT-4/21...85%
CHRISTMAS HOLIDAY (Uni) KU-6/12...90%
CLIMAX, THE (Uni) HD-10/2...91%
COBRA WOMAN (Uni) FD-5/1...84%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COVER GIRL (Col) CT-3/13...76%
COWBOY & SENORITA (Rep) O-1-4/3...80%
CRIME BY NIGHT (WB) M-7/31...79%
CRIME DR'S STRANGEST (Col) M-2/1...71%
CRY OF WEREWOLF (Col) H-9/11...73%
CURSE O'CAT PEOPLE (RKO) H-2/21...78%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DAYS OF GLORY (RKO) WD-4/11...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/21...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DK. WASSELL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (WB) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

ENEMY OF WOMEN (Mon) XD-8/28...80%
ESCAPE TO DANGER (RKO) WD-2/1...79%
EVE. OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FIGHTING SEABEES (Rep) WD-1/24...93%
FOLLOW THE BOYS (Uni) NT-3/21...87%
FOLLOW THE LEADER (Rep) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FOUR JILLS IN JEEP (TCF) WC-3/20...79%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FRONTIER OUTLAWS (PRC) O-5/29...71%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%
GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GOING MY WAY (Par) SD-3/6...96%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH' (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, GOOD LOOKIN' (Uni) NT-3/20...77%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I LOVE A SOLDIER (Par) RD-6/19...87%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IMPOSTER, THE (Uni) WD-2/14...87%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (WB) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5...74%
IS EVERYBODY HAPPY (Col) DF-1/24...72%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANE EYRE (TCF) PHD-2/7...90%
JANIE (WB) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%
KLONDIKE KATE (Col) OG-2/7...69%
KNICKERB'KER HOLIDAY (UA) FT-2/28...86%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (ICF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY IN THE DARK (Par) FTC-2/14...97%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LADY, LET'S DANCE (Mon) RNT-1/24...90%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (WB) D-9/25...76%
LAW OF SADDLE (PRC) A-7/24...73%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LIFEBOAT (TCF) WD-1/17...95%
LODGER, THE (TCF) HD-1/10...89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (WB) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEE! THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
M'LLIE, FIFI (RKO) D-7/31...83%
MR. MUGGS STEPS OUT (Mon) CD-1/17...75%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MOJAVE FIREBRAND (Rep) O-1/31...74%
MONSTER MAKER, THE (PRC) H-3/13...78%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NAVY WAY, THE (Par) WCD-2/28...86%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NINE GIRLS (Col) MN-3/13...77%
NO TIME FOR LOVE (Par) RC-11/15...88%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
OUTLAWS OF SANTE FE (Rep) O-3/13...73%
OUTLAW TRAIL (Mon) O-4/3...70%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PASSAGE TO MARSEILLE (WB) W-2/21...89%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PHANTOM LADY (Uni) M-1/31...85%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PIN-UP GIRL (TCF) RT-4/24...86%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRIVATE HARGROVE (MGM) WC-2/21...89%
PURPLE HEART, THE (TCF) WD-2/28...90%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RETURN OF VAMPIRE (Col) H-2/7...73%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUTY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SCARLEI CLAW, THE (Uni) M-5/1...76%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/17...84%
SENSATIONS OF 1945 (UA) VI-6/26...81%
SEVEN DAYS ASHORE (RKO) WCF-4/11...84%
SEVEN DOORS TO DEATH (PRC) M-8/11...74%
SEVENTH CROSS, THE (MGM) WD-7/24...87%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (WB) T-3/13...87%
SHOW BUSINESS (RKO) NT-4/24...89%
SILENT PARTNER (Rep) M-6/12...71%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...76%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SIX GUN GOLD (RKO) O-1/17...72%
SLIGHTLY TERRIFIC (Uni) ZC-4/24...73%
SMART GUY (Mon) G-2/28...76%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONG OF RUSSIA (MGM) RWT-1/3...92%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
SOUTH OF DIXIE (Uni) RT-5/22...74%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STEP LIVELY (RKO) RT-6/26...90%
STORM OVER LISBON (Rep) D-9/4...82%
SULLIVANS, THE (TCF) WD-2/7...94%
SUMMER STORM (UA) D-5/29...90%
SUNDOWN VALLEY (Col) O-4/3...74%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWEETHEARTS OF USA (Mon) CT-4/10...67%
SWING FEVER (MGM) NT-11/15...79%
SWINGTIME JOHNNY (Uni) CT-1/17...72%

T

TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIS IS THE LIFE (Uni) RCT-5/1...82%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TROCADERO (Rep) RDT-4/10...77%
TUCSON RAIDERS (Rep) OD-5/22...79%
TUNISIAN VICTORY (MGM) X-3/13...90%
TWIL'T ON PRAIRIE (Uni) OT-5/19...73%
TWO GIRLS & SAILOR (MGM) WC-5/1...92%
TWO MAN SUBMARINE (Col) WD-4/10...73%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN ARMS (RKO) ZWT-2/14...91%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VIGILANTES RIDE (Col) O-2/14...73%
VOICE IN THE WIND (UA) D-3/6...87%
VOODOO MAN (Mon) H-2/14...73%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHAT A WOMAN (Col) CD-2/7...88%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WHISTLER, THE (Col) MH-3/27...77%
WHITE CLIFFS, THE (MGM) WD-3/13...93%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WYOMING HURRICANE (Col) O-5/1...72%

Y

YELLOW CANARY (RKO) WD-4/17...86%
YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOU CAN'T RATION LOVE (Par) RT-3/6...86%
YOUTH RUNS WILD (RKO) D-6/26...87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

EADIE WAS A LADY

Cast—Ann Miller, Joe Besser, Jeff Donnell.
Pro—Michel Kraike. Dir—Art Dreifuss.

TOGETHER AGAIN

Cast—Irene Dunne, Charles Boyer, Charles Coburn. Pro—Virginia Van Upp. Dir—Vidor.

COUNTERATTACK

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

SING ME A SONG OF TEXAS...Pinky Tomlin
SONG OF TAHITI...J. Falkenberg - O'Brien
TONIGHT WE DANCE.....Donnell - Brady
TONIGHT AND EVERY NIGHT...Rita Hayworth
HELLO MOM.....Darwell - Parks - Frazee
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE...Janis Carter - Bannon
BOTH BARRELS BLAZING...Starrett - Harding
EVE KNEW HER APPLES...Ann Miller - Wright
RENEGADE ROUNDUP...C. Starrett - S. Bliss
SERGEANT MIKE...Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE...Tom Neal - Savage
STRANGE AFFAIR...Allyn Joslyn - E. Keyes
BATMAN, THELewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
ROUGH RIDIN' JUSTICE.....C. Starrett
MEET MISS BOBBY SOCKS.....R. Crosby
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)

(None)

M-G-M

(Now SHOOTING)

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

WOMEN'S ARMY

Cast — Lana Turner, Laraine Day, Susan Peters. Pro—George Haight. Dir—E. Buzzell.

THE CLOCK

Cast—Judy Garland, Robert Walker, Hume Cronyn. Pro—Arthur Freed. Dir—Zinnemann.

THE THRILL OF A ROMANCE

Cast—Van Johnson, Esther Williams, Henry Travers. Pro—Joe Pasternak. Dir—R. Thorpe.

(Now CUTTING or in BACKLOG)

ANCHORS AWEIGH...G. Kelly - F. Sinatra
HOLD HIGH THE TORCH...Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE...James Craig - Donna Reed
DR. RED ADAMS...Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY...W. Beery - J. Gleason
MUSIC FOR MILLIONS...M. O'Brien - Iturbi
AUTUMN FEVER.....Philip Dorn - Mary Astor
THIN MAN GOES HOME, THE...Powell - Loy
SON OF LASSIE...Peter Lawford - Lanchester
NOTHING BUT TROUBLE...Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

G. I. HONEYMOON

Cast—Gale Storm, Peter Cookson, Arline Judge. Pro—Lindsley Parsons. Dir—P. Karlstein.

(Now CUTTING or in BACKLOG)

SADDLE PALS...Jimmy Wakeley - L. White
GUN SMOKE...Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
SADDLE SMOKE...J. M. Brown - R. Hatton
THEY SHALL HAVE FAITH—Storm - Smith
MURDER IN THE FAMILY...Gilbert - Howard
ADVENTURES OF KITTY O'DAY...Jean Parker
LAW OF THE VALLEY...J. M. Brown - Hatton
SHADOW OF SUSPICION...Marjorie Weaver
LITTLE DEVILS.....Parry Carey - Paul Kelly
ALASKA.....Kent Taylor - M. Lindsay
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE...Hoot Gibson - Bob Steele
ARMY WIVES...Marjorie Rambeau - E. Knox
TRIGGER LAW...Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistrom. Dir—Hal Walker.

HIGH MAN

Cast—Robert Lowery, Phyllis Brooks, Roger Pryor. Pro—Pine-Thomas. Dir—Wm. Berke.

MISS SUSIE SLAGLE'S

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

SALTY O'ROURKE

Cast—Alan Ladd, Gail Russell, Clements. Pro — Edward Leshin. Dir — Raoul Walsh.

(Now CUTTING or in BACKLOG)

KITTY.....Paulette Goddard - Ray Milland
DANGEROUS PASSAGE...R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE...D. Brooks, G. Saunders
HALFWAY TO HEAVEN...J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A...Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE...C. Morris - N. Kelly
MINISTRY OF FEAR.....Ray Milland
MAN IN HALF MOON STREET.....Asther
AND NOW TOMORROW...A. Ladd - L. Yougn
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
ONE BODY TOO MANY.....Haley - Parker
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES...Crosby - Hutton

P-R-C

(Now SHOOTING)

STRANGE ILLUSION

Cast—Sally Eilers, Jimmy Lydon, Warren Williams. Pro—Leon Fromkess. Dir—E. Ulmer.

(Now CUTTING or in BACKLOG)

(UNTITLED) Buster Crabbe - Al St. John
HOLLYWOOD AND VINE...Ellison - McKay
TOWN WENT WILD, THE.....F. Bartholomew
SONG OF SIX GUNS...T. Ritter - D. O'Brien
BLUEBEARD.....J. Carradine - J. Parker
SWING HOSTESS.....Martha Tilton
MANHATTAN RHYTHM.....Langford - Wood
I ACCUSE MY PARENTS...Hughes - Meeker
SWEET HOMOCIDE...F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

ZOMBIES ON BROADWAY

Cast—Wally Brown, Alan Carney, Bela Lugosi. Pro — Ben Stoloff. Dir — Gordon Douglas.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

IT'S A PLEASURE

Cast—Sonja Henie, William Johnson, Iris Adrian. Pro—International. Dir—Wm. Seiter.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

COME SHARE MY LOVE

Cast—Leon Errol, Elaine Riley, Michael St. Angel. Pro—Ben Stoloff. Dir—Les Goodwins.

WEST OF THE PECOS

Cast—Bob Mitchum, Barbara Hale, Richard Martin. Pro—Herman Schlom. Dir—E. Killy.

EXPERIMENT PERILOUS

Cast—Hedy Lamarr, George Brent, Paul Lukas. Pro—Robert Fellows. Dir—Jacques Tourneur.

CHINA SKY

Cast—Randolph Scott, Ruth Warrick, Ellen Drew. Pro—Jack Gross. Dir—Ray Enright.

(Now CUTTING or in BACKLOG)

PAN-AMERICANA...Philip Terry - A. Long
ISLE OF THE DEAD...Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE...Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
GIRL RUSH, THE...Langford - Brown - Carney
FAREWELL MY LOVELY...D. Powell - Shirley
HAV'G WON'R'FUL CRIME...O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
PIRATE AND THE LADY.....Bob Hope
BETRAYAL FROM THE EAST...Tracy - Kelly
FALCON IN HOLLYWOOD, THE...T. Conway

REPUBLIC

(Now SHOOTING)

THE CHICAGO KID

Cast—Don Barry, Lynn Roberts, Otto Kruger. Pro—Eddy White. Dir—Frank McDonald.

TOPEKA TERROR

Cast—Allan Lane, Linda Sterling, Twinkle Watts. Pro—Stephen Auer. Dir—H. Bretherton.

THE GREAT FLAMARION

Cast—Eric von Stroheim and Mary B. Hughes. Pro—William Wilder. Dir—Anthony Mann.

A SONG FOR JULIE

Cast—Anton Dolin and Alicia Markova. Pro—Wm. Rowland Productions. Dir—W. Rowland.

HITCH HIKE TO HAPPINESS

Cast—Al Pearce, Dale Evans, Brad Taylor. Pro—Donald Brown. Dir—Joseph Santley.

(Now CUTTING or in BACKLOG)

LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY...Elliott (Red Ryder)
THOROUGHBREDS...Tom Neal - Roger Pryor
NEXT COMES LOVE...Arthur Lake, Dale Evans
BIG BONANZA...Richard Arlen - Jane Frazee
FACES IN THE FOG...Jane Withers - Kelly
FLAME OF BARBARY COAST...John Wayne
SHERIFF OF LAS VEGAS...Wild Bill Elliott
LIGHTS OF OLD SANTE FE...Rogers - Evans
END OF THE ROAD...E. Norns - J. Story
VIGILANTES OF DODGE CITY...Bill Elliott
MAN OF MYSTERY...E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
CHEYENNE WILDCAT.....Elliott - Blake
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
CODE OF THE PRAIRIE...Burnette - Carson
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

BON VOYAGE

Cast—Jeanne Crain, Sir Aubrey Smith, Joan Blondell. Pro—William Bacher. Dir—Strasberg.

CZARINA

Cast—Tallulah Bankhead, Charles Coburn, A. Baxter. Pro—Ernst Lubitsch. Dir—O. Preminger.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

NOB HILL

Cast—Joan Bennett, George Raft, Vivian Blaine. Pro—Andre Daven. Dir—H. Hathaway.

HANGOVER SQUARE

Cast—Laird Cregar and George Sanders. Pro — Robert Bassler. Dir — John Brahm.

(Now CUTTING or in BACKLOG)

WINGED VICTORY...Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER...Baxter
THUNDERHEAD, SON OF FLICKA...McDowell
LAURA.....Gene Tierney - Dana Andrews
KEYS OF THE KINGDOM.....C. Hardwicke
SOMETHING FOR THE BOYS...Miranda-O'Shea
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

IT'S IN THE BAG

Cast—Fred Allen and John Carradine. Pro—(Manhattan) Jack Skirball. Dir—R. Wallace.

HIGH AMONG THE STARS

Cast—Jane Powell, Ralph Bellamy, Constance Moore. Pro—Charles R. Rogers. Dir—Lubin.

(Now CUTTING or in BACKLOG)

SPELLBOUND...Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS...O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
DARK WATERS.....Merle Oberon - F. Tone
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE...Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FAIRY TALE MURDER

Cast—Gloria Jean, Keefe Brasselle, John Qualen. Pro—Charles David. Dir—C. David.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggner. Dir—G. Waggner

THE SUSPECT

Cast—Charles Laughton, Ella Raines, Dean Hagens. Pro—Islin Auster. Dir—R. Siodmak.

(Now CUTTING or in BACKLOG)

JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN...Ella Raines - George Korvin
ACCENT ON RHYTHM...L. Collier - E. Norris
SWING OUT, SISTER...McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP...O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL...Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS...Red Cameron - Dew
STARS OVER MANHATTAN...Andrew Sisters
BOWERY TO BROADWAY...Oakie - Montez
FROZEN GHOST, THE...L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE...Cameron - Knight
MY BABY LOVES MUSIC...Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN...Chaney - Karloff
HOUSE OF FEAR, THE...Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE...O'Driscoll - Beery
MUMMY'S CURSE, THE...Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE...Cameron

WARNERS

(Now SHOOTING)

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

OF HUMAN BONDAGE

Cast—Paul Henreid, Eleanor Parker, Patric Knowles. Pro—Henry Blanke. Dir—E. Goulding.

GOD IS MY CO-PILOT

Cast—Dennis Morgan, Raymond Massey, A. King. Pro—Robert Buckner. Dir—R. Florey.

PILLAR TO POST

Cast—Ida Lupino, Walter Huston, William Prince. Pro—Alex Gottlieb. Dir—V. Sherman.

(Now CUTTING or in BACKLOG)

THE CORN IS GREEN...Bette Davis - J. Dall
CORN IS GREEN, THE...B. Davis - J. Dall
HOLLYWOOD CANTEEN...Leslie - Hutton
CHRISTMAS IN CONNECTICUT...Stanwyck
ROUGHLY SPEAKING...Russell - J. Carson
OBJECTIVE BURMA...Errol Flynn - J. Brown
MEN WITHOUT DESTINY...Sullivan - Dorn
CONFLICT...Humphrey Bogart - A. Smith
GIVE ME THIS WOMAN...Hedy Lamarr
DEVOTION...I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE...Ann Sheridan
TO HAVE AND HAVE NOT...H. Bogart
SARATOGA TRUNK...Cooper-Bergman
CINDERELLA JONES...Joan Leslie
HORN BLOWS AT MIDNIGHT...J. Benny
MY REPUTATION...Stanwyck - Brent
VERY THOUGHT OF YOU...Ida Lupino

HOLLYWOOD REVIEW

October 2, 1944

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THE MOST TIMELY PICTURE OF 1944



THE *Love* STORY
THAT WILL BE LIVED
ALL OVER THE WORLD!

PRC presents

WHEN THE LIGHTS GO ON AGAIN ★

Starring

JAMES LYDON *with*

REGIS TOOMEY • GEORGE CLEVELAND
GRANT MITCHELL • DOROTHY PETERSON

Harry Shannon • Lucien Littlefield • Luis Alberni
Emmett Lynn... *and introducing*

Barbara Belden

☆ ☆ ☆
Original Story by Frank Craven
Screen Play by Milton Lazarus
Music Score by W. Franke Harling
Music Supervision, David Chudnow
Produced by LEON FROMKESS
Directed by William K. Howard

PRE



Hollywood

MOTION PICTURE

REVIEW

The ... FIRST WORD

• THE FIRST official mention of "theatre television" came last week from Washington in a recommendation to FCC by David Smith, chairman of the Television Panel Radio Technical Planning Board.

His recommendation was that the time for recognizing theatre television as an immediate claimant for commercial frequencies is not now. In explaining this attitude, he brought out that he did not consider the theatre phase of vidio sufficiently far advanced for commercial exploitation. That, accordingly, his panel had not attempted to set engineering stand-

(Continued on Page 2)

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

October 9, 1944

Studio League Standing

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	2	177	.885
2—Warners ..	3	256	.853
3—Para.	7	504	.840
4—20th Cen* 3	251	.837	
5—R-K-O	5	411	.822
6—Univ.	6	481	.802
7—Col.	9	707	.796
8—P-R-C* ..	5	392	.784
9—Rep.	9	702	.780
10—Mono.	6	452	.754
11—U-A	0	000	.000

(*) Outstanding change this week was the jump of 20th Century from the 7th to the 4th spot by sheer virtue of their "Irish Eyes Are Smiling," and the terrific wallop which PRC took—dropping from 5th to 8th place. Other mentionable slants were Monogram's gain of 14 points and Columbia's gain of 5.

Academy Launches Its Coming Award Campaign

The Academy of Motion Pictures is getting all ready to launch its 9th publicity campaign for the annual presentation of achievement awards. No official announcement will be made, however, until after election of officers. Reports have it that Jean Hersholt will be elected to succeed prexy Walter Wanger.

Eddie Robinson In 'Vines' As Moppet O'Brien's Dad

Edward G. Robinson and MGM have got together on a deal whereby he will play Margaret O'Brien's father in Robert Sisk's production of "Our Vines Have Tender Grapes." The part is that of a Wisconsin farmer whose heart-warming relationship with his little girl is the springboard premise.

Carradine Comedy Meanie

John Carradine has been signed to do a comedy meanie in the Fred Allen pix, "It's In the Bag," for Jack Skirball.

REPUBLIC HITS PRODUCTION CAPACITY UNIVERSAL MAY DOUBLE STAGE SPACE

All Of 11 Stages In Use With 28 Of 44-45 Sked Being Set For Go Signal

• REPUBLIC reaches an all-time peak this month with every one of their 11 sound stages in full use for 10 currently rolling features. Six of these are new starts.

More indicative, however, of the valley studio's activity is the fact that Armand Schaefer, executive producer, now has 28 pictures being readied for the go signal. This constitutes almost half of the total product outlined for the 44-45 season.

Schaefer has assigned 11 producers to this group of films which will practically keep the capacity load a habit for the next 3 months at Republic. Some of the important setups are: "Moonlight and Roses," "Man From Oklahoma," "Behind the Ships," Night Train to Memphis" and "Gay Blades."

Carr Finally Finds His Dillinger So Pix Rolls

Trem Carr's search for someone to play the title role of "John Dillinger," the King Bros. production for Monogram, is over. The gent is Lawrence Tierney, 25, son of the police chief of the N. Y. Acqueduct Guards, and is practically an unknown.

He has had unimportant parts in RKO's "Ghost Ship," "Youth Runs Wild" and "Falcon Out West." Picture starts rolling immediately.

Sam White Shifts To Pine-Thomas From Col.

Sam White moved his baggage last week from Columbia to Pine-Thomas, where his first producing-directing chore will be "People Are Funny," the Jack Haley vehicle. White's completed scripts left at Columbia were turned over to Alex Thurn-Taxis.

Western Awards To Be Made At Bowl

The first annual meeting of the newly organized Western Motion Picture Awards Association will take place Nov. 5 in the Hollywood Bowl when that body gathers to present their first awards—"Bronchos" in place of Oscars. Rudy Vallee will m. c. the event with Broncho presentations going to top western player, picture, producer, song-writer, scripter, horse, etc.

New Republic Exchange Opens In Mexico City

Carl Ponedel has been made manager of "Republic Pictures de Mexico, Inc.," new exchange just established by Morris Goodman, Republic v. p. in charge of foreign sales.

It is located on Avenida Morelos, Mexico City. Goodman left there for Panama last Saturday.

'Witches Tales' Witch To Have Film Vehicle

PRC has bought a yarn entitled "Witch Woman" as a vehicle for Martha Wentworth, the actress who grabbed the spotlight as the principal in "Witches Tales," pop radioshow. She recently played in TCF's "A Tree Grows in Brooklyn."

Andrews Sisters Airing

Following their current engagement at the N. Y. Paramount theatre, the Andrews Sisters will cut their concert tour to prepare their new radioshow, "Eight to the Bar Ranch." After doing 2 programs from the East, they will return to Hollywood to make pictures while broadcasting from here.

Postwar Plans Call For 20 New Sound Units At A Cost Of \$5,000,000

• UNIVERSAL has a most ambitious postwar plan set up which may mean the doubling of stage space to the tune of 20 new sound units. A budget of \$5-million for this purpose has already been okayed.

If this program should actually go through, it would mean that Universal would have one of the largest studios in the world—with a total of 40

(Continued on Page 2)

Para Renews Reynolds, Tufts, Millican—1-Year

During the week, Paramount handed new 1-year contracts to Sonny Tufts, Marjorie Reynolds and James Millican. Tufts and Millican are currently in "Susie Slagle," and Miss Reynolds has the lead in "Duffy's Tavern."

In This Issue

Reviews

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IRISH EYES ARE SMILING (20th Century)	91% 4
SHADOW OF SUSPICION (Monogram)	78% 3
THE BLOCK BUSTERS (Monogram)	78% 3
MARK OF THE WHISTLER (Columbia)	78% 4
SHADOWS IN THE NIGHT (Columbia)	75% 6
THUNDERING GUN SLINGERS (PRC Pictures)	73% 3
I'M FROM ARKANSAS (PRC Pictures)	73% 6

Features

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The First Word

(Continued from Page 1)

ards for theatre service. And that, however, the development of theatre television would be provided for in a series of extremely high 20-megacycle bands which would eventually be opened for commercial use.

Any further report of Smith's statements would only involve technical language that is not common talk amongst showmen and the filmfolk. But one thing can be made clear about the general attitude of the aforesaid panel.

All accent is being and will continue to be put on television for the radio industry — first and foremost. The Washington group "feels very strongly that radio is ready and willing and quite able to provide the public with a very acceptable form of television broadcasting service, sufficiently low in cost to be within the reach of nearly every one."

It also stresses that black and white television should be the immediate objective after the war, rather than any attempt at color broadcasts — even though color has been proven thoroughly practical and commercial in every way.

Although all that sounds a bit political in favor of radio over motion pictures, it is undoubtedly a move that will prove smart in the long run — for the film industry.

The experimental beginning of commercial television over the air — into the home — is bound to be far from bug-proof. There will be many wrinkles needing ironing out. And while all of that is going on, the new FM radio, itself, will be getting a big play.

Behind those screens, film-vidio engineers will be perfecting theatre television. And when that comes, there will be little or no experimenting — at the public's expense.

John Q. will suddenly discover by obvious comparison that television by direct coaxial cable into theatres — in color and combinations of flesh and blood with films — will be the near-perfect form of entertainment.

Ringling Circus History May Provide Screen Plot

Producer Edward Golden is trying to secure the rights to a story based upon the history of Ringling Brothers' Circus. Gil Boag owns the rights. Golden plans to make it as a top budget special for RKO.

Hollywood Letter

● THE PRODUCTION PENDULUM swings to peak again. Instead of the Holiday slump which was accepted as normal for so many years, it appears that Hollywood will wind up 1944 with a blaze of activity without precedent.

Every studio in town is readying more pictures than any current market possibilities could possibly consume. And this in the very face of the dearth of screens for material already in release — to say nothing of backlogs that keep piling higher and higher.

At this day and date, over 50 features are rolling — with at least three of the studios at full capacity. But the all-important item of production news is that twice that number are waiting the chance to get space on a sound stage.

Republic and RKO lead the way, each with eleven under the gun. In both these cases, however, some are being made "off the lot."

Universal follows with nine in the works, while MGM, 20th Century and Paramount are all climbing into the action bandwagon.

The strange angle to the backlog situation is that Universal now leads the list with 26 pictures on the shelf, with full accent being put on larger production schedules. And, as if that weren't indicative of something a bit normal, now comes the announcement that the valley studio plans a \$5,000,000 expenditure for approximately 20 new sound stages after the war.

That would give Universal 40 stages in all, more than 36 of which would be fully equipped for sound.

The total backlog now stands at 175. For honors in this division, right on the heels of Universal are Paramount, Columbia and Republic with 22, 21 and 20, respectively.

And, speaking of Republic, that studio is likewise using every stage at their command to roll 11 features during October.

Other top rankers on shelf properties are MGM and Warners with a dozen and a half each, while unaffiliated Monogram has the startling total of 15 pictures in storage.

The balance of the studios are about normal in backlog status — all ranging under 9.

In the new starts and those being readied for quick going, there is a predominance of musicals, musicomedies, mysteries and comedy-dramas. Westerns remain standard, but there is a noticable slump in straight dramas, straight comedies and farces.

You can count the warthemes on a single hand and there is no great to-do as yet as far as the postwar premise is concerned.

There is a feeling amongst most of the producers that the postwar plot is still a bit dangerous. Their attitude is to hold off their starts in this type of entertainment until the European conflict is definitely over — and they know just what angles should be screened.

Universal Expansion

(Continued from Page 1)

stages, more than 3 dozen of which would be fully sound equipped. General activity at present is steady on the uptrend of quantity production. Four new pictures get the October gun which, with the 5 now rolling, makes 9 currently rolling. The new starts are: "She Gets Her Man" (Joan Davis), Abbott & Costello's "Here Come the Coeds," "Dracula vs. the Wolf Man" and "Song of the Sarong."

Gish Gets Para Ticket

Paramount has signed Lillian Gish to a 5-year ticket which calls for 2 pictures a year.

MacMurray And Fenton Form Mutual Indie Unit

Fred MacMurray and Leslie Fenton have formed their own independent producing organization to be known as Mutual Productions. MacMurray recently signed a 7-year contract with 20th, but the terms permit his starring in his own pictures. The first Mutual effort will be "Pardon My Past," produced and directed by Fenton.

Two New Delinkers

Columbia has decided to make 2 new delinquent pictures and have selected "What Price Innocence" as the title of the additional effort. First stint will be "Our Wandering Daughters."

... The NEW STARTS

HIGH MAN (Pine-Thomas) Hair-on-the-chest rivalry yarn of high-tension wire riggers. Fast action and fast lovin' are mainsprings of the plot. Apparently a remake of 'Slim' the Warner's classic of the power lines — this two-fister is brought up-to-date by sticking the boy into the air over a War-Effort gas-cracking plant. Probably a programmer, but good stuff.

WEST OF THE PECOS (R-K-O) Western drama with a novel love complication. The gal goes West for her Pappy's health and bumps into a devil-may-care cow-poke. But she's guardin' her virtue by wearing boy's clothes. Fast action and shooting tie in to keep this important fact hidden from him. He finds out just how all wet he's been when he saves her from drowning.

THE CHICAGO KID (Republic) Melodrama with a message. Misguided determination to avenge the prison death of his Dad — whom he thinks was framed — drives a nice kid into law evasion. Irony twist is that he finds out too late that his father was guilty. This heavy plot is apparently used to warn war-delinquent youth. Made timely with a black-market feud.

TOPEKA TERROR (Republic) Western corn at its ripest. That usual formula rides again — a Territorial Land Agent poses as a wandering cowpoke to break up a land-grabbing meanie and his plans. Laid in the days of the Cherokee land rush.

BON VOYAGE (20th Century) Drama of girlhood's war-time problems. Most of the story takes place in the office where four girls work. Their rivalries and woman-conflicts are poignantly balanced by an insight into the hopes, fears and idealisms of each. Moments of high comedy and cinderelisms mark this as a hopeful clicker.

Jimmy Gleason Said To Be Set As 'Ernie Pyle'

Although not officially announced, it appears all set that Jimmy Gleason gets the role of war correspondent Ernie Pyle in Les Cowan's "G. I. Joe." Neither Cowan or director William Wellman are in town to confirm, but it is known that Gleason has turned down 2 swell offers from 20th in favor of the Pyle possibility.

'Rhapsody' Star Retained

Warners have extended the contract of Robert Alda who makes his screen debut in the role of George Gershwin in "Rhapsody In Blue." Alda is now appearing in the leading role opposite Joan Leslie in "Cinderella Jones."

OK Fala Impersonation

Columbia has received an official okay from the White House for the film "A Guy, a Gal and a Pal" to present an impersonation of the Presidential pooch, Fala. Permission to use his master's voice was also received.

SNAPPY PLOT GIVES 'SHADOW' FLAVOR LAFFS MAKE 'BUSTERS' A MONEYSMAKER

Identity Twists And Gang Parody Make Suspenseful Laffs In Good Programmer

"SHADOW OF SUSPICION"

78% (MONOGRAM) *Mystery comedy, produced by A. W. Hackel. Screenplay by Albert DeMond and Earle Snell, from an original story by Harold Goldman. Previewed at studio projection. Time, 68-MIN.*

Cast: Marjorie Weaver, Peter Cookson, Tim Ryan, Pierre Watkin, Clara Blandick, J. Farrell MacDonald, John Hamilton, Tom Herbert, Anthony Warde, George Lewis, Frank Scanell, Ralph Lewis.

THIS LIGHT-tempoed whodunit hits its program market dead center. Intended for the nabe lower-half, "Shadow of Suspicion" gives an adequate measure of comedy, surprise, and suspense.

It's a cleverly plotted story of detective Peter Cookson who saves a fabulous necklace by masquerading as a gem-house executive who doesn't actually exist.

The punch of the plot is that his dick partner, Tim Ryan, pretends to be the phoney exec that Cookson is impersonating. The comic involvement that follows is neatly handled. Showing Ryan first as a gag-loving shipping clerk who decides to play big-shot, permits his subsequent antics with Cookson to imply that they are both crooks.

This complication builds up until they finally crack down on the jewelry store manager, Pierre Watkins. Who turns out to be the real crook and inside man for his Mother and three brothers.

This parody on the notorious Ma Barker and her sons is skillfully done by Clara Blandick, George and Ralph Lewis, Anthony Warde, and Frank Scanell—all injecting a zestful note of comic realism.

As the office secretary, Marjorie Weaver's part fencing with likeable smoothie Cookson is on the beam.

Tim Ryan's running routine on his Grandpa's frontier exploits makes a clever finale—mebbe a little overdone—but good. And by the way, it's nice to see troupers George Lewis again, and J. Farrell MacDonald who does a dick bit.

Only run-of-the-mill production and average direction keep this really good yarn out of the Fair Feature bracket. Yep. . . .

THIS MONOGRAM MYSTERY IS CUTE STUFF.

Mono's 'Terror' Set

With the signing of Howard Bretherton as director, Monogram's next western starring Johnny Mack Brown and Raymond Hatton is all set to go.

From Season To Sex

What was MGM's "Autumn Fever" is now "Blonde Fever." Regardless of title change, it still features Philip Dorn and Mary Astor.

HOW THEY RATE

TOPS . ★ ★ ★ ★	95%-100%
Excellent . ★ ★ ★	90%- 95%
Good Feature ★ ★	85%- 90%
Fair Feature . . ★	80%- 85%
Okay Program . .	75%- 80%
Fair Program . . .	70%- 75%
Below Par	Below 70%

Starlets And Lovelies Get Break In 'Vanities'

Dance rehearsals for Republic's special musical, "Earl Carroll's Vanities," got under way over the weekend under Albert Cohen's production guidance with 43 lovelies drilling under the direction of Sammy Lee. Twelve of them are contract starlets, all skilled dancers.

Ten other femme dancers and 21 picked showgirls for background formations rounded out the group.

Karloff Recovers To Make 'Body Snatchers'

Having sufficiently recovered from his spinal operation, Boris Karloff has returned to RKO. Production plans have been switched however, and Boris goes into "Body Snatchers" before finishing "Isle of the Dead" which was suspended on account of his going to the hospital.

Boyer Plans An Indie Starring Dunne—Himself

When Columbia's "Together Again," starring Charles Boyer and Irene Dunne is completed, Boyer plans to do another independent production as he did with "Flesh and Fantasy." He is planning a separate company for this purpose and hopes to grab a vehicle which will co-star Miss Dunne and himself.

A Hot-Box Title

Paramount believes they have a hot boxoffice title in "Swinging On a Star"—the "Going My Way" song hit—and are planning a picture with that moniker.

A Whodunit Chase

The Pine-Thomas whodunit, "Crime On Her Hands," has been retitled "Follow That Woman." Set to roll next month.

Toler In 'The Bag'

Sidney Toler, also known as Charlie Chan, has been loaned by Monogram to Jack Skirball for an important role in the Fred Allen picture, "It's In the Bag."

UA Huddling with HS

United Artists continue huddles with Hughes-Sturges for the release of Howard Hughes "The Outlaw," as well as the future H-S product.

An 'All-Star' Cartoon

Walter Lantz is planning an all-star cartoon, based upon the musical composition, "Poet and Peasant."

Gags And Smart Handling Cover Plot Weakness With Fast Lines, Good Timing

"BLOCK BUSTERS"

78% (MONOGRAM) *Comedy-Drama produced by Sam Katzman and Jack Dietz. Directed by Wallace Fox. Original story by Houston Branch. Not previewed, but caught at Orpheum Theatre. Time, 60-MIN.*

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Jimmy Strand, Bill Chaney, Minerva Urecal, Roberta Smith, Noah Beery, Sr., Harry Langdon, Fred Pressel, Jack Gilman, Kay Marvis, Charles Murray, Jr.

THIS FUN-filled addition to Monogram's East Side series lands squarely in the spot obviously intended for it by producers Katzman and Dietz. Strong lower half and almost good enough for Fair Feature rating.

"Block Busters" sensibly side-steps the powerful realism of its Dead End origin and focuses on the Rover Boy slant. It's the account of how Young America inducts a rich foreign-boy into the Yankee tradition.

Shoddy plotting and a lack of actual story fulfillment weakens it, but its load of laughs provides adequate compensation.

An awkwardly tacked on sub-plot is the need of a sick boy to get into country air. When the Kids learn that winning a ball game will send them and their sick pal on a backwoods vacation, they spurt into the expected Garrison Finish.

All this is intended to show Leo Gorcey's 'diamond in the rough' quality. But the purpose is largely lost because Gorcey is suddenly shown as a poor sport who refuses to let the French boy play—and then just as suddenly relents in time for the new lad to come through with the winning run.

The megging of Wallace Fox is largely responsible for fine performances and lively tempo. Leo Gorcey and Huntz Hall take honors as usual. But Fred Pressel's interpretation of a young, well-bred Frenchman is strong competition.

The support is competent, with bits by old-timers Harry Langdon and Noah Beery, Sr., that were warmly received.

And speaking of fun, the fade-out where French Fred's rich Aunt accidentally gets his initiation paddling—is a nifty. It's true there is. . . .

NO 'MUST' HERE, BUT LOTSA LAFFS.

'Mom' Now A 'Sweetheart'

Columbia's "Hello Mom" has been retitled "She's A Sweetheart." Original title belonged to the Armed forces.

'Tavern' Enrolls Pugs

Frank Moran, Freddie Steele and Johnny Indrisano—all pugilistic names—have been given featured roles in "Duffy's Tavern."

Technicolor Plans 10th Anniversary

Early after the Holidays with the release of Universal's Deanna Durbin special, "Can't Help Singing," Technicolor will observe its tenth anniversary. The picture will also mark the first appearance of Deanna in color. Three strip Technicolor was used first in the filming of "Becky Sharp" in 1934.

Thundering Gun-Slingers

Ancient Premise And Thin Action Overshadow Strong Cast To Throw 'Slingers'

73% (PRC PICTURES) *Western Melodrama, produced by Sigmund Neufeld. Directed by Sam Newfield. Original screenplay by Fred Myton. Not previewed, but caught at Hitching Post Theatre. Time, 55-MIN.*

Cast: Buster Crabbe, Al St. John, Frances Gladwin, Karl Hackett, Charles King, Jack Ingram, Kermit Maynard, Bud Buster, George Chesebro.

LIKE ITS title, "Thundering Gun Slingers" is just a bit too corny, except for rabid ozoners.

It's the old formula of an avaricious saloon owner, Charles King, who sends his phoney vigilantes to terrorize ranchers into selling out to him. But Fred Myton's screenplay might have been more than passable if Buster had been given plenty of fast action.

As the revenge-seeking nephew of one of the murdered ranch owners, Buster is held down to a minimum of fisticuffs and gun-play. And most of the shooting is erratic. Thus routine script and slow action cut heavily into TGS's booking value.

However, oaters will respond to Buster's virile handling of his assignment. Particularly effective is his scene with rancher Karl Hackett where, tricked into believing Hackett is his uncle's killer, he waits for the seemingly doomed man to draw. Had "Thundering Gun-Slingers" sustained this excellent suspense, it would be much higher on the ozone list.

Al "Fuzzy" St. John has his usual giggle-getting role as Buster's shadow. The town vet who helps Crabbe break jail from a false arrest and nail the murderer—Fuzzy lifts the sagging script with a barrage of comedy.

Direction by Sam Newfield is competent, and draws strong performances. Frances Gladwin handles her eye-pleasing assignment adequately, although she belongs back in the city, instead of in the Wild West.

OZONERS ONLY WILL PASS IT.

Kaye Goes Fancy Free

Danny Kaye's next for Sam Goldwyn will be a comedy in "gay Paree," under the working title of "Fancy Free."

'IRISH EYES' HAS WHAT IT TAKES 'WHISTLER' PIPES NEW CAMERA TUNE

New Stars Are Born As Beloved Tunes Spotlight Haver - Haymes Talents

"IRISH EYES ARE SMILING"

91% (20th Century) Musical Biography. Produced by Damon Runyon. Directed by Gregory Ratoff. Screenplay by Earl Baldwin and John Tucker Battle, from an original by E. A. Ellington. Previewed in studio projection. Time, 90-MIN.

Cast: June Haver, Dick Haymes, Monty Woolley, Anthony Quinn, Beverly Whitney, Maxie Rosenbloom, Veda Ann Borg, Clarence Kolb, Chick Chandler.

★★★ THIS NEWEST Damon Runyon offering is a natural.

Superb music, eye-satisfying color, and a piquantly told story.

It's the life of Ernest R. Ball, one of the greatest ballad composers of all time. Convincingly portrayed by songster Dick Haymes, Ball's career is graphically followed from his early re-buffs to world recognition. Haymes' arresting voice is ideally suited to Ball's sentimental music.

His stormy romance with Mary Irish O'Brien, who inspires his music, is delightfully done by June Haver. June seems sure boxoffice—and more than an understudy to Betty Grable. She sings, dances, emotes and looks bewitching without effort.

By the connivance of scripters Earl Baldwin and John Battle, Dick's love-laden attempts to further her musical comedy career backfire and make him seem to be either kidding or two-timing.

The betting feuds between big-shot promoter Monty Woolley and slicker Anthony Quinn are cleverly used to further her blindness and keep the kids apart.

Monty Woolley is swell as usual and takes advantage of all the comedy elements in his 'Diamond Jim Brady' type of role.

Anthony Quinn's part is tailored for him and his constant outsmarting of Woolley makes a pip of a fade-out. And speaking of comedy, Maxie Rosenbloom 'Stanley Ketchel' leads right out with laughs.

Damon Runyon's first-hand knowledge of the era lends realistic flavor to the entire production. His handling of this difficult assignment is masterly.

On a par with Runyon's excellent production chore is Gregory Ratoff's direction. He has captured the tempo of the times and translates it vividly through the camera.

Thanks to Baldwin and Battle, the nostalgic beauty of Ball's songs is emphasized by the adroit way they are placed to further the action.

Herbert Spencer's orchestral arrangement backgrounds the movement sympathetically and spot-lights Dick's singing.

The supporting cast is in keeping with the general excellence. Clarence Kolb as song producer Leo Betz stands

Daltons Ride Again

As a top budget western, Universal has elected to make "The Daltons Ride Again. Its predecessor, "When the Daltons Ride," was one of Universal's highest grossers a few years back. Ford Beebe has been handed the 3-way job of developing, producing and directing it.

Fitzpatrick Wants To Switch To 16mm. Neg.

James A. Fitzpatrick who does travelog and adventure chores for MGM and Republic is trying to make arrangements with Technicolor whereby he can use 16mm. Kodachrome for shooting of standard 35mm. monopack. Deal contingent whether Technicolor has the capacity to handle the blowup in its new process.

Joe Kane Assigned 2 Top Westerns At Rep.

Republic's producer-director Joe Kane has just been handed the assignment of turning out 2 top budget westerns with star casts. They are "Glory Road," a saga of the Pony Express, and "Belle of the Gold Coast," a heavy action yarn of the forty-niners.

Yates Back East 4 Weeks

Herbert Yates, Republic prexy, left Hollywood last week for 4 weeks of conferences in N. Y. While here he supervised the special touches on "Brazil," "Lake Placid" and "Flame of the Barbary Coast."

Out Of The Blue For U

"On Stage, Everybody," an adaptation of a Blue Network radioshow, has been acquired by Universal. Warren Wilson set to develop and produce.

Al Pearce Catches 'Train'

The next vehicle for radio comic Al Pearce has been designated as "The Night Train to Memphis" by Republic. It will follow as soon as he completes his "Hitch Hike to Happiness."

Howard On 'Doorbells'

William K. Howard, who had much to do with the success of PRC's "When the Lights Go On Again" through good direction, has been signed by prexy Leon Fromkess to do it again—this time with PRC's "I Ring Doorbells."

out, as does Beverly Whitney, the prima-donna monkey wrench in June Haver's love machinery. A brief bit by Veda Ann Borg and opera singers Leonard Warren and Blanche Thebom add entertainment.

Congratulations to Damon Runyon's staff. Because. . .

IT'S A HIT! IT'S BOXOFFICE! IT'S BRIMFUL OF CHARM!

Smart Camera Offsets Pat Plot, As New 'Whistler' Gives Fine Portrayals

"MARK OF THE WHISTLER"

78% (COLUMBIA) Mystery-drama, produced by Rudolph C. Flotbom. Directed by William Castle. Screen play by George Bricker, from a story by Cornell Woolrich. Previewed at studio projection. Time, 64-MIN.

Cast: Richard Dix, Janis Carter, Porter Hall, Paul Guilfoyle, John Calvert, Matt Willis.

A PROGRAMMER with punch.

Despite its weakening use of coincidence, "Mark of the Whistler" is tightly woven camera entertainment. Based on the radio mystery series, its pattern closely parallels the broadcast formula — with the Whistler's sombre shadow athwart the scene as he explains, deduces, and moralizes.

Dix is the ill and broke drifter who finds a bank ad on dormant accounts. He sleuths down the history of a man listed in it, whose name is the same as his own—and successfully claims the \$29,000 inheritance involved.

The bank sequences where Dix waits with uncertainty for either jail or a fortune are particularly strong. The camera is used for an absorbing insight into his mental processes. Well paced dialogue by the omnipresent Whistler interprets the thief's apprehension.

Dix is trailed from here on by John Calvert, a man unknown to him. Suspense is built with a shrewdly accelerated tempo as Calvert follows him from a night club to his newly acquired suite. And finally to the bus station where Calvert handcuffs him under the guise of being a detective.

Dix learns that his supposed father cheated and ruined Calvert's Dad. Protests of false identity are in vain. Here, obvious use of coincidence weakens the story.

Street peddler Paul Guilfoyle, befriended by Dix, has brought Dix's

money box to him and offers further help—all this before Calvert cracks down.

Dix is taken for that last ride, but a convenient wrong turn takes the car onto Guilfoyle's street and into an equally convenient accident.

Dix flees wounded to the peddler's room where Guilfoyle confesses that he is the man Dix has impersonated. Calvert is shot by police.

The fade out implies that Dix will do a brief stretch. With lovely Janis Carter, a news reporter he has met briefly, waiting for him. This love interest is obviously tacked on and has nothing to do with the story.

The plot is tightly woven but platitudinous, and depends upon the deliberate hand of fate. But William Castle's direction is understanding and capable. And production is up to standard.

Richard Dix gives the believable portrayal expected of him. Although physically he looks anything but like the sick man he is supposed to be.

Paul Guilfoyle turns in an adroit job.

And Porter Hall's brief interpretation of the shrewd, small-minded clothes dealer who stakes Dix to his gamble is convincing. So. . .

ALTHOUGH RATHER TRITELY PLOTTED—IT'S TIGHTLY WOVEN ENTERTAINMENT.

J. Shildkraut Returns To Rep. For 'Amazing Mr. M'

Joseph Shildkraut returns to Republic for the title role in "The Amazing Mr. M," which Joe Kane will produce and direct. Former chore was his co-starring with John Wayne and Ann Dvorak in "Flame of the Barbary Coast," which Kane also made.

PRC St. Louis Franchise Sold To Arthur & Komm

Harry Arthur of Fanchon & Marco Enterprises and Sam Komm of the Kaimenn Bros. have jointly acquired the PRC St. Louis franchise, according to an announcement by PRC's sales manager, Leo McCarthy.

New Hitch Hike Comedian

William Trent, European stage comedian, has been signed by Republic for the leading comedy role in their "Hitch Hike To Happiness."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF HOLLYWOOD MOTION PICTURE REVIEW, published weekly at Hollywood, CALIFORNIA, for October 1st, 1944.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Hollywood Motion Picture Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif. Managing Editor, Eddy Eckels, 3457 Greenfield Palms, Calif. Business Managers, C. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual

member, must be given.) Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif. C. J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles, Calif. C. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving names of the owners, stockholders, and security holders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

C. J. VER HALEN, JR.
(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 27th day of September, 1944.

(SEAL) S.E. GRILL.
(My commission expires Oct. 13, 1944.)

*it's
Box Office!*

Frances Langford, looking very beautiful and in excellent voice, as the principal songstress, herself worth the price of admission.
Hollywood Reporter

Tried and true cast provide entertaining picture with showboat background.
Film Daily

Extracts top audience interest throughout. Miss Langford scores heavily.
Variety

General amusement in the comedy plus pleasant music portends entertainment for average audiences.
Showman's Trade Review

"Dixie Jamboree" sends PRC Pictures' new season program off to a fine start.
Film Bulletin

Presented in a refreshing way, with good comedy situations and tuneful music. It packs more entertainment either in music or in comedy than most pictures of this type, and it leaves one in a happy mood.
Harrison's Reports

Hear
the G.I.
Nightingale
Sing **5**
SHOWBOAT
HIT TUNES

PRC Pictures, Inc. Presents

Frances Guy
LANGFORD • KIBBEE

"DIXIE
Jamboree"

with
EDDIE QUILLAN
Charles BUTTERWORTH
FIFI D'ORSAY
LYLE TALBOT
FRANK JENKS
ALMIRA SESSIONS
LOUISE BEAVERS
BEN CARTER CHOIR

Produced by JACK SCHWARZ
Associate Producer
HARRY D. EDWARDS
Directed by CHRISTY CABANNE
Screen Play by SAM NEUMAN
Based on Original Story by LAWRENCE E. TAYLOR

A PRC
SPECIAL



Survey Shows Nine Planning Expansion

The Hollywood Reporter has made a survey of all studios regarding their proposed postwar expansion plans. MGM, WB and Columbia reported no special plans. The balance of the producers present a list of proposed expenditures totaling \$19,425,000. Paramount and Universal head the list with 6 and 5 million respectively.

Shadows In The Night

Slow Paced Script Saved By Direction Accenting Character Portrayals

70% (COLUMBIA) *Murder Mystery* produced by Rudolph C. Flothow. Directed by Eugene J. Forde. Screenplay and original by Eric Taylor. Time, 66-MIN.

Cast: Warner Baxter, Nina Foch, George Zucco, Minor Watson, Lester Mathews, Ben Weldon, Edward Norris, Charles Halton, Jeanne Bates.

A LACK of properly defined motive for the two-time murderer in "Shadows In the Night" weakens an already formalized story.

Chuckful of the usual tricks—lonely house, endless suspects and a demented man, this newest Crime Doctor offers little that is new.

But a ghostly visitation which drives artist Nina Foch close to madness and sends her to Crime Doctor Baxter is good stuff and gives the pix whatever plot interest there may be.

Baxter's sleuthing uncovers the first murder and precipitates a second.

A great deal of running time is taken up with obviously planted suspicion on Nina's nutty Uncle, George Zucco, and the various guests.

Pay-off is the Crime Doctor's discovery of a hypnotic gas used by the killer, and rather feebly substantiated is the knowledge of chemistry needed by Nina's brother-in-law murderer.

However, Warner Baxter's convincing portrayal of Dr. Ordway and George Zucco's fine menace serve as a prop to the sagging story.

Competent support by Nina Foch, Minor Watson and Charles Halton also help. Director Eugene Ford deserves better material. Production values are high and barely drop this meller into fair program. You can. . .

TAKE IT OR LEAVE IT.

Rowland Incorporates

William Rowland, indie producer, has taken out incorporation papers for his new company which will henceforth be known as "Pre-Em Pictures, Inc. He is already shooting "A Song For Juliet" for Republic release.

A Jungle-Vampire-Ghost

With an African jungle locale, "The Vampire's Ghost" started rolling last week at Republic with Leslie Selander megging and Grant Withers heading the cast.

PRESS AGENTS ON PARADE

All The Words Are Theirs But The Italics Are Ours

● GLAMOROUS BIOGRAPHY—(from *Benedict Bogeaus Productions*) Neither of these exciting tales ("The Bridge of San Luis Rey" and "Dark Waters") would hold a candle to the real life *dramatic* story of the *handsome* young producer (*Benedict Bogeaus*) himself, who came to Hollywood four years ago on a vacation, and who today is *not only* one of the lead-

ing independent producers but *is also* owner of the *largest* rental film studio in the film city.

NOT GLAMOROUS BUT BELIEVABLE—(from *Benedict Bogeaus Productions*) Around the cinema *capital*, in speaking of Thomas Mitchell (*on loan from 20th for "Dark Waters"*), they say no actor *alive* pays more attention to *his* acting and less to *his* clothes. Snappy apparel is no passion of his. He *invariably* wears dark business suits, which *invariably* look rumpled, and his tie is *usually* askew. When *busy* on a picture, Mitchell lives at a *local* hotel. His *favorite* exercise is walking while his *favorite* relaxation is conversation.

JUST TOO, TOO CUTE—(from *Chas. Rogers Enterprises*) Johnny Orlando *is a little man with many odd jobs in motion pictures but today Johnny*, who is a property chief, is performing one of his oddest jobs. Working on the movie set of Charles R. Rogers' "High Among the Stars," Johnny *IS* MAKING WAVES. He *manipulates a stick in the dark waters of a beautiful pool* while alongside the pool Ralph Bellamy and Connie Moore play love-scenes.

JUST TOO, TOO GORGEOUS—(from *Chas. Rogers Enterprises*) Connie Moore, *shapely star of the screen*, will wear a dress in her latest motion picture that will make women sigh *with envy* and men whistle *with anticipation*. That is the prediction today of one of Hollywood's best known wardrobe experts, Maria Donovan who has clothed most of the glamorous *cynosures* of movieland. Maria is *in charge* of furnishing dresses and gowns for Connie in Charles R. Rogers' "High Among the Stars," in which the actress is the romantic foil of handsome Ralph Bellamy. "This gown of which I speak is simply out of this world," describes the *ace* fashionist. It was salvaged from pre-war Paris by a refugee, *unnamed*, who is willing and anxious that Miss Moore wear the *shimmering* garment *in the film* for her role as a cultured burlesque queen. It cost \$1500, is made entirely of striped gold, orchid and black sequins. Each tiny sequin is sewed on by hand. Underneath, Miss Moore wears *a lack of homespun costume.*"

W-B Planning Coloring Process Of Their Own

Warners are reported going through elaborate tests of a new color process which they hope to perfect and incorporate it as their own. The idea would be to control both negative and positive processing in their own lab.

Cabanne Rolls Romance

PRC got under way last week with their G. I. Joe story, but it is now titled "You Can't Stop Romance." Christy Cabanne is at the meg with Dave O'Brien and Kay Aldridge in the top spots.

O'Driscoll Top 'Coed'

Universal has selected Martha O'Driscoll as the femme lead in the new Abbott & Costello comedy, "Here Come the Coeds," which Jean Yarbrough will direct.

Radio Plans Its Own Academy-Oscars

Practically everyone connected with the radio and television industry has been sent a questionnaire soliciting opinions and suggestions regarding an "Academy of Radio and Television"—and the idea of annual awards of "Oscars" similar to those handed out by the motion picture industry. The firm of Lee & Losh is making a survey for the sponsors of the movement.

I'm From Arkansas

Good Hillbilly Premise Hindered By Treatment But Tunes Sugarcoat It

73% (PRC) *Hillbilly Musicomedy*, produced by E. H. Kleinert and Irving Vershel. Directed by Lew Landers. Screenplay by Marcy Klauber and Joseph Carole from original story by Marcy Klauber. Previewed at Calif. Studio. Time, 68-MIN.

Cast: Slim Summerville, El Brendel, Iris Adrian, Bruce Bennett, Maude Eburne, Cliff Nazarro, Al St. John, Jimmy Wakely, Danny Jackson, Pied Pipers, Sunshine Girls, Milo Twins, Paul Newlan, Harry Harvey, and Arthur Q. Bryan.

IT SEEMS to be customary to hang musicals on threadbare plots. It's ironic therefore to find a smooth novelty plot rendered impotent by weak story treatment.

The action stems from Pitchfork, Arkansas, where an electrified nation learns landlady Maude Eburne's sow has thrown a record litter of eighteen piglets. Obviously, "I'm From Arkansas" could have been a swell satire on the Dionne dizziness that rocked the world. Instead, it's a rather strained attempt at burlesque, compensated by a pleasing mountain-melodic background.

Comes now the re-dressed but creaking wheeze of a highly medicinal hot-spring on Eburne's ranch which is sought by schemers. Our supersow's prolific parenthood isn't just an act of God. It's her daily mud-pack in the spring.

Slim Summerville turns in a grand job as Maude Eburne's laconic lover who wins her by hog-calling. The hog-calling sequence is a pip, and is one of the main high-lights. El Brendel's fine talent is crucified as usual; and the supporting cast registers lightly because of Director Lander's heavy hand, which turns the Esquire hillbilly parody into thin ham. For example, Danny Jackson's over-done portrayal of Slim's rube kid.

But along with Bruce Bennet and Jimmy Wakely, Carolina Cotten's delightful yodeling brightens the dullness. And the Pied Pipers, Sunshine Girls, and Milo Twins prop up the sags.

JIVE HOUNDS AND KIDS WILL LOVE IT.

A Ghost But No Women

PRC started rolling a western featuring Buster Crabbe and Al St. John last week, entitled "His Brother's Ghost." Not a woman in the cast.

Ratings LATEST PREVIEWS

The pictures previewed since Sept. 1 are grouped here for your quick rating comparison—by percentages.

95% to 100%
(None)

90% to 95%

MRS. PARKINGTON (MGM) D-9/18.....92%
IRISH EYES ARE SMILING (TCF) T-10/2.....91%
CLIMAX, THE (Uni) HTD-10/2.....91%
ARSENIC & OLD LACE (WB) MC-9/4.....91%
IMPATIENT YEARS, THE (Col) CD-8/28.....90%

85% to 90%

TALL IN THE SADDLE (RKO) OD-9/25.....89%
FRENCHMAN'S CREEK (Par) D-9/25.....89%
DOUGHGIRLS, THE (WB) C-8/28.....89%
MASTER RACE, THE (RKO) D-9/25.....88%
WHEN LIGHTS GO ON (PRC) D-9/18.....88%
OUR HEARTS YOUNG-GAY (Par) C-9/4.....87%
SAN DIEGO I LOVE YOU (U) C-9/11.....86%
TILL WE MEET AGAIN (Par) WD-9/4.....86%
GREAT MIKE, THE (PRC) D-9/4.....85%
LOST IN A HAREM (MGM) ZC-9/4.....85%

80% to 85%

NAT'L BARN DANCE (Par) ZT-9/11.....84%
RAINBOW ISLAND (Par) ZC-9/4.....84%
IN MEANTIME DARLING (TCF) RD-9/25.....83%
NONE BUT LONELY H'RT (RKO) D-10/2.....83%
8485 ON SWING ST. (Uni) CTD-9/25.....82%
STORM OVER LISBON (Rep) D-9/4.....82%
SAN FERNANDO VALLEY (Rep) OT-8/28.....81%
ENEMY OF WOMEN (Mon) XD-8/28.....80%

75% to 80%

PEARL OF DEATH, THE (Uni) M-9/4.....79%
LOUISIANA HAYRIDE (Col) CT-9/4.....79%
STAGE TO MONTEREY (Rep) O-10/2.....79%
SHADOW OF SUSPIC'N (Mon) MC-10/2.....78%
BLOCK BUSTERS, THE (Mon) CD-10/2.....78%
SINGING SHERIFF, THE (Uni) OT-9/18.....78%
SHE'S A SOLDIER, TOO (Col) CD-8/28.....78%
MARK OF WHISTLER, THE (Col) M-10/2.....78%
EVER SINCE VENUS (Col) C-9/25.....78%
MY BUDDY (Rep) D-10/2.....77%
BIG NOISE, THE (TCF) ZC-9/25.....77%
MY PAL WOLF (RKO) D-9/25.....77%
BORDERTOWN TRAIL (Rep) O-9/4.....77%
RECKLESS AGE, THE (Uni) T-9/4.....77%
LAST RIDE, THE (WB) D-9/25.....76%
SHADOWS IN NIGHT (Col) M-10/2.....75%
THEY LIVE IN FEAR (Col) D-10/2.....75%
CHEYENNE WILDCAT (Rep) O-9/25.....75%
KANSAS CITY KITTY (Col) CT-9/4.....75%
DARK MOUNTAIN (Par) AD-9/11.....75%
SILVER CITY KID (Rep) O-9/11.....75%

70% to 75%

DEAD MAN'S EYES (Uni) M-9/18.....74%
BLACK MAGIC (Mon) M-9/11.....74%
GOING TO TOWN (RKO) C-9/25.....74%
THUNDERING GUN (PRC) O-10/2.....73%
I'M FROM ARKANSAS (PRC) ZC-10/2.....73%
CRY OF WEREWOLF (Col) H-9/11.....73%
GANGSTERS OF FRONT'R (PRC) O-9/25.....73%
SOUL OF A MONSTER (Col) H-9/11.....72%
ONE MYSTERIOUS NIGHT (Col) M-8/28.....72%
LAND OF OUTLAWS (Mon) OA-8/28.....71%
SONORA STAGECOACH (Mon) OA-9/18.....71%
THAT'S MY BABY (Rep) ZT-9/18.....70%

Below Par
(None)

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

LAWLESS EMPIRE

Cast — Charles Starrett, Dub Taylor, Tex Harding. Pro—Colbert Clark. Dir—V. Keays.

LET'S GO STEADY

Cast — Pat Parrish, Jackie Moran, June Preisser. Pro—Ted Richmond. Dir—Del Lord.

TOGETHER AGAIN

Cast—Irene Dunne, Charles Boyer, Charles Coburn. Pro—Virginia Van Upp. Dir—Vidor.

COUNTERATTACK

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT WE DANCE.....Donnell - Brady
TONIGHT AND EVERY NIGHT.....Rita Hayworth
HELLO MOM.....Darwell - Parks - Frazee
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
STRANGE AFFAIR.....Allyn Joslyn - E. Keyes
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
ROUGH RIDIN' JUSTICE.....C. Starrett
MEET MISS BOBBY SOCKS.....R. Crosby
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)
(None)

M-G-M

(Now SHOOTING)

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

WOMEN'S ARMY

Cast — Lana Turner, Laraine Day, Susan Peters. Pro—George Haight. Dir—E. Buzzell.

THE CLOCK

Cast—Judy Garland, Robert Walker, Hume Cronyn. Pro—Arthur Freed. Dir—Zinnemann.

THE THRILL OF A ROMANCE

Cast—Van Johnson, Esther Williams, Henry Travers. Pro—Joe Pasternak. Dir—R. Thorpe.

(Now CUTTING or in BACKLOG)

BLONDE FEVER.....Philip Dorn - Mary Astor
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
AUTUMN FEVER.....Philip Dorn - Mary Astor
THIN MAN GOES HOME, THE.....Powell - Loy
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

THE TEXAS TERROR

Cast—Johnny Mack Brown and Raymond Hatton. Pro—Charles J. Bigelow. Dir—Bretherton.

JOHN DILLINGER

Cast—Lawrence Tierney, Elisha Cook, Ed. Ciannelli. Pro—King. Bros. Dir—M. Nosseck.

(Now CUTTING or in BACKLOG)

G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
SADDLE PALS.....Jimmy Wakeley - L. White
GUN SMOKE.....Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
SADDLE SMOKE.....J. M. Brown - R. Hatton
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LAW OF THE VALLEY.....J. M. Brown - Hatton
SHADOW OF SUSPICION.....Marjorie Weaver
LITTLE DEVILS.....Parry Carey - Paul Kelly
ALASKA.....Kent Taylor - M. Lindsay
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistrom. Dir—Hal Walker.

HIGH MAN

Cast—Robert Lowery, Phyllis Brooks, Roger Pryor. Pro—Pine-Thomas. Dir—Wm. Berke.

THE GOLDEN YEARS

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

SALTY O'ROURKE

Cast—Alan Ladd, Gail Russell, Clements. Pro — Edward Leshin. Dir — Raoul Walsh.

(Now CUTTING or in BACKLOG)

GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
DANGEROUS PASSAGE.....R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE.....C. Morris - N. Kelly
MINISTRY OF FEAR.....Ray Milland
MAN IN HALF MOON STREET.....Asther
AND NOW TOMORROW.....A. Ladd - L. Yougn
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
ONE BODY TOO MANY.....Haley - Parker
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES.....Crosby - Hutton

P-R-C

(Now SHOOTING)

YOU CAN'T STOP ROMANCE

Cast—Kay Aldridge, Dave O'Brien, Smith Ballew. Pro—Leon Fromkess. Dir—Cabanne.

(BUSTER CRABBE NO. 3)

Cast—Buster Crabbe, Al St. John, Chas. King. Pro—Sig Neufeld. Dir—Sam Newfield.

STRANGE ILLUSION

Cast—Sally Eilers, Jimmy Lydon, Warren Williams. Pro—Leon Fromkess. Dir—E. Ulmer.

(Now CUTTING or in BACKLOG)

(UNTITLED).....Buster Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
TOWN WENT WILD, THE.....F. Bartholomew
SONG OF SIX GUNS.....T. Ritter - D. O'Brien
BLUEBEARD.....J. Carradine - J. Parker
SWING HOSTESS.....Martha Tilton
MANHATTAN RHYTHM.....Langford - Wood
I ACCUSE MY PARENTS.....Hughes - Meeker
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

IT'S A PLEASURE

Cast—Sonja Henie, William Johnson, Iris Adrian. Pro—International. Dir—Wm. Seiter.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

WEST OF THE PECOS

Cast—Bob Mitchum, Barbara Hale, Richard Martin. Pro—Herman Schlom. Dir—E. Killy.

CHINA SKY

Cast—Randolph Scott, Ruth Warrick, Ellen Drew. Pro—Jack Gross. Dir—Ray Enright.

(Now CUTTING or in BACKLOG)

ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
EXPERIMENT PERILOUS.....Lamarr - G. Brent
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
GIRL RUSH, THE.....Langford - Brown - Carney
FAREWELL MY LOVELY.....D. Powell - Shirley
HAYG WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
PIRATE AND THE LADY.....Bob Hope
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

THE VAMPIRE'S GHOST

Cast—John Abbott, Peggy Stewart, Chas. Gordon. Pro—Rudy Abel. Dir—Leslie Selander.

A DARING HOLIDAY

Cast—Edward Everett Horton, Gladys George, Bob Livingston. Pro—J. Bercholz. Dir—Esway.

THE CHICAGO KID

Cast—Don Barry, Lynn Roberts, Otto Kruger. Pro—Eddy White. Dir—Frank McDonald.

THE GREAT FLAMARION

Cast—Eric von Stroheim and Mary B. Hughes. Pro—William Wilder. Dir—Anthony Mann.

A SONG FOR JULIE

Cast—Anton Dolin and Alicia Markova. Pro—Wm. Rowland Productions. Dir—W. Rowland.

(Now CUTTING or in BACKLOG)

TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FACES IN THE FOG.....Jane Withers - Kelly
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
LIGHTS OF OLD SANTE FE.....Rogers - Evans
END OF THE ROAD.....E. Norns - J. Story
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
CHEYENNE WILDCAT.....Elliott - Blake
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

BON VOYAGE

Cast—Jeanne Crain, Sir Aubrey Smith, Joan Blondell. Pro—William Bacher. Dir—Strasberg.

CZARINA

Cast—Tallulah Bankhead, Charles Coburn, A. Baxter. Pro—Ernst Lubitsch. Dir—O. Preminger.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

NOB HILL

Cast—Joan Bennett, George Raft, Vivian Blaine. Pro—Andre Daven. Dir—H. Hathaway.

HANGOVER SQUARE

Cast—Laird Cregar and George Sanders. Pro — Robert Bassler. Dir — John Brahm.

(Now CUTTING or in BACKLOG)

WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
LAURA.....Gene Tierney - Dana Andrews
KEYS OF THE KINGDOM.....C. Hardwicke
SOMETHING FOR THE BOYS.....Miranda-O'Shea
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

IT'S IN THE BAG

Cast—Fred Allen and John Carradine. Pro—(Manhattan) Jack Skirball. Dir—R. Wallace.

DELIGHTFULLY DANGEROUS

Cast—Jane Powell, Ralph Bellamy, Constance Moore. Pro—Charles R. Rogers. Dir—Lubin.

(Now CUTTING or in BACKLOG)

SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Dargell - McClure
DARK WATERS.....Merle Oberon - F. Tone
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FAIRY TALE MURDER

Cast—Gloria Jean, Keefe Brasselle, John Qualen. Pro—Charles David. Dir—C. David.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggner. Dir—G. Waggner.

THE SUSPECT

Cast—Charles Laughton, Ella Raines, Dean Jagers. Pro—Islin Auster. Dir—R. Siodmak.

(Now CUTTING or in BACKLOG)

JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN.....Ella Raines - George Korvin
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
BOWERY TO BROADWAY.....Oakie - Montez
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
MY BABY LOVES MUSIC.....Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

OF HUMAN BONDAGE

Cast—Paul Henreid, Eleanor Parker, Patric Knowles. Pro—Henry Blanke. Dir—E. Goulding.

GOD IS MY CO-PILOT

Cast—Dennis Morgan, Raymond Massey, A. King. Pro—Robert Buckner. Dir—R. Florey.

PILLAR TO POST

Cast—Ida Lupino, Walter Huston, William Prince. Pro—Alex Gottlieb. Dir—V. Sherman.

(Now CUTTING or in BACKLOG)

THE CORN IS GREEN.....Bette Davis - J. Dall
CORN IS GREEN, THE.....B. Davis - J. Dall
HOLLYWOOD CANTEEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
GIVE ME THIS WOMAN.....Hedy Lamarr
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Bren
VERY THOUGHT OF YOU.....Ida Lupino

HOLLYWOOD REVIEW

October 9, 1944

Page 7

Mary **LEE**
Ruth **TERRY**
Cheryl **WALKER**

WILLIAM TERRY and
CHERYL WALKER

Sweethearts of
STAGE DOOR CANTEEN
together again
in

3 LITTLE SISTERS

JACKIE MORAN • CHARLES ARNT
• FRANK JENKS •
WILLIAM SHIRLEY

JOSEPH SANTLEY, Director
Original Story by Maurice Clark • Olive Cooper
Screenplay by Olive Cooper

A REPUBLIC PICTURE



"Give once to War Chest and
you aid 133 great causes."

Hollywood

MOTION PICTURE

REVIEW

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PRINCESS AND THE PIRATE (SG-RKO) ★★ 88%	3
LAURA (20th Century) ★★ 87%	5
THE VERY THOUGHT OF YOU (Warners) ★★ 86%	4
THE CONSPIRATORS (Warners) ★★ 85%	3
BLUEBEARD (PRC Pictures) ★ 80%	2
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Vol. XXXIII. No. 4

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

October 16, 1944

The ... FIRST WORD

• THIS IS addressed directly to the writers of Hollywood.

Perhaps you feel that you have achieved your place in the literary sun. Fulfilled your purpose as a writer. Or at least that you've got your trail clearly marked out. Perhaps. But has it occurred to you that this tired and blood-drenched world is offering you a chance—a job—a tremendous purpose that you'll never get again?

It's a job that takes guts. And brains. And—yes, unashamed ideals. It takes the simple, honest realization that in your hands lies the chance to point the way to a really worth-while world. And it pays off big. Wealth you couldn't buy with all the gold in Hollywood. Do you want it? ARE YOU BIG ENOUGH FOR IT?

All right. Here it is: Through what you write, and how you slant it, you can lead bewildered and doubtful boys from the bitter memories of stinking battlefields into the bright hope of a warm new future. You can give them a desperately needed foretaste of the sane, kindly world waiting to be built.

(Continued on Page 2)

TECHNICOLOR MONOPACK READY SOON YATES UPPTS BUDGET TO \$20,000,000

MGM And TCF Cooperate For General Production Use Of Color Negative

• MONOPACK color negative for general production use will be ready soon. Both MGM and 20th Century are cooperating to the fullest with Technicolor to iron out any wrinkles in the easy and practical handling of the new multi-layer single base process which has so many advantages over the oldstyle method which called for special large cameras carrying triple negative rolls.

The first adaptation of Technicolor Monopack was made by MGM last year on "Lassie Come Home," and that company is now following through with it on "Son of Lassie" and "Hold High the Torch." TCF tried it out with grand results on "Thunderhead," sequel to "Flicka."

The stage has now been reached where the interiors are equally as good as the exterior shots, which means that Technicolor will make it available as quickly as possible to all producers.

Technicolor's monopack is a 35mm. adaptation of the 16mm. kodachrome, but made to specific requirements for professional perfection.

Morton Gould Returns To Do 'Wild Irish Rose'

Morton Gould, famous composer-conductor, who just finished the score for Charles Rogers' "Delightfully Dangerous," signed to do another Rogers pix, "My Wild Irish Rose."

Montgomery Home Again

Lt.-Com. Robert Montgomery is back from service and again available for films after 4 years active duty in South Pacific and the actual invasion of Normandy.

A&C 'Star' Leaders In Annual Revenue

Although L. B. Mayer again topped the U.S. Treasury list of personal incomes for the past year, Abbott & Costello were the gross leaders in annual revenue amongst the Hollywood stars. Bud and Lou collected nearly \$790,000 from Universal which was nearest approach to L. B.'s income of nearly \$1,140,000.

Lauren Becall Teamed Again With H. Bogart

The rather astonishing results from teaming Humphrey Bogart and newcomer Lauren Becall as witnessed by reaction on "To Have and Have Not" brings about a repeat in Warners' "The Big Sleep."

Picture started rolling over the weekend with Howard Hawks again producing and directing.

"Forever Amber" Tabooed

Despite the fact that all incidents are said to be based upon historical fact and incident, the Hays Office has put the taboo on Kathleen Winsor's "Forever Amber" just when TCF was closing a deal to buy it for 150 grand.

High Cost Of "Venus"

Mary Pickford has finally closed her deal for the rights to "One Touch of Venus" on a cash and percentage deal that may run up the purchase cost to \$750,000.

"Junior Miss" High Priced

20th Century paid the record price of 400-grand cash for the screen rights to the Max Gordon property, "Junior Miss."

44-45 Republic Sked To Include 15 Toppers With 3 Of Them In Technicolor

• HERBERT J. YATES, president of Republic Productions, Inc., announced in New York yesterday, that the studio production budget for 1944-45 has been upped to reach \$17,500,000 to \$20,000,000. This figure exceeds expenditure for the current season by 35 to 50 per cent.

Details of Yates' expansion program were disclosed in Hollywood by Allen Wilson, vice-president in charge of studio operation.

Admitting that present indications point to a natural slump as an inevitable development immediately following the war, Yates predicted that it will only be temporary.

"Foreign grosses a year after peace is declared will tremble," he said. "This will be due, more or less, to

(Continued on Page 5)

Roz Russell Well Again So Van Upp Yarn Rolls

Rosalind Russell, who went to the hospital with nervous exhaustion, is well again which gives the go-signal to Columbia's "Some Call It Love," another Virginia Van Upp comedy.

Picture also reunites star with director Al Hall, the happy combination which brought about "My Sister Eileen."

Consadine-MGM Split

After 12 years on the lot, John Consadine and MGM have decided to call it quits and it is rumored the producer will go over to 20th Century.

'Susie' Now 'Golden Years'

The final title selected by Paramount for the film version of "Miss Susie Slagel's" is "The Golden Years."

Studio League Standing

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	2	177	.885
2—Warners ..	6	519	.865
3—20th Cent	4	338	.845
4—Para.	6	505	.842
5—R-K-O ..	7	589	.841
6—Univ.	7	567	.810
7—P-R-C	6	472	.787
8—Rep.	9	692	.769
9—Col.	11	845	.768
10—Mono.	7	529	.756
11—U-A	0	000	.000

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The First Word

(Continued from Page 1)

A world where human happiness and fellowship are a working reality.

You can throw away your devices and implements of physical combat—they are thoroughly sick of all that.

And if you do this humbly, sincerely, with the realization that it's a rare privilege and a vital obligation—you will forge a glowing link between the war-broken threads of ten million G.I. lives—and the road back to normal precepts and the faith that back here we've learned what the score is, too, and we're eager to make it work.

Don't get the idea that this goal is Pollyanna stuff. The world looks to the screen not only for entertainment but, consciously or not, for education . . . for patterns of living. You'll be focusing the vision of humanity, not just G.I. Joe. It's an assignment that can help stabilize the world.

Sure. You'll find arguments against it. What about the Japs and Huns, and so on . . . ? Forget 'em. We're not talking about how to win the peace. We're talking about how to help Joe, and his family and his friends, to find purpose and flavor in living.

Feed it to 'em with music, with rich-hearted themes, with comedy that packs a meaning. Sugar-coated horse sense, that gives folks something to think about and grow bigger on.

Sure. There'll have to be some changes made in your own thinking. You'll have to forget horror tales and mobster guff. That may be tough—producers'll probably kick—until they find that passports to happiness pay off better.

Sure. It's a hell of an assignment. The biggest in your life. It's up to you.

But whether you, as a writer, agree with this, or not—look at it from this viewpoint: No matter what else you may write, take time out to write one play with this prescription—in the same spirit that you take money out to buy that extra War Bond for the 6th war loan.

(Now read the Last Word)

Lowe In With Dillinger

King Brothers have spotted Edmund Lowe in their production of "John Dillinger" for Monogram release. Lowe gets the role of the original leader of the gang whom Dillinger replaced.

'BLUEBEARD' A CLASS HORRODRAMMER 'ALASKA' TOO STAGEY FOR FEATURE

Production And Direction Offset Stagey Story And Slow-Paced Screen Play

"BLUEBEARD"

80% (P-R-C) Horror Drama, produced by Leon Fromkess, Directed by Edgar Ulmer. The screenplay by Pierre Gendron, from an original story by Arnold Phillips and Werner H. Furst. Previewed at California Studio. Time, 73-MIN.

Cast: John Carradine, Jean Parker, Nils Asther, Ludwig Stossel, George Pembroke, Teala Loring, Sonia Sorel, Iris Adrian, Henry Kolker, Emmett Lynn, Patti McCarthy, Carrie Deven, Anne Sterling.

HEAVILY REMINISCENT of "The Lodger" is this predeterminable story of a sensitive 19th Century French painter who goes mad and murders a series of women—because a street-walker disillusioned him.

The premise is staunch, with the rather rare quality of having the psychopathic angle based on established laws of abnormal behavior. Unfortunately it was scripted to fit an attempt at fine production, instead of concentrating on plot values. The result is a stagey horror story which doesn't fulfill its suspenseful action requirement.

John Carradine handles the difficult assignment of "Bluebeard" Gaston, the artist who turns to puppeteering because painting reawakens in him the lust to kill. His interpretation is thoroughly workmanlike but not outstanding.

Speaking of puppets—a deft touch is Carradine's ironic puppet-show "Faust" which symbolizes his Devil-owned life.

Like the script idea, Edgar Ulmer's direction is interesting. It develops a firm but unprogressive movement which gives no particular emphasis to the natural dramatic highlights needed to build a mounting suspense.

There is a slight touch of over-emphasis, and some of the dialogue delivery is too precise.

Jean Parker clicks as Lucille, the one normal love in Bluebeard's life. The Crucial scene in which Carradine attempts to kill her when she denounces him for the murder of her sister, is done with effective restraint.

Nils Asther's "Inspector Lefevre" is really slick.

Miss Parker's kid sister is played by Teala Loring. Her highly dramatic spot—a realization that Carradine is a murderer—is handled adroitly.

Art broker Lamarte who fences for the killer is well done by Ludwig Stossel, despite a hint of stage-acting.

O.K. briefs by Iris Adrian, Henry Kolker, Patti McCarthy, Carrie Deven, Anne Sterling and Sonia Sorel, round out the histrionics.

Editing is smooth, considering the material, with the exception of a couple of spots where sequence with conflicting tempos are put together in such a way as to make an awkward change in pace.

Musical director Leo Erdody does

HOW THEY RATE

TOPS . ★ ★ ★ ★	95%-100%
Excellent . ★ ★ ★	90%- 95%
Good Feature ★ ★	85%- 90%
Fair Feature . . ★	80%- 85%
Okay Program . .	75%- 80%
Fair Program . . .	70%- 75%
Below Par	Below 70%

Fromkess Sets "Proxy St." As Top-Budgeter

Leon Fromkess, PRC prexy, has bought the Stanley Kaufmann novel, "King of Proxy Street," which was published 3 years ago by John Day. It will roll as a top budget pix in same category as "When Lights Go On Again" and "Bluebeard."

Story deals with 2 old men who return to the scene of their childhood.

Veloz & Yolanda Teach Dancing By Television

Perhaps the first case of television being used for professional instruction will come from the vidio contract just signed with Veloz and Yolanda by a NY glass manufacturing sponsor. Deal was handled by Louis Stonehead.

Prepping "Naughty 90s" As Next For Bud & Lou

Edmund Hartman, writer-producer, is putting the finishing touches on "The Naughty Nineties," Universal's next Abbot & Costello vehicle. It may get rolling the latter part of this week.

Too Many "Tonights"

Columbia's 2 pix, "Tonight and Every Night" and "Tonight We Dance" were too conflicting in title, so the latter becomes known as "Stepping Out."

Colbert As "Guest Wife"

Claudette Colbert has been signed by Jack Skirball and Bruce Manning for their first joint production venture, "Guest Wife."

Elyse Knox To Mono

With her first stint to be "Sunbonnet Sue," Elyse Knox has signed a 3-year contract with Monogram calling for 2 pix annually.

And Now "Romance, Inc."

Universal has assigned a comedy with music, entitled "Romance, Inc." to associate producer Bernard Burton to make.

an understanding job of underscoring. Sound engineer Carter may be at fault for its ear-splitting volume, which lifts it above the threshold of consciousness where it does not belong.

In short, "Bluebeard" is a laudable attempt at better entertainment. It does not have the smooth polish of a Class A picture. But it's not too unreasonable a facsimile.

IT WILL DO ALL RIGHT AS A LIGHT HORRO-FEATURE.

Poor Direction And Weak Script Wastes Big Budget And Leaves 'Alaska' Cold

"ALASKA"

77% (MONOGRAM) Melodrama, produced by Lindsley Parsons. Directed by Geo. Archainbaud. Screenplay by Geo. Wallace Sayre, Harrison Orkow, Malcolm Stuart Boylan. From Jack London's "Flush Of Gold." Previewed at Filmarte Theatre. Time, 76-MIN.

Cast: Kent Taylor, Margaret Lindsay, John Carradine, Dean Jagger, Nils Asther, Iris Adrian, Geo. Cleveland, Dewey Robinson, Lee White, John Rogers.

ONE OF those slow-paced action yarns with very spotty action. It's the claim-jumper formula with the brains behind the skullduggers unmasked at the finale.

There is nothing wrong with the basic plot, but it's almost lost in vignettes of a drunken Shakespearean ham, dance-hall sequences, and similar story irrelevancies.

Matter of fact, there's more action on the dance-hall stage than in the story. And if it wasn't a Jack London yarn, it could almost be taken for a musical.

This fault of irrelevance and minimum movement lies with screen scripters Sayre, Orkow and Boylan.

Equally guilty is Director Archainbaud whose striving for stage effect makes the tempo draggy, and the characterization overdrawn. The combined effect of poor timing and story weakness makes "Alaska" strained and theatrical.

Despite the directional handicap which affects most of the cast, Dean Jagger gives a swell performance as the seemingly upright and likeable U.S. Marshal who turns out to be the Jumpers' ringleader.

Kent Taylor is the engineer who returns to Alaska to find his Dad killed and their claim jumped. His dead-eye shooting is a pleasant relief, and his fight for justice is believably done.

Nils Asther's handling of his chore as big-shot saloon-owner who covets the gal while stooging for Jagger, is good.

Rest of the cast suffers from over direction, particularly John Carradine. His soliloquy to a dog and his noble death when he saves Taylor from a jail fire frankly are corn, instead of pathos.

Margaret Lindsay's interpretation of the drunk's wife and dance-hall favorite isn't too good. And she's definitely not a singer.

Photography and settings are mediocre. And aside from Taylor's marksmanship, the only high point of entertainment is a bang-up good fist fight between him and meanie Asther.

WILL CLICK FAIR ENOUGH WITH NABE HOUSES ONLY.

Col. Signs Geo. Sherman

Columbia is reported to have signed George Sherman, former Republic producer-director, to a 7-year directorial pact.

'PIRATE' STEALS LAFF LIMELIGHT 'CONSPIRATORS' A LAVISH WHODUNIT

**Bob Hope Rings The Bell
Clearly With An Assist
From Oomph Production**

"THE PRINCESS AND THE PIRATE"

88% (GOLDWYN) Farce Melodrama, produced by Samuel Goldwyn and directed by David Butler. Screenplay by Don Hartman, Melville Shavelson, and Everett Freeman, from an original by Sy Bartlett. Previewed at Pantages Theatre. Time, 94-MIN.

Cast: Bob Hope, Virginia Mayo, Walter Brennan, Walter Slezak, Victor McLaglen, Mark Lawrence, Hugo Hass, Maude Eburne, Adia Kuznotzoff, Brandon Hurst, Tom Kennedy, Stanley Andrews, Robert Warwick.

★ ★ ★ A HOKE HIT for Hope.

With nearly everything it takes, this delightfully goofy adventure is clever enough, zestfully paced, and packs plenty of belly laughs.

Sustained with mounting humor, the script has a novelty ending that's sure to send them away in grand humor.

David Butler gives with megging that milks the utmost out of nearly every situation.

Hope carries the show unquestionably. He's at his very best, with his smooth timing and marvelous mugging which have long ranked him as one of the toppers in entertainment.

As for the story, Bob's a 17th century ham actor, "Sylvester—The Man With Seven Faces." It's a tough life and Bob supposedly spends more time fleeing from outraged audiences than he does on the stage.

We find him running away—this time on the bounding Main, where the galleon is attacked by super-meanie Captain Hook. The pirate, Hook, is played with lusty vigor by Vic McLaglen, who looks like he'd slit throats all his life.

Incognito on the same boat is English Princess Virginia Mayo who is pulling the old love-me-love-my-commoner-lover stuff on her Royal Pappy. Virginia, by the way, is sure eye-appealing and bit o' glamour-plus.

The ship is scuttled by Vic. But with the help of "Featherhead" Brennan, the kids escape to a tough-citizened and gore-spilling island called Casarouge. Walter Brennan, of course, does his saddle-pated old pirate with the same artistry that won him two academy awards.

In an island night club, Bob works the gal into his act—where her glamor gams and sweet singing save him from the usual mayhem of disillusioned patrons.

But she is grabbed off by Walter Slezak—Governor of the island. And, when Bob dashes to the rescue, Slezak holds 'em both for ransom.

McLaglen captures them again in a whirlwind of hilarious action comedy, and shoves off to sea, where Princess Mayo's King papa sails up and saves them. All's well again, with Hope thinking he's finally won the gal—but you'll be surprised.

The whole thing is done with a

**Mono's Profits Up
Nearly 90% Over '45**

Monogram's net profit for the year ending July 1 was \$177,822.99—after deducting all charges including federal income and excess profit taxes of \$369,012.25. This is nearly 90% higher than the figure of \$99,144.45 for year ending June 26, 1943.

**Wallace To Meg 'Kiss
And Tell' For Columbia**

Columbia's special budget feature "Kiss and Tell," starring Shirley Temple has been handed to Richard Wallace to direct. Production is in the hands of Sol Siegel, George Abbot and F. Hugh Herbert who bought the rights.

Wallace must complete the Fred Allen pix first—"It's In The Bag."

**Another "Sherlock" For
Neill To Produce-Direct**

Universal's next Sherlock Holmes mystery featuring Basil Rathbone and Nigel Bruce is ready to roll. It has been handed to Roy William Neill to produce and direct.

The story is taken from Sir Arthur Conan Doyle's "The Empty House."

**'Don Returns' Is First
Solo Starrer For Bey**

Turhan Bey's first solo starring vehicle at Universal has been set. It will be "The Don Returns," a romantic drama with a Latin background, and will be produced by Paul Malvern.

"The Healer" For Sekely

Director Steve Sekely who has been attracting considerable attention of late has been handed "The Healer" as a special assignment warranted by his work on Republic's "Lake Placid Serenade."

..Jennifer Holt To Mono..

Monogram lends a strengthening factor to their Johnny Mack Brown-Raymond Hatton westerns by signing Jennifer Holt for the femme lead in their version of "The Texas Terror."

Another For Orson Welles

Still another opus is "reported" for Orson Welles. This time it is Edward Small's production of the life story of Nathan Hale.

tangy zip and flair that makes even the endless blood-letting hoke fun. Production is typical of the Goldwyn opulence, and Technicolor is to be congratulated. As far as that's concerned, superlatives are in order for all the craftsmen.

Summing it up, this piracy premise can easily be classified as . . .

A HOKUM SPOTLIGHT THAT POINTS TO MORE GOLDWYN PROQ-ITS.

**Highly Involved Intrigue
Exceptionally Well Done
But Routine And Overlong**

"THE CONSPIRATORS"

85% (WARNERS) Anti-Nazi Melodrama, produced by Jack Chertok and directed by Jean Negulesco. Screenplay by Vladimir Pozner and Leo Rosten, from the novel by Frederic Prokosch. Previewed at Warners' Beverly. Time, 101-MIN.

Cast: Hedy Lamarr, Paul Henreid, Sydney Greenstreet, Peter Lorre, Victor Francen, Joseph Calleia, Carol Thurston, Vladimir Sokoloff, Edward Ciannelli, Steven Geray, Kurt Katch, Gregory Gay, Marcel Dalio.

★ ★ IN SPITE of lavish production values that are truly inspiring and an exceptionally strong cast of trouping excellency, this is still a routine anti-Nazi meller that sums up to little more than an involved whodunit.

It's another "storm over Lisbon," packing a spy in every corner—Nazi and anti-Nazi—with the audience in constant suspense as to who's on whose side.

There's a "flying Dutchman" hero, Paul Henreid, who escapes to "neutral" Portugal where it looks for a moment like he's going to get help from Hedy Lamarr—but she turns out to be the wife of the German Legation head, Victor Francen. Henreid is framed for a murder, committed by a traitor amongst the anti-Nazi whose leader—Sydney Greenstreet—finally tricks him into exposing himself.

That reveals that Hedy is a friend after all, her husband is the traitor, and that she is free to romance with Paul.

The number of rich sets and the vast throngs of supernumeraries have much to do with pegging this in the feature class. The superb cast eliminates any doubt on this score.

The story, however, is overly long in strict formula and lends little more than good program satisfaction. In short, this is a plain case of stretching the budget all-out to get a feature out of program material.

There are no particular honors for performance. Everyone of the top ten principals turns in an outstanding job of intrigue trouping.

Hedy Lamarr matches her beauty—allure with all the acting necessary to fit the plot machinery. Paul Henreid dittoes the requirements to match his heroic appeal.

Everyone else is individualistically typical. Sydney Greenstreet, Peter Lorre, Victor Francen, Joseph Calleia and Vladimir Sokoloff are just what you'd expect from Greenstreet, Lorre, Francen, Calleia and Sokoloff at their best.

They're all more or less on the anti-Nazi side, with Francen turning out to be the traitor in the end.

On Hitler's side are Steven Geray and Kurt Katch, with the former doing an exceptional job of a briefer part.

A BETTER SUPPLEMENTARY FEATURE THAN A FORCED TOPPER.

**Preview Cards and
Pow-wows Abolished**

Warners have decided that preview cards are no longer necessary to get audience reaction on the sneak showings and have abolished the age-old precedent entirely. Paramount has put the taboo on all lobby or sidewalk pow-wows at previews and ordered the confabbing be saved for the following morning conferences.

Code Of The Prairie

**Accent On Action Makes
Last Republic-Burnette
Programmer Pack Punch**

76% (Republic) Western meller, produced by Lou Gray. Directed by Spencer Bennet. Screenplay by Albert DeMond and Anthony Coldewey, from an original by Albert DeMond. Not previewed, but caught at Hitching Post Theatre. Time, 56-MIN.

Cast: Smiley Burnette, Sunset Carson, Peggy Stewart, Tom Chatterton, Roy Barcroft, Weldon Heyburn, Bud Geary, Tom Landon.

GOOD OATER fare. Given only standard programmer production, this new Republic boss op'ry nevertheless steps ahead of most B westerns.

Primarily, this is true because it amply fulfills the ozoner demand for plenty of accurate gunplay with strong meaning—and a smartly contrived plot which keeps 'em guessing right up to the last bullet.

Story centers round honest editor Tom Chatterton who is killed by barbershop "Professor" Roy Barcroft, when Chatterton discovers that he is a wanted murderer.

Sunset Carson and Weldon Heyburn, both friends of the editor and up for sheriff, are pals but on different sides of the law. Heyburn is the stooge of meanie Barcroft. But he comes through, fighting, when he finds out who killed Chatterton.

Pithy plot-twists and the wacky fun of sleuthing photographer Smiley Burnette—who saves Heyburn by cleverly proving that an incriminating photo is faked—give "Code Of The Prairie" that extra hokum oomph.

The fine direction of Spencer Bennet, and the competent editing of Harry Keller contribute heavily to the sturdy entertainment values.

Smiley Burnette is his inimitable self. Peggy Stewart adds sweet femme appeal as Chatterton's datter and rewrite expert. Carson still shows his greenness, in a promising way. While Chatterton, Barcroft, Heyburn and Landon give their usual convincing support. Mebbe just a programmer but . . .

FOR ACTION, IT'S GOT SOMPIN' YOU'LL LIKE.

From 'Saddle' To 'Song'

"Song of the Range" has been selected by Monogram as the final title of their "Saddle Pals."

NEWCOMER STEALS 'HAVE & HAVE NOT' 'VERY THOUGHT' IS VERY DISJOINTED

**Bacall, Bogart, Dialog
And Composer Carmichael
Highlight Hawks Triumph**

"TO HAVE AND HAVE NOT"

92% (WARNERS) Melodrama. Produced and directed by Howard Hawks. Screenplay by Jules Furthman and William Faulkner, from the novel by Ernest Hemingway. Previewed at Warners' Beverly theatre. Time, 103-MIN.

Cast: Humphrey Bogart, Walter Brennan, Lauren Bacall, Dolores Moran, Hoagy Carmichael, Walter Molnar, Sheldon Leonard, Dan Seymour, Marcel Dalio, Walter Sande, Paul Marion, Patricia Shay, Alto Nadi, Pat West, Emmet Smith and Sir Lancelot.

★★★FURTHER PROOF that Howard Hawks is an ace stylist in screen technique, this adventure in international intrigue is primarily his triumph in excellent entertainment. The story itself was no great shucks, but its screenplay fairly teems with smart dialog and the final result presents one distinguishing departure from precedent after another.

Principle highlight is that a veritable unknown, Lauren Bacall, practically steals the picture. Not since Katharine Hepburn's crash to screen fame via "Bill of Divorcement" has anything like it happened. In the Hollywood vernacular, she is terrific. Although not what you'd particularly call glamorous, she is still just that. Restrained at all times, she drives home her portrait of getting-her-man straight through to a daring conclusion.

But Miss Bacall has Hawks to thank for her great opportunity. He spotlighted every ounce of her appeal—or her personality capabilities.

Humphrey Bogart turns in his usual performance as the tough but soft-hearted neutral in Martinique's nest of spies. Only because of the "sleeper" performance twist does Miss Bacall's name come first.

He operates a fishing launch for a legitimate business profit until he meets Lauren and then breaks his own neutral rules to help the Free-French against the Vichi element. That begets the action you'd expect—plenty of it.

Strangely enough in an action picture, it is the dialog of this one that sparks it to real heights, giving it greater romantic and suspense values.

Only the daring and ability of Hawks could have accomplished what resulted in breaking this and several other rules of screen precedent. In one instance, Hawks makes a pimp out of his hero, but glosses it magnificently. Then he makes him a "coward" according to American standards, but you love it—when Bogart uses the butt-end of his gun on the face of a Vichi official while the latter is handcuffed.

Another new twist—out of the blue—is the introduction of composer Hoagy Carmichael as a dive piano-

Re-Unit Powell-Loy For More 'Thin Men'

Myrna Loy, who has recently obtained her Mexican divorce, is planning to return to MGM where she will be reunited with William Powell in the continuation of the "Thin Man" series. She may do a solo pix first, however, entitled "Remember When."

WB Develops Miniature Boom For Speed Travel

A miniature microphone boom has been developed by Warner Brothers sound staff which is said to have greatly increased the speed of follow-up on interiors. Boom requires an operating space of only 30 inches and can be easily handled through rooms and doorways.

RKO's 'Tomorrow Is Here' Is Reconditioning Pix

Robert Fellows is preparing a film for RKO around the rehabilitation theme of returned soldiers, entitled "Tomorrow Is Here." The Birmingham General Hospital at Van Nuys, Calif., will be used for authentic scenes and all the case histories of the institution will be applied as screenplay reference.

Tufts & Hutton Get "Too Good" Top Spots

Sonny Tufts and Betty Hutton get the co-starring spots in Paramount's "Too Good To Be True" as soon as Betty returns from her present overseas tour. Sonny is now starring in "The Golden Years."

player who proves he has a great screen personality and that he can act as well as create such melodies as "Stardust."

Still another is the truly amazing portrait of liquor-hound presented by Walter Brennan. Accustomed as we are to Brennan's artistry, this performance is one for the book—and one for Academy award nomination.

Undoubtedly, Hawks could have had Sydney Greenstreet for the part of the fat, suave Vichi leader. It's typical Greenstreet. Instead, he uses Dan Seymour since he looks more Vichi—and makes him as good as Greenstreet!

Dissecting this drama into graphs of suspense, action, romance, intrigue, character delineation and novelty, one is stumped by the manner in which they zig-zag up and down in crazy manner—cris-crossing in utter abandon. Everything is unaccording to Hoyle.

But the fact remains that Hawks keeps one graph smooth and uppermost in mind—Entertainment.

The sum-total proves just one thing. A master screen-craftsman can make . . .

A PICTURE THAT IS AS DELIGHTFUL AS IT IS DIFFERENT FROM ALL ACCUSTOMED APPROACHES

Vivid Romantic Moments Handicapped By Heckling And Aimless Preachment

"THE VERY THOUGHT OF YOU"

86% (WARNERS) Romantic Comedy-Drama, produced by Jerry Wald and directed by Delmar Daves. Screenplay by Alvah Bessie and Delmar Daves, from an original story by Lionel Wigam. Previewed at Warners Beverly Theatre. Time, 100-MIN.

Cast: Dennis Morgan, Eleanor Parker, Dane Clark, Faye Emerson, Benlab Bondi, Henry Travers, William Prince, Andrea King, John Alvin, Marianne O'Brien, Georgia Lee Settle, Dick Erdman and Francis Pierlot.

★ ★ DISJOINTED almost to the point of distraction, the screenplay of this heckling preachment wanders aimlessly about to really get nowhere. But, it's the boy-meet-girl premise made so vividly romantic in spots that it delivers more feature satisfaction that would normally be imagined under such handicaps.

Much of its real values is due to some swell interpolated situations and the film's fine cast. Practically every player does a superlative job under the yarn's restrictions.

The preachment is: when a gal marries a man at war, she must be loyal to that man who is being loyal to his country. A forthright idea, but not one to overdo as a heckling weapon throughout its entire footage. And, certainly, not an uplifting theme to feed the boys—showing how their wives step out and transgress in utter abandon.

If for nothing else, this ranks as a good feature because of its spotlighting Eleanor Parker for stardom possibilities, Dane Clark as a rare, natural comedian, and teenager Georgia Lee Settle as a youngster that is bound to go plenty of places.

Eleanor Parker perfectly fits the very average Girl whose family (excepting Dad Henry Travers and Sis Georgia Lee Settle) heckles her every move before and after meeting Boy Dennis Morgan.

But while Eleanor is stirring up dripping sentiment and vivid romance, Dane Clark is stealing every scene in which he appears as Morgan's femme-stricken sidekick—with Faye Emerson doing a delightful portrait of the object of his amusing affection.

And young Georgia Lee, always staunch in her loyalty to her big sister, vibrates the real, clean teenage ideal.

What's the story?—Well, boy meets girl on a furlough. It's love but boy must leave any moment. Should they marry; yes. Boy leaves, girl pines. Follows him to San Diego for one last night. Boy now gone and girl has baby. Boy wounded but comes home well repaired.

Since Delmar Daves had much to do with the screenplay as well as directing the piece, the fault of not making this a zippier and more exciting romance is in his lap. It could

... The NEW STARTS

LET'S GO STEADY (Col.) A strictly jive comedy-about two song writers who find that the music house they've paid to publish their song is a phoney. Taking over the firm, they spot their stuff with army bands and go to town. Should be good for bobby-sockers.

OUR VINES HAVE TENDER GRAPES (MGM) Human-values drama of a farmer father, his little girl, and her cousin. Through the four seasons of a Wisconsin year we share their problems and pleasures—floods, circus, school. Sounds brimful of possibilities.

ENCHANTED COTTAGE (RKO) Thematic-atmosphere romance. War-disfigured flyer marries a homely girl. Both are bitter until their honeymoon cottage makes them beautiful to each other. The house exudes idyllic influence of former romances.

TEXAS TERROR (Mono) Western meller. The U.S. Marshal rides again in disguise. Joining a band of boss thieves, our hero insinuates himself as a tough gunman, forces a confession from the leader and rounds 'em up. Seems okay for oater appetites.

YOU CAN'T STOP ROMANCE (PRC) Comedy of errors romance. Neither the returned soldier hero, nor the mad-cap heiress—who picks him up—knows who the other is. He chauffeurs her 'til the town gets hep and fetes him. It hints of the "Happened-one-night" stuff.

THE VAMPIRE'S GHOST (Rep) Weird horrodrama. An Englishman who takes over the underworld in an African village turns out to be a vampire. Under his evil spell is our hero—who frees himself through the gal's love, and destroys the dastard.

A DARING HOLIDAY (Rep) Farce comedy of a conservative Judge who involves himself with a gang of petty crooks and pretends to be one of them. Even robs his own house. All just to teach them a lesson. Listens good for laughs.

Heisler Is Back From Army to Direct Cooper

Stuart Heisler, who has just been honorably discharged from the Army is reported to have been inked by International to direct their first Gary Cooper production.

Heisler is best remembered for his "Girl And The Gorilla" at Paramount.

easily have landed in the "excellent" classification under proper treatment.

Making a heel out of a mother, a chaser out of a married sister, and a cad out of a brother is truly a handicap background for the Average American Girl—who is Our Perfect Ideal.

But that is only the beginning of The-Very-Thought-Of-You's many inconsistencies which make it . . .

HOT ONE MINUTE, COLD THE NEXT, YET A PLEASING SHOWCASE FOR PEARLS OF PERFORMANCE, TEAR-JERKING, THROBBING ROMANCE AND DANE CLARK.

FINE SUSPENSE MAKES 'WOMAN' CLICK 'LAURA' A NOVEL HOMICIDE MYSTERY

Johnson Scores With Neat Scripting And Production As Lang's Megging Dittos

"THE WOMAN IN THE WINDOW"

90% (I-P) *Psychological Murder Drama, produced and scripted by Nunnally Johnson, from "Once Off Guard" by J. H. Wallis. Directed by Fritz Lang. Previewed at Fox Wilshire Theatre. Time, 99-MIN.*

Cast: Edward G. Robinson, Joan Bennett, Raymond Massey, Edmond Breon, Arthur Loft, Dan Duryea, Thomas E. Jackson, Dorothy Peterson, Carol Cameron, Bobby Blake.

★ ★ ★ HERE'S ANOTHER outstanding murder drama. It's the story of a kindly little professor who must hide the body of a man he has justifiably killed.

It is a case of grand scripting, because it has the prof. doing exactly what any guy in the audience would probably do—step by step. That's the terrific punch of the yarn—since it carries the constant impression that this same thing could happen any time to anyone.

Edward G. Robinson's unfortunate little prof. is sensitively interpreted, and one of Robinson's best portrayals to date. His eyes constantly mirror his mounting fear as he feels the civic and social forces of his little world close around him.

Smart plotting personalizes this menace in his best friend, district attorney Raymond Massey. Massey's role is particularly difficult because we see him through Robinson's hyper-sensitive eyes, which interpret inflections of voice and nuances of facial expression in terms of his fear. Massey does this tough job deftly, without a trace of over-emphasis.

The story begins with Robinson's wife and kids leaving on vacation. His club cronies, M. D. Edmond Breon and D. A. Massey, twit him on the dangers of sudden middle-aged freedom . . . and his interest in the portrait of a beautiful young woman in the window next to the club.

Later, while he's admiring the painting, the gal herself walks up. This kept woman is Joan Bennett, who asks him up to see more sketches of herself.

Innocently talking in her apartment, they are thundered in upon by Wall Street big-shot Arthur Loft, who promptly starts choking Robinson to death. He stabs Loft, with shears which Joan has thrust hysterically into his hand.

Here the tempo hits crescendo, rising with suspenseful power and finely detailed touches, as Robinson and Bennett attempt to dispose of the body and remove any trace of evidence.

Massey's shrewd relentlessness, and Dan Duryea's suavely professional blackmailing of the two, carry the uncertainty to a high pitch of suspense.

Ironically, Duryea's skullduggery dooms him, and pins on him the murder he tries to cash in on.

The finale is a bit on the pollyanna side and perhaps a bit pat, but it leaves the tensed audience relieved

Mono Pix To Play FWC-WB Coasters

Monogram has closed a deal whereby both Fox West Coast and Warners' theatres on the coast will play their 44-45 product. Mono's sales manager, Steve Broidy, planed in from San Francisco to handle the bookings.

Ray McCarey May Shoot "Mexico" With 2 Casts

Ray McCarey is all set to produce a musical called "Mexico City." There is a Mexican promoter behind the deal which calls for Latin release, but Ray may shoot it with 2 casts and release the English version here.

McCarey recently made "Atlantic City" for Republic.

Tracy, Hepburn & Ball Co-starrer Gets Going

Patricia Morrison's inclusion in the cast of MGM's "Without Love" was all that was necessary to get that film rolling over the weekend. Pix co-stars Katharine Hepburn, Spencer Tracy and Lucille Ball.

Yates Upps Budget

(Continued from Page 1)

the lack of European facilities for film production, in view of the tremendous need for entertainment."

The 1944-45 production schedule announced here yesterday through Wilson and in New York by Yates, includes fifteen high budget pictures, three of which will be filmed in Technicolor.

Their estimated cost will range from \$750,000 to \$1,500,000 each. Stars of distinction will be signed with strong supporting casts, first rate musical backgrounds and expert direction, it was said.

Yates will return to the home studio from his New York headquarters in about three weeks to assume active supervision of the expansion program.

and happy about the whole thing.

Fritz Lang's outstanding direction produces an almost appalling illusion of reality which obliterates everything for the audience but the urgency of each scene—as it plunges the victimized pair deeper into danger.

Bouquets also to Nunnally Johnson's smooth scripting and production. His shrewdly sketched-in background sets the characters firmly and the environments that would naturally produce their individual make-ups. They never deviate, and their motives and reactions flow directly from these personal traits. Definitely an unusual job by Johnson.

From photography to editing, to supporting cast, "The Woman In The Window" is . . .

GRAND AND GRIPPING ENTERTAINMENT.

Supposedly Murdered, She Returns To Fall In Love With Detective On Case

"LAURA"

87% (20TH CENTURY) *Murder Mystery, produced and directed by Otto Preminger. Screenplay by Jay Dratler, Samuel Hoffenstein and Betty Reinhardt. Adapted from the novel by Vera Caspary. Previewed in studio projection. Time, 86-MIN.*

Cast: Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson, Dorothy Adams, James Flavin, Clyde Fillmore, Ralph Dunn, Grant Mitchell, Kathleen Howard and Cy Kendall.

★ ★ THE SCRIPTERS went all-out on this to build novel machinery for suspense. Had they gone one notch higher in consistency and a bit more careful in avoiding the theatric flavor, it could easily have emerged in the excellent division via the "sleeper" route.

The story of any good whodunit is important, so you must know that Gene Tierney as "Laura" is a murder victim throughout the first third of the footage. She proves quite alluring when she returns from a Lone-Wolf weekend to reveal that it was her rival whose face had been shot away in her apartment by a double-barreled shotgun.

As the detective on the case, Dana Andrews does such a clever job of restraint that there may be a regrettable reaction. The producers may attempt to type him. We may see a lot of Dana's sleuthing in the future.

For mysteries, it packs more than the usual romance. Gene has three men in her life before she meets the dick trying to discover who killed her. And just for another novel twist, the writers have him fall in love with her while he still thinks she's dead. A sneak-peak at her diary and her portrait painting does the trick.

At least four supporting performances are outstanding. Clifton Webb looms the strongest as popular and influential columnist who first took Gene under his wing—and later twice attempted to kill her. His smooth portrait of the vicious sophisticate paces most of the interest.

As quite expected, Vincent Price does a grand job of a flat-broke, neer-do-well scion in love with Gene. Judith Anderson in love with Price makes her brief part easily remembered.

Production and direction by Otto Preminger is on a high plane and makes the utmost of every angle of the plot. Every device is used to deceive the audience—even to the point of staging a frame for the it-was-all-but-a-dream ending.

HIGH CLASS HOMICIDE AIMED FOR INTELLIGENCIA AS WELL AS MASS APPEAL.

MGM Tradeshow Set

MGM's 10th block for tradeshowing is ready and will be headed by the Judy Garland-Margaret O'Brien co-starrer, "Meet Me In St. Louis."

The... LAST WORD

(Read "The First Word" first)

• SUGGESTING to writers that they eliminate combat from their scripts sounds rather drastic. To some, it must seem like asking them to just quit writing.

Off-hand, the thought of abolishing physical conflict has the ear-marks of striking out all the adventure and excitement as well as all the uncertainty and suspense which make up our so-called American ideal entertainment. In short, the very qualities that make hoss-opera appeal.

But the idea that Americans must watch men beat each other's brains out or commit murder, in order to be entertained—just doesn't happen to be true.

Hundreds of writers have shown that today's poison of physical conflict can be shelved, at least to a large degree. Proof of this is that some of our greatest grossers—our record breakers—contain not one whit of physical violence.

They contain conflict, certainly. Heavy conflict sometimes, pulsating with the very juices of life. The conflicts of a man's heart or hopes.

And the same basic laws of suspense that make a sage yarn good go into plotting these fine yarns. The same elements of firm purpose and opposition. The same need for character clarity and motivation. The same single line of conflict between two opposing forces.

It just takes better plotting, better writing, perhaps harder thinking.

But it's worth the effort. Because it's high time that the so-called American ideal of entertainment gave way for a higher ideal. Something more important—an ideal for humanity itself.

Your stories can help humanity to regain its balance. To heal its self-inflicted wounds, and grow spiritually healthy. To find contentment of mind. Toward composure!

Sure, there'll be an army of writers who will refuse to play ball along this idea. Because . . .

There are many producers whose only knowledge and formula is fist-cuff brawls and gunplay buffoonery—because they know that sells.

These producers and writers are the same type of manufacturing profiteers who gloat over their dividends in making ammunition.

Jennifer And Joan Are Paramount Neighbors

The two David Selznick Academy winning stars, Jennifer Jones and Joan Fontaine are now neighbors at Paramount. They have adjoining dressing rooms for their services in Hall Wallis' first two productions for Para, "The Love Letters" and "The Affairs Of Susan."

Savage To P-T For 3

Ann Savage who has been starred in several Columbia pix has been signed by Pine & Thomas for 3 Paramount dramas.

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

LAWLESS EMPIRE

Cast — Charles Starrett, Dub Taylor, Tex Harding. Pro—Colbert Clark. Dir—V. Keays.

LET'S GO STEADY

Cast — Pat Parrish, Jackie Moran, June Preisser. Pro—Ted Richmond. Dir—Del Lord.

COUNTERATTACK

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

TOGETHER AGAIN.....Irene Dunne - C. Boyer
STEPPING OUT.....Jeff Donnell - W. Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
STRANGE AFFAIR.....Allyn Joslyn - E. Keyes
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
ROUGH RIDIN' JUSTICE.....C. Starrett
MEET MISS BOBBY SOCKS.....R. Crosby
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)

(None)

M-G-M

(Now SHOOTING)

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

WOMEN'S ARMY

Cast — Lana Turner, Laraine Day, Susan Peters. Pro—George Haight. Dir—E. Buzzell.

THE CLOCK

Cast—Judy Garland, Robert Walker, Hume Cronyn. Pro—Arthur Freed. Dir—Zinnemann.

(Now CUTTING or in BACKLOG)

THRILL OF A ROMANCE.....Johnson - Williams
BLONDE FEVER.....Philip Dorn - Mary Astor
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
THIN MAN GOES HOME, THE.....Powell - Loy
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

HOLLYWOOD REVIEW

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October 16, 1944

MONOGRAM

(Now SHOOTING)

THE TEXAS TERROR

Cast—Johnny Mack Brown and Raymond Hatton. Pro—Charles J. Bigelow. Dir—Bretherton.

JOHN DILLINGER

Cast—Lawrence Tierney, Elisha Cook, Ed. Ciannelli. Pro—King. Bros. Dir—M. Nosseck.

(Now CUTTING or in BACKLOG)

G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
GUN SMOKE.....Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistrom. Dir—Hal Walker.

THE GOLDEN YEARS

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

SALTY O'ROURKE

Cast—Alan Ladd, Gail Russell, Clements. Pro — Edward Leshin. Dir — Raoul Walsh.

(Now CUTTING or in BACKLOG)

HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulerte Goddard - Ray Milland
DANGEROUS PASSAGE.....R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE.....C. Morris - N. Kelly
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES.....Crosby - Hutton

P-R-C

(Now SHOOTING)

YOU CAN'T STOP ROMANCE

Cast—Kay Aldridge, Dave O'Brien, Smith Ballew. Pro—Leon Fromkess. Dir—Cabanne.

STRANGE ILLUSION

Cast—Sally Eilers, Jimmy Lydon, Warren Williams. Pro—Leon Fromkess. Dir—E. Ulmer.

(Now CUTTING or in BACKLOG)

(CRABBE NO. 2).....Buster Crabbe - Al St. John
(UNTITLED).....Buster Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
TOWN WENT WILD, THE.....F. Bartholomew
SONG OF SIX GUNS.....T. Ritter - D. O'Brien
BLUEBEARD.....J. Carradine - J. Parker
SWING HOSTESS.....Martha Tilton
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

WEST OF THE PECOS

Cast—Bob Mitchum, Barbara Hale, Richard Martin. Pro—Herman Schlom. Dir—E. Kilby.

(Now CUTTING or in BACKLOG)

IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
EXPERIMENT PERILOUS.....Lamarr - G. Brent
PAN-AMERICANA.....Phillip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
GIRL RUSH, THE.....Langford - Brown - Carney
FAREWELL MY LOVELY.....D. Powell - Shirley
HAY'G WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

THE VAMPIRE'S GHOST

Cast—John Abbott, Peggy Stewart, Chas. Gordon. Pro—Rudy Abel. Dir—Leslie Selander.

A DARING HOLIDAY

Cast—Edward Everett Horton, Gladys George, Bob Livingston. Pro—J. Bercholz. Dir—Esway.

A SONG FOR JULIE

Cast—Anton Dolin and Alicia Markova. Pro—Wm. Rowland Productions. Dir—W. Rowland.

(Now CUTTING or in BACKLOG)

CHICAGO KIDS, THE.....D. Barry - L. Roberts
GREAT FLAMARION, THE.....E. Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FACES IN THE FOG.....Jane Withers - Kelly
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
LIGHTS OF OLD SANTE FE.....Rogers - Evans
END OF THE ROAD.....E. Norns - J. Story
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

ROYAL SCANDAL

Cast—Tallulah Bankhead, Charles Coburn, Anne Baxter. Pro—Ernst Lubitsch. Dir—Preminger.

BON VOYAGE

Cast—Jeanne Crain, Sir Aubrey Smith, Joan Blondell. Pro—William Bacher. Dir—Strasberg.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

HANGOVER SQUARE

Cast—Laird Cregar and George Sanders. Pro — Robert Bassler. Dir — John Brahm.

(Now CUTTING or in BACKLOG)

NOB HILL.....Joan Bennet, George Raft
WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
LAURA.....Gene Tierney - Dana Andrews
KEYS OF THE KINGDOM.....C. Hardwicke
SOMETHING FOR THE BOYS.....Miranda-O'Shea
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

IT'S IN THE BAG

Cast—Fred Allen and John Carradine. Pro—(Manhattan) Jack Skirball. Dir—R. Wallace.

(Now CUTTING or in BACKLOG)

DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
DARK WATERS.....Merle Oberon - F. Tone
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

SHE GETS HER MAN

Cast—Joan Davis, Leon Errol. Produced by Warren Wilson. Directed by Erle C. Kenton.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggner. Dir—G. Waggner.

THE SUSPECT

Cast—Charles Laughton, Ella Raines, Dean Harens. Pro—Islin Auster. Dir—R. Siodmak.

(Now CUTTING or in BACKLOG)

FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN.....Ella Raines - George Korvin
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
BOWERY TO BROADWAY.....Oakie - Montez
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
MY BABY LOVES MUSIC.....Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitely
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

OF HUMAN BONDAGE

Cast—Paul Henreid, Eleanor Parker, Patric Knowles. Pro—Henry Blanke. Dir—E. Goulding.

GOD IS MY CO-PILOT

Cast—Dennis Morgan, Raymond Massey, A. King. Pro—Robert Buckner. Dir—R. Florey.

PILLAR TO POST

Cast—Ida Lupino, Walter Huston, William Prince. Pro—Alex Gottlieb. Dir—V. Sherman.

(Now CUTTING or in BACKLOG)

THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list, alphabetically arranged, includes in addition to those above many films previewed prior to September 1 as far back as space permits.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) BD-5/8...96%
ALASKA (Mono) D-10/16...77%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (W8) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni.) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (W8) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLE'LIT IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
COBRA WOMAN (Uni) FD-5/1...84%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (W8) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY & SENORITA (Rep) OT-4/3...80%
CRIME 8Y NIGHT (W8) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/27...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSSELL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (W8) C-8/28...89%
DOUGHGIRLS, THE (W8) C-8/28...89%

E

ENEMY OF WOMEN (Mon) XD-8/28...80%
EVE. OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FOUR JILLS IN JEEP (TCF) WC-3/20...79%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FRONTIER OUTLAWS (PRC) O-5/29...71%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%
GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GOING MY WAY (Par) SD-3/6...96%
GOING TO TOWN (RKO) C-9/25...74%

GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, GOOD LOOKIN' (Uni) NT-3/20...77%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (WB) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INVIBLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (W8) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (W8) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (W8) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
M'LLIE. FIFI (RKO) D-7/31...83%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MONSTER MAKER, THE (PRC) H-3/13...78%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NINE GIRLS (Col) MN-3/13...77%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
OUTLAWS OF SANTE FE (Rep) O-3/13...73%
OUTLAW TRAIL (Mon) O-4/3...70%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PIN-UP GIRL (TCF) RT-4/24...86%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SCARLET CLAW, THE (Uni) M-5/1...76%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DAYS ASHORE (RKO) WCT-4/17...82%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (WB) T-3/13...89%
SHOW BUSINESS (RKO) NT-4/24...89%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SLIGHTLY TERRIFIC (Uni) ZC-4/24...73%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
SOUTH OF DIXIE (Uni) RT-5/22...74%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STEP LIVELY (RKO) RT-6/26...90%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SUNDOWN VALLEY (Col) O-4/3...74%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWEETHEARTS OF USA (Mon) CT-4/10...69%
SWING FEVER (MGM) NT-11/15...79%

T

TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIS IS THE LIFE (Uni) RCT-5/1...82%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TO HAVE & HAVE NOT (W8) D-10/16...92%
TROCADERO (Rep) RDT-4/10...77%
TUCSON RAIDERS (Rep) OD-5/22...79%
TWIL'G ON PRAIRIE (Uni) OT-5/19...73%
TWO GIRLS & SAILOR (MGM) WC-5/1...92%
TWO MAN SUBMARINE (Col) WD-4/10...73%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (W8) RD-10/16...86%
VOICE IN THE WIND (UA) D-3/6...87%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%

Ratings

LATEST PREVIEWS

The pictures previewed since Sept. 1 are grouped here for your quick rating comparison—by percentages.

95% to 100% (None)

90% to 95%

TO HAVE & HAVE NOT (W8) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HTD-10/2...91%
ARSENIC & OLD LACE (W8) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%

85% to 90%

TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (W8) C-8/28...89%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
VERY THOT OF YOU (W8) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (W8) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%

80% to 85%

NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni.) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
BLUEBEARD (PRC) H-10/16...80%
ENEMY OF WOMEN (Mon) XD-8/28...80%

75% to 80%

PEARL OF DEATH, THE (Uni) M-9/4...79%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
STAGE TO MONTEREY (Rep) O-10/2...79%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
MARK OF WHISTLER, THE (Col) M-10/2...78%
EVER SINCE VENUS (Col) C-9/25...78%
ALASKA (Mono) D-10/16...77%
MY BUDDY (Rep) D-10/2...77%
BIG NOISE, THE (TCF) ZC-9/25...77%
MY PAL WOLF (RKO) D-9/25...77%
BORDERTOWN TRAIL (Rep) O-9/4...77%
RECKLESS AGE, THE (Uni) T-9/4...77%
LAST RIDE, THE (W8) D-9/25...76%
CODE OF PRAIRIE (Rep) O-10/16...76%
SHADOWS IN NIGHT (Col) M-10/2...75%
THEY LIVE IN FEAR (Col) D-10/2...75%
CHEYENNE WILDCAT (Rep) O-9/25...75%
KANSAS CITY KITTY (Col) CT-9/4...75%
DARK MOUNTAIN (Par) AD-9/11...75%
SILVER CITY KID (Rep) O-9/11...75%

70% to 75%

DEAD MAN'S EYES (Uni) M-9/18...74%
BLACK MAGIC (Mon) M-9/11...74%
GOING TO TOWN (RKO) C-9/25...74%
THUNDERING GUN (PRC) O-10/2...73%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
CRY OF WEREWOLF (Col) H-9/11...73%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
SOUL OF A MONSTER (Col) H-9/11...72%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
LAND OF OUTLAWS (Mon) OA-8/28...71%
SONORA STAGECOACH (Mon) OA-9/18...71%
THAT'S MY BABY (Rep) ZT-9/18...70%

Below Par (None)

WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
WYOMING HURRICANE (Col) O-5/1...72%

Y

YELLOW CANARY (RKO) WD-4/17...86%
YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

Mary LEE • Ruth TERRY • Cheryl WALKER



WILLIAM TERRY and
CHERYL WALKER

Sweethearts of
STAGE DOOR CANTEEN
together again
in

3 LITTLE SISTERS

JACKIE MORAN • CHARLES ARNT • FRANK JENKS
WILLIAM SHIRLEY

JOSEPH SANTLEY, Director

Original Story by Maurice Clark • Olive Cooper

Screenplay by Olive Cooper

A REPUBLIC PICTURE

The... FIRST WORD

THE SUBJECT of television has been closely linked with Peace. Though we don't really know when we may be blessed with Peace, we talk of little else. And no one could talk us out of believing the war WILL be won—that it is merely a matter of time.

So, one deduces, it is only a matter of time when we'll get television.

Mebbe so, mebbe so. But whatever time you allot for winning the war, multiply that item by about ten if you really want the television answer. Meaning, of course, the theatre answer—Vidio.

Radio wants the motion picture
(Continued on Page 2)

Hollywood MOTION PICTURE REVIEW

Vol. XXXIII. No. 5

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

October 23, 1944

DE FOREST'S VIDIO FEAR IS LOGICAL HIGH COST OF TELE EQUIPMENT TOLD

Producers Must Move Into Tele Gear Or Radio Will Grab Entertainment Power

• DR. DE FOREST, "father of radio," who really has no axe to grind in either direction, has sounded what is perhaps the only logical "threat of television" to motion pictures recorded to date.

Unhesitatingly, he expresses his amazement over Hollywood not showing more interest in getting a toe-hold on the ground floor of Vidio. He is quite definite in his belief that television will eventually take over all entertainment aspects.

The technical side of things can well be left to radio, he says, but unless producers show more interest quickly in its application professionally and commercially, the radio industry will soon take over entirely.

De Forest is quoted as saying that
(Continued on Page 3)

20th Producer-Megger Team On Big Schedule

The Twentieth-Century team of producer William Perlberg and director George Seaton will start preparation for Technicolor "Junior Miss" right after finishing touches are made on "Billy Rose's Diamond Horseshoe."

Perlberg is finishing "Where Do We Go From Here" while preparing "State Fair" and "Jean Valjean."

John Payne Returns To Films In "Dolly Sisters"

John Payne, who was recently discharged from the Air Force, will return to the screen in the Alice Faye-Betty Grable co-starrer, "The Dolly Sisters."

Payne's role in the Technicolor musical will be that of Jenny Dolly's husband, Harry Fox.

Berlin & Sandrich In Get-Together

Rumors of other Irving Berlin picture commitments to the contrary, there is little doubt that his next move in the film musical line will be with Paramount producer-director Mark Sandrich. This is merely a consummation of a verbal agreement between the two made before "This Is The Army" took Irving away from Hollywood.

Sam Wood To Meg Two Starrers Of Colbert

Sam Wood's Columbia production, "Jubal Troop," starring Claudette Colbert, will be postponed until next year. In the meantime he will direct Miss Colbert and Don Ameche in "Guest Wife" for United Artists.

This production is to be shot at California Studios in cooperation with Jack Skirball and Bruce Manning.

Frederick Jackson To Prep PRC "Sombrero"

Frederick Jackson, former United Artists producer, has been signed by PRC to write and produce "Under Your Sombrero," a Mexican-located musical.

Harriet Parsons Gets "Prodigal" Assignment

Harriet Parsons will produce and direct "The Prodigal Woman" for RKO, with Jack Cross in the executive spot.

Phil Cahn Takes "Heart"

"Have A Heart" is Phil Cahn's first associate producer assignment for Universal.

Even At Prewar Prices, Only Metropolitan Cities Could Afford Televising

• AT THE FCC hearings on frequency allocations held last week in Washington, General Electric gave out some figures on television equipment costs that practically prohibits station installation in towns under half a million population.

A regular televising station operating only 8 hours a day with full staff and dividing time between live shows and film will call for an equipment investment of well over a quarter of a million, with the technical operating expenses, aside from live talent costs, will run twice that figure annually.

Even a "satellite" station, set up for receipt of chain programs via piped "coaxial" cable—with no facilities for originating programs—will command a layout costing \$50,000.

The home receiver set, however, apparently isn't such a bugaboo. Stromberg Electric announced they could market a 3-way receiver—AM, FM and Vidio—at about \$150.

Pasternak Prepares Comedy And Musical

MGM producer Joe Pasternak is readying "Her Highness And The Bellboy," Hedy Lamarr starrer, with Robert Walker and June Allyson. Musical "Brighton Beach" will follow, starring Kathryn Grayson.

"Time" Writer To RKO As Free-Hand Producer

Stephen Laird, head of Time Magazine's London Bureau, has been signed by RKO as a producer. His contract calls for a free-hand and no reporting to any "executive producer."

In This Issue

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MINISTRY OF FEAR (Paramount)	★★ 88% 4
MAN IN HALF MOON STREET (Paramount)	★★ 86% 6
AND NOW TOMORROW (Paramount)	★★ 86% 4
FACES IN THE FOG (Republic)	79% 3
ONE BODY TOO MANY (Paramount)	78% 6
THE GIRL RUSH (R-K-O)	77% 4
I ACCUSE MY PARENTS (P-R-C)	77% 3
LAW OF THE VALLEY (Monogram)	75% 3
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Several New Names Are Chucked In "Bag"

Fred Allen's "It's In The Bag" is still recruiting big names. The "Bag" is now bulging with Jack Benny, Bill Bendix, Bob Benchley, Don Ameche, Binnie Barnes, Jerry Colonna, Rudy Vallee, John Carradine, Sidney Toler and Victor Moore.

"State Fair" Lands Dick Haymes As Lead

Dick Haymes is set in top spot for 20th-Fox's Technicolor musical "State Fair." Fox is negotiating for MGM's Kathryn Grayson to play opposite Haymes. William Perlberg will hold the production reins.

3-Way Meg On Rep. Serial

Spencer Bennett, Walter Grissell, and Yakima Canutt will split the meg assignment on Republic's 15 chapter serial, "Manhunt Of Mystery Island."

Will Jason Gets "Pal"

"A Guy, A Gal And A Pal" is Will Jason's newest directing assignment for Columbia, to roll early in November.



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Hollywood Letter

... The NEW STARTS

● WHICHEVER WAY the political wind blows within the next three weeks, the producers here believe the best insurance against whatever might happen is written in terms of bigger and better backlogs.

Any attempt to take the political pulse of the town brings out only two generalities. Exponents of Big Business seem to favor a Republican victory. In the main, they are the ones who better understand the financing of production. They more or less fear the tightening of the purse strings.

But they do not appear any too sure of what they hope for or fear.

The Carry-On adherents want a democrat win because, they say, any shifting on the currently smooth boxoffice-speedway is little short of a direct flirtation with stripped gears.

If not that, then the fear that the new cops on the beat will start writing tickets right and left which will slow down motion picture progress.

But they too, do not appear to be so cocksure of what they hope for or fear.

So, both sides — in their own way — are preparing for whatever they choose to call the worst.

Democrat or Republican, your Hollywood producer believes every picture on the shelf is another ace in the hole against whatever may happen to disturb the turnstiles.

Beyond that, the Big Hope is that they may guess right as to the post-war pulse of the public. The shrewder ones have a deep-rooted plan—what might be termed an idealistic plot. Those who trail in their wake will continue to—just guess.

The plot of the thinkers sums up to just about this:

The world is fed up on combat, physical conflict, chaos, turmoil and all stories with an "ism" angle. The world is not just seeking Peace. In entertainment, they will want composure. Stories that whip up contentment via the elementary emotions.

"Going My Way" has opened Hollywood's eyes that only can it be done but that sure profits decree it Must be done.

Every comptroller in town has X-rayed every report on the Paramount-Crosby opus that has broken more than 3,000 boxoffice records.

There is hardly a studio in town which has not called in its scripters and told them of the hand-writing on the wall.

Every author and story editor has been delegated to deliver another "Going My Way." At least, a big theme born of simple emotions that will tick and click without the routine dependency upon physical combat.

The full success of such a trend can hardly be measured at this date. But, as one of our foremost grossing-producers put it: "We have never faced such a wealth of opportunity. T'hell with the presidential election. The people have already voted as to what type picture they like best."

Another's reaction was to the effect that "it is not only an opportunity, but a vital duty—if only for the homecoming boys, leading them from their bewilderment and the bitter memories of the stinking battlefields into the bright hope of a warm future."

Yes, Hollywood is up in arms—at least the thinking producers are—against falling down on a job that may put motion pictures where they have long deserved to be. Their real importance has been spotlighted by the war they believe. The double-barreled proof of their full power can, in their opinion, be driven home with full force via the theme of the picture and song title of . . .

"Going My Way."

PRC Says "Joe Comes Home"

PRC's "G.I. Guy" which was later titled "You Can't Stop Romance," is "Joe Comes Home."

A Sequel To "Janie"

Warners will make "Janie Gets Married" as its sequel to "Janie." The original title thought was "Janie Meets The Marines."

Sol Lesser Opens The "Paris Canteen" Door

As a sequel to his "Stage Door Canteen," Sol Lesser is preparing "Canteen In Paris." Timed with the announcement that the American Theatre Wing will establish a Paris stage door canteen, is the plan to shoot Paris and London sequences which will feature the continental great of stage and screen.

HIS BROTHER'S GHOST (PRC) A western wherein share-croppers, panicked by the murder of four neighbors, enlist the aid of gun-slinger Buster Crabbe who brings the dastards to book. Probably a programmer with plenty of action.

JOHN DILLINGER (Mono) Big Budget Biography on America's all-time No. 1 rat. It follows Dillinger from his petty-thief start to his terror reign, and eventual death by F.B.I. guns in a theatre. Listens like a meller with a message.

WITHOUT LOVE (MGM) Sophisticated Comedy from Philip Barry's novel. Through with romance, a disillusioned guy and gal enter into a convenience marriage. But love sneaks up on 'em as they work on his new oxygen-mask invention.

BLOOD ON THE SUN (U.A.) Melodrama with emphasis on action. Yank newshawk in pre-war Tokio discovers and smuggles out the infamous 'Tanaka' papers—the Nipponese 'Mein Kampf'. The single-mindedness of Jap leaders is grimly stressed.

A WALK IN THE SUN (U.A.) War Drama from the best seller. A study of how individual Yanks react when their officers are killed and a corporal takes over the storming of an Italian beach. Should be blessed with strong atmosphere-character vignettes.

LAWLESS EMPIRE (Col) Western Meller in which honest homesteaders are terrorized by range racketeers until a Robin Hood of the West foils 'em. Old, but mebbe good.

A ROYAL SCANDAL (20th Century) A Light Comedy on the love-life of Catherine the Great. She yens for a young Lieutenant who already has a gal. He finally escapes when she falls for the smooth French Ambassador. Lubistch and big budget make this a hot bet.

THE BIG SLEEP (Warners) A Murder Mystery in which the detective helps a dying millionaire to untangle the hectic lives of his two daughters.. A fast-paced film translation of the novel. Good cast spells probably good entertainment.

RKO Drops MacVicar Now WB's "Vickers"

When RKO dropped Martha MacVicar, it didn't take Jack Warner long to ink her on a contract for the second lead in "The Big Sleep" which co-stars Bogart and Lauren Bacall. Warner, who believes he has a budding Bette Davis in MacVicar, has changed her name to "Vickers."

Lewton & Scott On RKO "A" Pics Only

Val Lewton and Adrian Scott will henceforth produce "A" material exclusively for RKO. Lewton has been with the studio since '42. Scott's stint began late last year.

The First Word

(Continued from Page 1)

industry to forget all about vidio for quite some time to come. Its backers, who are closely interwoven with the backers of films, demand it.

The reasons are obvious. There is one mechanical revolution already on radio's doorstep. That is the nationwide switchover from AM radio to FM radio. You see, the present home receiving set will not pick up FM and, by comparison, AM is about as antiquated technically as is the motion picture without sound.

For the new FM broadcasting, the chains want the frequencies suggested for televising. CBS vice-president Paul Keston comes out in the open and strongly requests these 6-megacycle wave bands—originally set up for television—for FM use so that four or five thousand stations may jump into the FM field.

He implies that Vidio should be sent back to the lab for refinement, and socks home several good reasons for doing so. The main highlights of his recommendation are:

That television be moved up in the spectrum above 300 megacycles where there is room for higher-grade pictures—and in color.

That no fewer than 30 channels be assigned to it.

And that as quickly as possible the lower frequencies be withdrawn from television service.

On the other side—that faction represented by the Television Panel of the radio technical planning board—D. B. Smith, chairman of the board, talks in direct opposition to Kesten. He argues that the 6-megacycle televised pictures are plenty clear. That the Vidio industry is all set to deliver good nationwide service IMMEDIATELY after the war.

He sees no reason for holding up television from the public, no matter how much better results may come from future experimentation.

What does it all mean? If Keston is right and gets his way, theatre television will be shelved for at least 5 more years. If Smith is right and wins his point theatre television will be shelved until the public demands it which will likewise be approximately 5 years hence.

Sol Lesser Gets "Alaram"

Virginia Perdue's controversial "Alaram And Excursion" has been bought by Sol Lesser. It deals with a conniving wife who sends her husband to an asylum.

'FOG' STRESSES FAMILY OBLIGATIONS STRONG PREACHMENT IN 'MY PARENTS'

Pointed Propaganda Is A Bit Extreme But Brings Timely Lesson To Parents

"FACES IN THE FOG"

79% (REPUBLIC) Thematic Melodrama, produced by Armand Schaeffer, and directed by John English. Original screenplay by Jack Townley. Previewed at RCA STUDIO. Time, 72 MIN.

Cast: Jane Withers, Paul Kelly, Lee Patrick, John Littel, Eric Sinclair, Dorothy Peterson, Gertrude Michael, H. B. Warner, Richard Byron, Roger Clark, Adele Mara, Bob Stebbins, Charles Trowbridge, Helen Talbot.

A PREACHMENT to parents, this is a firmly handled warning that kids need guidance.

Jane Withers is the girl whose self-centered and short-sighted parents bring her to unearned disrepute and a probable prison sentence for perjury. She does a surprisingly fine job, which reflects the shrewd guiding hand of director John English.

The story is built around two neighboring families—Jane's narrow minded folks and those of boy-friend Eric Sinclair, whose parents have reared him in the warmth of companionable home life. Sinclair's extremely likeable personality seems to slate him for bigger jobs.

Paul Kelly is quite believable as the pleasure-seeking father whose blindness of heart drives Sinclair from his Air Corps hopes, into the regular army—and the kids into a hasty marriage which Kelly mistakes for a clandestine affair.

Typical of type, Kelly wounds Sinclair before the boy can explain.

To create Jury sympathy at her Dad's trial, Jane perjurs herself by keeping the marriage secret. Sympathetic police matron Gertrude Michael permits her a brief honeymoon before husband Sinclair leaves for camp.

The implication is that Jane's folks have learned a bitter lesson and that eventually they will all be understandingly reunited.

Jack Townley's script is well integrated and drives right to the premise with every scene. The story seems a bit extreme, however, as it throws complete responsibility for all juvenile delinquency into the laps of parents.

Portrayals are up to par with H. B. Warner's defense attorney bit a highlight. Kindly papa John Littel does his usual convincing job. His affectionate relationship with son Sinclair and wife Lee Patrick form a pertinent contrast to the suspiciously intolerant atmosphere of Kelly's home.

The Littel homey effect is warmly enhanced by mother Dorothy Peterson and the Kelly callousness is effectively abetted by Lee Patrick's frustrated discontent.

Okay editing by Tony Martinelli and the sound production of Herman Millakowsky and Armand Schaeffer help to bring 'Faces In The Fog' right up to top programmer and almost into the Fair Feature division.

It can easily be classed as . . .

A TIMELY THEME WHICH SHOULD CASH IN AS A HIGHLY PROFITABLE COMPLIMENTARY FEATURE.

Studio League Standing

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	2	177	.885
2—Warners ..	6	519	.865
3—20th Cent	4	338	.845
4—Para.	10	843	.843
5—R-K-O ..	8	666	.833
6—Univ.	7	567	.810
7—P-R-C	6	472	.787
8—Rep.	10	771	.771
9—Col.	11	845	.768
10—Mono.	9	681	.757
11—U-A	0	000	.000

WB Is Ready Vicki Baum's "Hotel Berlin"

Raymond Massey and Helmut Dantine have been cast in the top spots and Peter Godfrey has been handed the megging of "Hotel Berlin—1944" by Warners.

Lou Edelman took over the production reins of the Vicki Baum yarn when Hal Wallis left the organization.

Columbia Build "Houses"

Columbia long-ago shelved "Both Your Houses," when it conflicted with "Mr. Smith Goes To Washington," but it is now set to make this Maxwell Anderson satire on Congress.

Pop Finds New Hoppy

Larry Thompson, New York actor, has been chosen by Harry Sherman to fill the shoes of Bill Boyd, who recently retired from his popular screen role as "Hoppalong Cassidy."

Bing In "California"

Bing Crosby has been set to star in the Paramount Technicolor musical "California." It will follow Bing's stint in Leo McCarey's "Bells of St. Mary" for RKO.

Mowbray Made "Duke"

Alan Mowbray will be the Grand Duke in Republic's "Earl Carroll's Vanities." Stars are Constance Moore and Dennis O'Keefe.

Astaire Up For Pyle Role

Negotiations are under way between MCM and Lester Cowan for Fred Astaire in the Ernie Pyle role of Cowan's "G.I. Joe."

De Forest's Vidio

(Continued from Page 1)

radio is all prepared to "grab the entertainment power because of its financial resources of networks and individual stations—plus the money it can command from national advertising."

On the equipment angle, De Forest has recently perfected a tube which will project a televised picture on full theatre screen from standard projectors with present booths' arcs supplying the light.

A smaller tube of the same style will project a picture on a home screen 18 x 24 inches.

Robert Lowell Romps In A Winner With His First Lead As Innocent Victim

"I ACCUSE MY PARENTS"

77% (PRC PICTURES) Delinquent Melodrama, produced by Max Alexander and directed by Sam Newfield. Screenplay by Harry Fraser and Marjorie Dudley. Previewed at California Studios. Time, 68-MIN.

Cast: Mary Beth Hughes, Robert Lowell, John Miljan, Vivienne Osborne, George Meeker, Edward Earle, George Lloyd, Patricia Knox, Florence Johnson and Richard Bartell.

AS IMPLIED by the title, this one throws all the delinquency blame upon the parents of the boy who innocently stepped down the wrong back street. Reluctantly he tells his story from the witness stand which is the setting of the first and last scene.

The boy in question is Robert Lowell, easily remembered by those who saw MGM's "An American Romance" as one of Donlevy's sons.

In this one—his first film lead—he romps home an easy winner and puts himself on the list of those well worth watching. In fact, it is the strength of his portrayal which carries the picture to a convincing degree of the preachment intended.

The brunt of the burden is on his shoulders entirely, with very little help coming his way from elements within or from behind the scenes.

Mary Beth Hughes is cast opposite young Lowell as the nightclub canary who is the lure for the club-owner racketeer, George Meeker. It's easy to understand why George would find a singing spot for her in his nightery, but a bit difficult to comprehend why young Robert could go overboard for her type and her voice.

At any rate, George resents Mary Beth falling for young innocence and frames him in a situation where a man is slain. Robert runs away leaving only a note for his parents, his inability to reach them being that Father is too busy playing poker and his Mother is stepping out on her steenth cocktail party of the season.

A friendly owner of a hamburger stand, George Lloyd, finally shows him the right side of things and he goes back home with Lloyd to make a clean breast of the entire affair.

It all sums up as a strong preachment that "it might have been your boy" and, despite some outstanding miscasting and unconvincing direction, rates right in the center of what can be classified as the good program division of entertainment.

Topping that rating is the fact that it is loaded with exploitation angles which makes it a fairly hot boxoffice bet for the average theatre.

Spot it as a showmanship secondary, give Robert Lowell the ballyhoo, and you'll find that . . .

IT IS ALMOST CERTAIN TO DELIVER NICE PROFITS AND AMPLE PROGRAM SATISFACTION.

McElwaine To Head PRC Publicity

Don McElwaine, for 13 years assistant to publicity head Howard Strickling at MCM, will head PRC's publicity and advertising beginning November 1. The move makes it possible for Martin Mooney to now devote all of his time to acting as associate producer directly with Prexy Leon Fromkess on the latter's personally supervised productions.

Law Of The Valley

Fast Fists And Script Compensate Bad Gunplay In Brown-Hatton Ozoner

75% (MONOGRAM) Western Melodrama, produced by Charles J. Bigelow, and directed by Howard Bretherton.

Original story and screenplay by Joseph O'Donnell. Not previewed, but caught at Hitching Post Theatre. Time, 58-MIN.

Cast: Johnny Mack Brown, Raymond Hatton, Lynne Carver, Kirk Barron, Hal Price, Edmund Cobb, Tom Quinn, Charles King, Marshall Reed, Geo. DeNormand.

JOHNNY MACK Brown's latest sage opus is marked by smart scripting and exceptionally poor markmanship. However, Johnny's handiness with his dukes and his masterful horsemanship keep most of the action swift-paced and authentic.

The story premise is another rehash of land-hungry meanies who grab ranches by slick law manipulation—because they know a railroad is coming through. But scripter O'Donnell manages to inject so many neat plot surprises that the whole yarn is dished up with verve and flavor.

A refreshing slant, for example, is the direct way in which Brown and Hatton go at the clean-up. They simply have the ranchers take the law directly into their own hands with sharp and forthright results.

Replete with all the formula tricks—Johnny's false arrest, the forcing of one skulldigger to peach on another, and a last-minute rat roundup as the Marshal declares himself—"Law of the Valley" is stable oater fare.

Ray Hatton gives out with his usual sturdy performance as Johnny's tough, two-handed side-kick. And Lynne Carver lends sweet femme interest.

Standard direction by Howard Bretherton, and satisfactory editing by Pierre Janet bring this Monogrammer up to full requirements.

Usual competent support is given by Kirk Barron, Hal Price, Edmund Cobb, Tom Quinn, Charles King, Marshall Reed, Geo. DeNormand, Steve Clark and Geo. Morrell.

New Republic Music Hall

....Work has been started on Republic's new Music Hall, which will house music and recording departments, along with rehearsal rooms. It will go up alongside the new Stage 11, as a two-story structure.

'MINISTRY' A SLICK-SPY MYSTERY HIT

LORETTA YOUNG PILFERS 'TOMORROW'

Lan's Direction Brings Out Very Best In Miller's Very Smooth Screenplay

"MINISTRY OF FEAR"

88% (PARAMOUNT) *Spy Melodrama, produced by Seton I. Miller and directed by Fritz Lang. Screenplay by Seton I.*

Miller from the novel by Graham Greene. Previewed in studio projection. Time, 86-MIN.

Cast: Ray Milland, Marjorie Reynolds, Carl Esmond, Hillary Brooke, Percy Waram, Dan Duryea, Alan Napier, Erskine Sanford, Thomas Louden, Aminta Dyne, Eustace Wyatt, Mary Field, Byron Foulger and Lester Matthews.

★★ WITH JUST enough Nazi background to give it espionage flavor, this spy and counter-spy plot has all the elements of a feature whodunit. Mystery and suspense are the keynotes, but all the achievement comes in the precision and smoothness of its screenplay and direction.

Seton I. Miller's screenplay very plainly showed careful preparedness. It offered a wealth of directional ammunition for building it to feature classification. And director Fritz Lang accomplished just that.

Lang gave it even more polish than its high standard of production investments (also by Miller). His timing and clever manipulation of every incident is palpable throughout. Accordingly, all performances stand out. And nearly every production item comes into fine focus for its moment of spotlight recognition.

Ray Milland is quite fitting as the chap who is released from an asylum after two years for a "mercy killing." Fighting an incurable pain, his wife had begged for the drug kill. Distraught, he had finally bought it—then hid it. She found it—and then peace from pain, but evidence sent Milland to the asylum.

All this happened before the story really starts, but it is the direct key to the theme. It builds for an understandable romance with Marjorie Reynolds who is charming indeed as another innocent victim. She thinks she is doing helpful work with an "Allied Mothers" organization until Ray discovers it is the subterfuge of a Nazi spy ring.

Associated with Marjorie is her brother, Carl Esmond, who helps Milland escape from the police when a peculiar seance murder pins that crime upon him for the second time.

Only good direction such as that of Fritz Lang could handle with finesse the many interweaving plot threads that follow. The police are after Milland for still a third murder, the spies are after him for a piece of microfilm which he doesn't know exists, and he mistakes Scotland Yard for Nazi shadows.

The denouement throws complete guilt upon Marjorie in effect—and finally upon her brother Carl in reality. When she discovers the truth, she kills her own brother.

Milland, Reynolds and Esmond make

Paramount Buys 20 Millions In Bonds

\$20,000,000 has been laid aside by Paramount for the 6th War Loan Drive, according to Neil Agnew, eastern industry sales head. This tops by 5 million Paramount's 5th War Loan purchase.

"Duffy's Packing In Para. Top Flighters

In addition to Paulette Goddard, Brian Donlevy, and Sonny Tufts, Paramount is steering most of its acting aces into "Duffy's Tavern." They will do both specialties and straight roles.

RKO Grabs Whodunit For Fellows Production

Eric Hatch's "Blue Mist Mystery" has been bought by RKO, for production by Robert Fellows. Yarn involves a night club owner's attempt to hide an incriminating corpse.

Judy Clark Becomes "Sister"

Because of her fine job in PRC's "Minstrel Man," singer Judy Clark has been handed the title role in "The Kid Sister," Sig Newfeld's PRC latest.

Freed Prepping Three

With three slated for early shooting, MGM producer Arthur Freed is readying Fred Astaire's "Yolanda And The Thief." "Harvey And The Girls" come next, to be followed by "Red Shoes Run Faster."

Denny Burke A PRC Lead

Set as the femme interest in "The Whispering Skull," Denny Burke is newest addition to the Tex Ritter-Dave O'Brien PRC series under production by Alexander-Stern.

a fine, apparent triple-entente—a formidable trio of principals. The latter's characteristics of a menace are disclosed only in the final scenes. Their work is made strongly significant by the deft direction of background motivation.

As a medium and one of the spying, Hillary Brooke is delightfully sophisticated and seductive, while one of her cohorts, Dan Duryea, impells his every scene with trouping artistry.

Alan Napier has little to do in the most suspected role but story and direction emphasizes the part. Thomas Newland, still another "innocent" member of the espionage group, is outstanding in the brief role of a bookstore proprietor.

Eustace Wyatt, Mary Field and Byron Foulger all grab the spotlight for even briefer moments in parts that strongly oil the smoothness of the plot machinery.

For a short hour and half of suspense entertainment, the general result may subtly be termed . . .

A SLICK SPY FEATURE FOR CHOOSEY MELLER FANS.

Femme Star Overshadows The Story, Performances, Production And Direction

"AND NOW TOMORROW"

86% (PARAMOUNT) *Romantic Melodrama, produced by Fred Koblar and directed by Irving Pichel. Screenplay by Frank*

Partos and Raymond Chandler from the novel by Rachel Field. Previewed in studio projection. Time, 84-MIN.

Cast: Alan Ladd, Loretta Young, Susan Hayward, Barry Sullivan, Beulah Bondi, Cecil Kellaway, Grant Mitchell, Helen Mack, Darryl Hickman, Anthony Caruso, Jonathan Hale.

★★ YOU HAVE a hunch in the very first scene it is going to happen. From then until the final fadeout, you see it take place. Little by little—with each scene in which she appears—Loretta Young slowly tucks away all the honors available in Rachel Field's "And Now Tomorrow" until there is only one impression left.

She stole the entire picture.

And this right out from under co-star Alan Ladd and such supporting artists as Susan Hayward, Barry Sullivan, Beulah Bondi, Cecil Kellaway, Grant Mitchell and Helen Mack.

Without detracting from the glory rightfully due her for this trick, let it be known that she was rendered at least two assists. A slow-paced, stagey screenplay suggested no other vigor than that entrusted to her. And theatric direction failed to zip it up and correct the story ailment that proved almost as tragic as the heroine's deafness.

Yes, that's the premise. Wealthy Loretta loses her sense of hearing through meningitis. World specialists doom her case as hopeless. She sacrifices her engagement to Barry Sullivan who is quickly confiscated by sister Susan Hayward.

Script barriers are tossed in front of Barry through the conflicting emotions of sympathetic loyalty to Loretta and of his yen for the little love-theif. He hurdles them okay, but it's palpable plot machinery. Ditto for Susan.

As the last hopeful cure for Loretta, a slum doctor (Alan Ladd) with a trick serum is called on the case. He's silent, slow and methodical—but he falls quickly enough for Loretta. It's a typical Ladd part, sans action—which isn't so kosher.

Eventually, Ladd wins. You know that. But it's padded for a bit of suspense to hypo the thrill of Loretta regaining her hearing.

A grand readable novel and possibly an excellent prospect for foot-light interpretation but, as screen-played and directed, its only motion picture value turns out to be its purpose as . . .

A STRIKING VEHICLE FOR LORETTA YOUNG'S CHARM AND ARTISTRY.

Lamarr "Duels" With Wayne

"Duel In The Sun" is set for Hedy Lamarr and John Wayne. Author Niven Busch will produce for RKO.

Spitalny And Charm Gals In A&C "Coeds"

Phil Spitalny and his "Hour of Charm" girls will appear in Universal's "Here Comes The Co-eds," starring Bud Abbott and Lou Costello.

Spitalny gets \$130,000, highest fee yet paid for an orchestra by any film company. The band will head for the coast at the end of October. Production is slated to roll about the beginning of November.

The Girl Rush

Screwball Script Reaps New Laff-Heavy Corn For Comedians Brown-Carney

77% (RKO) *Western Musical Farce produced and directed by Gordon Douglas. Screen play by*

Robert E. Kent, from an original story by Laszlo Vaday and Aladar Laszlo. Previewed at Alexandria Theatre. Time, 64-MIN.

Cast: Wally Brown, Alan Carney, Frances Langford, Vera Vague, Robert Mitchum, Paul Hurst, Patti Brill, Sarah Pad-den, Cy Kendall, John Merton.

AN HOUR of zaney fun. It's true that the wacky comedy of Wally Brown and Alan Carney will get a cold shoulder from the intelligencia—but it will probably tickle the nabs.

Slow to start, the plot thickens rapidly as musical-show proprietors Brown and Carney find their troupe deserted when gold-rush zanies hear of a new bonanza. Yes, it all takes place in the early California gold-rush days.

Troupe star Frances Langford argues the chorus gals into grub-staking the boys for a fling at prospecting, so that they can all reopen in New York. Then the fun begins . . .

Led by husky Bob Mitchum, the rugged citizens of a womanless mining town pay our weary treasure hunters to bring the show to them, with prospective matrimony in mind.

Skulldigger Cy Kendall almost thwarts this budding romance plan. But Mitchum and the boys, dressed as girls, get the troupe into town—and a hilarious fight ensues between the phoney ladies and Kendall's men.

Scripted as obvious farce, the very honesty of its corn is infectious, and director Gordon Douglas takes full advantage of the fun to exploit the mugging of Brown and Carney.

Frances Langford gives out with her usual song-sweetened personality, which is expertly foiled by the man-mad antics of Vera Vague. All in all it's . . .

A NABE PROGRAM NATURAL.

Haver-Haymes As Team?


It is said that the success of June Haver and Dick Haymes as a team in TCF's "Irish Eyes Are Smiling" is bound to be so popular that their being paired off as future co-starrers is practically assured.

"Czarina" Now "Scandal"

"Czarina," new 20th Century historic comedy, has been retitled "A Royal Scandal."

"Duffy" Guests Hayward

Susan Hayward will appear as a guest star in Paramount's "Duffy's Tavern."



Touched by the breath of scandal!
She's **N**oted as a femme fatale!
Trained in the art of intrigue!

4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.



STORM OVER LISBON

starring

VERA HRUBA RALSTON • RICHARD ARLEN • ERICH VON STROHEIM

with **OTTO KRUGER • EDUARDO CIANNELLI • ROBERT LIVINGSTON • MONA BARRIE**

GEORGE SHERMAN, Director • Original Story by ELIZABETH MEEHAN • Adaptation by DANE LUSSIER • Screenplay by DORIS GILBERT

A REPUBLIC PICTURE

'HALF MOON ST.' A FACTUAL FANTASY MURDER-FARCE KEYNOTES 'ONE BODY'

**With Its Eternal Youth ..
Premise Justified, It
Packs Plenty Of Interest**

'THE MAN IN HALF MOON STREET'

86% (PARAMOUNT) *Fantastic Melodrama, produced by Walter MacEwen and directed by Ralph Murphy. Screenplay by Charles Kenyon, based upon a play by Barre Lyndon. Previewed in studio projection. Time, 86-MIN.*

Cast: Nils Asther, Helen Walker, Reinhold Schunzel, Paul Cavanaugh, Edmund Breen, Morton Lowry, Matthew Bolton, Brandon Hurst, Aminta Dyne, Arthur Mulliner, Edward Fielding, Reginald Sheffield, Eustace Wyatt.

★ ★ HIGHLIGHTED with an atmosphere of authenticity, the very premise of this fantastic melodrama is made believable. It actually drives home the "could-be" angle of eternal youth. Accordingly, it is a bit of "factual fantasy" that is something quite new to the screen.

With apparently no higher ambitions than a strong piece of program entertainment, it proved to be a sleeper in performance to the point of landing health enough in the good feature classification.

Barre Lyndon's play possessed the possibilities, but fantastic stories are dangerous enough to make any producer timid so it got a B budget and cast. The result now offers all sorts of conjectures. What might have happened under the A formula is anyone's guess.

When the story opens, Nils Asther has just completed a painting of Helen Walker and fallen in love with her. They seem ideally mated. Just how is not so important, but it is suddenly revealed that Asther is somewhere around 90 years old. Off hand, that doesn't seem to make sense, but he has been a scientist who, with another famous glandular specialist, Rheinhold Schunzel, offered himself as a guinea-pig to their eternal youth experiments.

What is later disclosed, however, adds 2 and 2 up to 4. The serum retains physical preservation for a period of only 10 years. Accordingly, glandular operations become necessary at regular 10-year intervals.

A rival for Helen's hand—a surgeon himself—interests Scotland Yard when they finally face the amazing fact that Asther's fingerprints are identical with a murderer and a painter of a previous generation.

The murder victims were all medical students who had died on the operating table.

The net is drawn tighter around Asther until he is forced to flee—away from the police and in search of another glandular victim.

Escaping on the train with his bride to be, the backfire of the physical transition takes place. Slowly transformed into the old man he really was, he is finally taken across the abyss by a heart attack—his sweet-heart still believing him a great man

HOW THEY RATE

TOPS . ★ ★ ★ ★	95%-100%
Excellent . ★ ★ ★	90%- 95%
Good Feature ★ ★	85%- 90%
Fair Feature . . ★	80%- 85%
Okay Program . .	75%- 80%
Fair Program . . .	70%- 75%
Below Par	Below 70%

Former Fonda Pix To Be Remade By 20th-Fox

"The Farmer Takes a Wife," based upon the stage play "Rome Haul," which Fox made several years ago starring Henry Fonda will be remade by 20th.

Lon McAllister gets the Fonda role with Jeanne Crain in the spot originally played by Janet Gaynor.

Curtiz To Meg WB's First Joan Crawford

Slated for early production is "Mildred Pierce," Joan Crawford's first starrer for Warners, her first after a long vacation. Michael Curtiz has been switched from "Night And Day" assignment to direct.

Styne-Cahn Tinpan "Girl"

Jules Styne and Sammy Cahn are inked for music and lyrics on "Carnival Girl," a musical show set for Broadway early next year.

"Quake" Pix In Again

"The Night The World Shook," story of an earthquake making a hero of a prisoner, which has been on and off the TCF sked many times, is now set for casting.

who dared defy nature for humanity's sake.

Nils Asther's portrayal is highly satisfactory. In spots it is distinguished. But, given the consistent touch of artistry under stronger direction, this character of Half Moon Street could well have been a triumphant performance. And the story itself made more outstanding—to say nothing of the picture's possible still-higher rating.

Helen Walker again proves her dominant personality and charm. Her individualism will bear watching on that stardom climb.

Rheinhold Schunzel turns in his usual fine work as the great scientist who collaborated with Asther—appearing in the role of a feeble old man in spite of being younger than Nils.

Paul Cavanaugh, Edmund Breen, Morton Lowry and Matthew Bolton top the balance of the support with adequate portrayals of surgeons and Scotland Yarders.

This "Moon Street" result strongly suggests that, with a Hitchcock at the meg and a Boyer in the top spot, it might have reached as high as 93%. Even as it is, it can readily be called . .

A HIGHLY INTERESTING YARN
EXCEPTIONALLY WELL DONE FOR
STRONG SECONDARY CONSIDERATION.

Zaney Situations Abound In Wild Plot Of Selfish Heirs Seeking Bounties

"ONE BODY TOO MANY"

78% (PARAMOUNT) *Farcical Melodrama, produced by William Pine and William Thomas. Directed by Frank McDonald. Original screenplay by Winston Miller and Maxwell Shayne. Previewed in studio projection. Time, 75-MIN.*

Cast: Jack Haley, Jean Parker, Bela Lugosi, Bernard Nedell, Blanche Yurka, Douglas Fowley, Dorothy Grainger, Lyle Talbot, Lucien Littlefield, Fay Helm, Maxine Fife and William Edmunds.

GIVEN BETTER material, Jack Haley may soon capture fame as the screen's foremost panicky-hero. In this, he is an insurance salesman whose prospect is dead—with murder and terrifying situations having a holiday thereafter.

Just as a pratfall begets laffs, the story depends entirely upon Jack's panicky fear for most of its entertainment.

Not once is the premise of a group of selfish heirs sitting around like vultures awaiting their estate bounties to be taken seriously. Each of the heirs is but a cog in the plot machinery which generates farce. The melodramatic setting is used only as a motivating influence.

The result is many laffs and, with a healthy audience, a goodly portion of them of the belly variety. A more carefully prepared screenplay and well-thought-out direction would have easily landed this in the feature division.

When Haley arrives at a long-hoped-for appointment with his wealthy prospect, he is mistaken for a detective employed to watch over the body of the man he seeks. The corpse vigil starts the broad comedy, with romance skirting the premise when he meets Jean Parker—the only unselfish heir to the dead man's estate.

For legitimacy of homicidal melodrama, Bela Lugosi and Blanche Yurka are tossed in as a couple of horro-spawning servants. But, just to prove they won't be permitted to make much trouble-sense, it is shown they can't sell a single cup of poisoned coffee to any of the group of murderous vultures.

Who commits 'em? No one much cares. Why were they committed? The script foolishly provides a reason, but the producers decreed—just for laffs.

Haley and Miss Parker make a good romantic team that can play comedy straight. Lugosi and Miss Yurka prove they can troup their clowning. Bernard Nedell and Doug Fowley have their occasional tongue-in-cheek slips, but maybe they were direction slips.Supporting cast is further amplified for serio-comics by such old favorites as Lucien Littlefield, Dorothy Grainger, Lyle Talbot and Fay Helm.

Not to be taken too seriously from any angle, this latest Haley adventure nevertheless registers nicely as . . .

A HOT PROGRAM ENTRY FOR
HOMICIDAL FARCE.

The... LAST WORD

• STRANGE it is, how figures startle us—until they are understood. In grand totals, our minds ran only in the millions—until war loans became a habit. Now we speak of billions with almost nonchalance.

A few short moons ago, the million dollar picture was really something. Stop and think what it means today. The fact that MGM, 20th. or Warners intend making another million dollar feature is little more than a trade news item. If it were Republic, it would be a news splash for the week. If PRC or Monogram, it would get a banner.

For the majors, the two-three-four and even five million dollar picture is not a precedent setting move. You've all been told what the costs were on such films as "Wilson," "Since You Went Away" and even "Frenchman's Creek."

But do you REALLY understand what those costs mean?

Let's look at it this way. On radio, we consider the sponsor quite a generous advertising spender when he lays \$15,000 on the line each week for a "name" program. When the layman hears it, he is astounded. Even more so when he uses his pencil and figures he is getting the aforesaid entertainment free — entertainment that cost \$500 a minute to produce!

What a trifle when compared to theatre entertainment.

Only an infinitesimal part of the public has ever deduced that they often get entertainment that cost \$25,000 A MINUTE to produce!

Not just an isolated case or two. There are scores of pictures that cost that and more. "Lady in the Dark" and "Frenchman's Creek" are said to have cost well over \$30,000 a minute!

The main point of this little object lesson is that the BIG PICTURE costs 50 times that of the BIG AIRSHOW!

And when you digest that arithmetical phase, you can begin to understand why there is so much verbal turmoil over the question of television—as hinged with motion picture theatres.

No wonder it has become the proverbial football to be kicked around the entertainment world while the trade members of both the radio and film industries howl in uproar—in protest or fear of this or that.

Could it be that this little item of television is fast becoming a political adventure, the last chapter of which will be written by the Wall Street backers who usually have the Last Word in all such procedures?

If you've read The First Word in this issue, you probably have drawn your own conclusion.

Trotti's "Raid" Ready

With the signing of Joan Bennett to complete the cast of Lamar Trotti's screenplay-production of "Colonel Effingham's Raid," pix is all set to roll with Irving Pichel directing.

Wood Postpones "Troop"

"The Land Is Bright" will replace "Jubal Troop" as the initial indie production effort by Sam Wood for Columbia. Weather conditions dictated the change.

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list, alphabetically arranged, includes in addition to those above many films previewed prior to September 1 as far back as space permits.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) BD-5/8...96%
ALASKA (Mono) D-10/16...71%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (WB) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni.) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLE'T IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
COBRA WOMAN (Uni) FD-5/1...84%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (WB) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY & SENORITA (Rep) OT-4/3...80%
CRIME 8Y NIGHT (WB) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/27...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSELL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (WB) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

ENEMY OF WOMEN (Mon) XD-8/28...80%
EVE OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FOUR JILLS IN JEEP (TCF) WC-3/20...79%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FRONTIER OUTLAWS (PRC) O-5/29...71%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%
GILDERSLIVE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GOING MY WAY (Par) SD-3/6...96%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEET'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%

GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, GOOD LOOKIN' (Uni) NT-3/20...77%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (WB) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (WB) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (WB) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMoon ST. (Par) D-10/23...86%
MAR'GE A PYT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (WB) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'LLIE FIFI (RKO) D-7/31...83%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MONSTER MAKER, THE (PRC) H-3/13...78%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NINE GIRLS (Col) MN-3/13...77%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%

OUTLAWS OF SANTE FE (Rep) O-3/13...73%
OUTLAW TRAIL (Mon) O-4/3...70%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PIN-UP GIRL (TCF) RT-4/24...86%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SCARLET CLAW, THE (Uni) M-5/1...76%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DAYS ASHORE (RKO) WCT-4/17...82%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (WB) T-3/13...89%
SHOW BUSINESS (RKO) NT-4/24...89%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SLIGHTLY TERRIFIC (Uni) ZC-4/24...73%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
SOUTH OF DIXIE (Uni) RT-5/22...74%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STEP LIVELY (RKO) RT-6/26...90%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SUNDOWN VALLEY (Col) O-4/3...74%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWEETHEARTS OF USA (Mon) CT-4/10...69%
SWING FEVER (MGM) NT-11/15...79%

T

TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIS IS THE LIFE (Uni) RCT-5/1...82%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TO HAVE & HAVE NOT (WB) D-10/16...92%
TROCADERO (Rep) RDT-4/10...77%
TUCSON RAIDERS (Rep) OD-5/22...79%
TWIL'T ON PRAIRIE (Uni) OT-5/19...73%
TWO GIRLS & SAILOR (MGM) WC-5/1...92%
TWO MAN SUBMARINE (Col) WD-4/10...73%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY HOT OF YOU (WB) RD-10/16...86%
VOICE IN THE WIND (UA) D-3/6...87%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
WYOMING HURRICANE (Col) O-5/1...72%

Y

YELLOW CANARY (RKO) WD-4/17...86%
YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

Ratings

LATEST PREVIEWS

The pictures previewed since Sept. 1 are grouped here for your quick rating comparison—by percentages.

95% to 100%
(None)

90% to 95%

TO HAVE & HAVE NOT (WB) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HD-10/2...91%
ARSENIC & OLD LACE (WB) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%

85% to 90%

TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...89%
MINISTRY OF FEAR (Par) D-10/23...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMoon ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY HOT OF YOU (WB) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (WB) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%

80% to 85%

NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni.) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
BLUEBEARD (PRC) H-10/16...80%
ENEMY OF WOMEN (Mon) XD-8/28...80%

75% to 80%

FACES IN FOG (Rep) D-10/23...79%
PEARL OF DEATH, THE (Uni) M-9/4...79%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
STAGE TO MONTEREY (Rep) O-10/2...79%
ONE BODY TOO MANY (Par) C-10/23...78%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
MARK OF WHISTLER, THE (Col) M-10/2...78%
EVER SINCE VENUS (Col) C-9/25...78%
I ACCUSE MY PARENTS (Mon) D-10/23...77%
GIRL RUSH, THE (RKO) CT-10/23...77%
ALASKA (Mono) D-10/16...77%
MY BUDDY (Rep) D-10/2...77%
BIG NOISE, THE (TCF) ZC-9/25...77%
MY PAL WOLF (RKO) D-9/25...77%
BORDERTOWN TRAIL (Rep) O-9/4...77%
RECKLESS AGE, THE (Uni) T-9/4...77%
LAST RIDE, THE (WB) D-9/25...76%
CODE OF PRAIRIE (Rep) O-10/16...76%
LAW OF VALLEY (Mon) O-10/23...75%
SHADOWS IN NIGHT (Col) M-10/2...75%
THEY LIVE IN FEAR (Col) D-10/2...75%
CHEYENNE WILDCAT (Rep) O-9/25...75%
KANSAS CITY KITTY (Col) CT-9/4...75%
DARK MOUNTAIN (Par) AD-9/11...75%
SILVER CITY KID (Rep) O-9/11...75%

70% to 75%

DEAD MAN'S EYES (Uni) M-9/18...74%
BLACK MAGIC (Mon) M-9/11...74%
GOING TO TOWN (RKO) C-9/25...74%
THUNDERING GUN (PRC) O-10/2...73%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
CRY OF WEREWOLF (Col) H-9/11...73%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
SOUL OF A MONSTER (Col) H-9/11...72%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
LAND OF OUTLAWS (Mon) OA-8/28...71%
SONORA STAGECOACH (Mon) OA-9/18...71%
THAT'S MY BABY (Rep) ZT-9/18...70%

Below Par
(None)

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

OUR WANDERING DAUGHTERS

Cast—Cora Sue Collins, Eric Sinclair, Ralph Hoopes. Pro—Ted Richmond. Dir.—Boetticher.

I LOVE A MYSTERY

Cast—Jim Bannon, Nina Foch, George Macready. Pro—Henry Levin. Dir.—Henry Levin.

LET'S GO STEADY

Cast — Pat Parrish, Jackie Moran, June Preisser. Pro—Ted Richmond. Dir—Del Lord.

COUNTERATTACK

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

LAWLESS EMPIRE.....C. Starrett - Dub Taylor
TOGETHER AGAIN.....Irene Dunne - C. Boyer
STEPPING OUT.....Jeff Donnell - W. Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
ROUGH RIDIN' JUSTICE.....C. Starrett
MEET MISS BOBBY SOCKS.....R. Crosby
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)

(None)

M-G-M

(Now SHOOTING)

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir.—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

WOMEN'S ARMY

Cast — Lana Turner, Laraine Day, Susan Peters. Pro—George Haight. Dir—E. Buzzell.

(Now CUTTING or in BACKLOG)

CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
BLONDE FEVER.....Philip Dorn - Mary Astor
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
THIN MAN GOES HOME, THE.....Powell - Loy
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters

MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

JOHN DILLINGER

Cast—Lawrence Tierney, Elisha Cook, Ed. Ciannelli. Pro—King. Bros. Dir—M. Nosseck.

(Now CUTTING or in BACKLOG)

NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
GUN SMOKE.....Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir.—Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Siström. Dir—Hal Walker.

THE GOLDEN YEARS

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

SALTY O'ROURKE

Cast—Alan Ladd, Gail Russell, Clements. Pro — Edward Leshin. Dir — Raoul Walsh.

(Now CUTTING or in BACKLOG)

HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
DANGEROUS PASSAGE.....R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE.....C. Morris - N. Kelly
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby - Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES.....Crosby - Hutton

P-R-C

(Now SHOOTING)

THE WHISPERING SKULL

Cast — Dave O'Brien, Tex Ritter, Denny Burke. Pro — Alexander Stern. Dir. — Elmer Clifton.

THE KID SISTER

Cast — Constance Worth, Roger Pryor, Judy Clark. Pro—Sig Neufeld. Dir.—Sam Newfield.

STRANGE ILLUSION

Cast—Sally Eilers, Jimmy Lydon, Warren Williams. Pro—Leon Fromkess. Dir—E. Ulmer.

(Now CUTTING or in BACKLOG)

HIS BROTHER'S GHOST.....Crabbe - Al St. John
JOE COMES HOME.....K. Aldridge - D. O'Brien
(UNTITLED).....Buster Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
TOWN WENT WILD, THE.....F. Bartholomew
SONG OF SIX GUNS.....T. Ritter - D. O'Brien
BLUEBEARD.....J. Carradine - J. Parker
SWING HOSTESS.....Martha Tilton
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

WEST OF THE PECOS

Cast—Bob Mitchum, Barbara Hale, Richard Martin. Pro—Herman Schlom. Dir—E. Killy.

(Now CUTTING or in BACKLOG)

IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
EXPERIMENT PERILOUS.....Lamarr - G. Brent
PAN-AMERICANA.....Phillip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
FAREWELL MY LOVELY.....D. Powell - Shirley
HAYG WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

THE PHANTOM SPEAKS

Cast — Richard Arlen, Lynne Roberts. Producer — D. H. Brown. Dir. — John English.

EARL CARROLL'S VANITIES

Cast—Dennis O'Keefe, Constance Moore, Eve Arden. Pro—A. Cohen. Dir.—Joseph Santley.

THE VAMPIRE'S GHOST

Cast—John Abbott, Peggy Stewart, Chas. Gordon. Pro—Rudy Abel. Dir—Leslie Selander.

A DARING HOLIDAY

Cast—Edward Everett Horton, Gladys George, Bob Livingston. Pro—J. Bercholz. Dir—Esway.

A SONG FOR JULIE

Cast—Anton Dolin and Alicia Markova. Pro—Wm. Rowland Productions. Dir—W. Rowland.

(Now CUTTING or in BACKLOG)

VAMPIRE'S GHOST, THE.....Abbott - Stewart
CHICAGO KIDS, THE.....D. Barry - L. Roberts
GREAT FLAMARION, THE.....E. Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
LIGHTS OF OLD SANTE FE.....Rogers - Evans
END OF THE ROAD.....E. Norns - J. Story
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

CIRCUMSTANTIAL EVIDENCE

Cast — Michael O'Shea, Lloyd Nolan, Trudy Marshall. Pro—William Girard. Dir—Larkin.

ROYAL SCANDAL

Cast—Tallulah Bankhead, Charles Coburn, Anne Baxter. Pro—Ernst Lubitsch. Dir—Preminger.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

HANGOVER SQUARE

Cast—Laird Cregar and George Sanders. Pro — Robert Bassler. Dir — John Brahm.

(Now CUTTING or in BACKLOG)

BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennett, George Raft
WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
LAURA.....Gene Tierney - Dana Andrews
KEYS OF THE KINGDOM.....C. Hardwicke
SOMETHING FOR THE BOYS.....Miranda-O'Shea
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews, A. Samuel Bronston Production, produced-directed by L. Milestone.

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

IT'S IN THE BAG

Cast—Fred Allen and John Carradine. Pro—(Manhattan) Jack Skirball. Dir—R. Wallace.

(Now CUTTING or in BACKLOG)

DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
DARK WATERS.....Merle Oberon - F. Tone
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

HERE COMES THE CO-EDS

Cast—Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro—J. Grant. Dir.—Yarborough.

SHE GETS HER MAN

Cast—Joan Davis, Leon Errol. Produced by Warren Wilson. Directed by Erle C. Kenton.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggoner. Dir—G. Waggoner

THE SUSPECT

Cast—Charles Laughton, Ella Raines, Dean J. Agens. Pro—Islin Auster. Dir—R. Siodmak.

(Now CUTTING or in BACKLOG)

FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN.....Ella Raines - George Korvin
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
MY BABY LOVES MUSIC.....Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

OF HUMAN BONDAGE

Cast—Paul Henreid, Eleanor Parker, Patric Knowles. Pro—Henry Blanke. Dir—E. Goulding.

GOD IS MY CO-PILOT

Cast—Dennis Morgan, Raymond Massey, A. King. Pro—Robert Buckner. Dir—R. Florey.

PILLAR TO POST

Cast—Ida Lupino, Walter Huston, William Prince. Pro—Alex Gottlieb. Dir—V. Sherman.

(Now CUTTING or in BACKLOG)

THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

Hollywood

MOTION PICTURE

REVIEW

The... FIRST WORD

• HERE IS a new one. The studios have registered a request with the Federal Communications Commission that a given number of short wave channels for private conversation boardcasts be allotted them even for "Walkie-talkie" purposes.

The main reason for this request is that by such a procedure the studios may keep in direct contact with their companies out on location—practically regardless of distance.

The FCC is now in session at Washington and are in the midst of special hearings on frequency allocations for Radio and Television.

(Continued on Page 2)

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

October 30, 1944

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Wanger Is Re-elected As Academy President

Walter Wanger was re-elected as president of the Academy of Arts and Science last Wednesday by the board of governors for his 6th. straight term.

Other officers chosen: Jean Hersholt, Michael Curtiz, Ronald Colman and Mary McCall Jr. as vice presidents in the order named, and LeRoy Johnston as secretary.

Machaty Gets Set To Gun 'Jealousy' At Rep.

Producer-director Gustav Machaty is rushing his dramatic tragedy, "Jealousy," for a camera start this week. He has just set Nils Asther and Hugo Haas in the top supporting roles.

Karen Morely will portray the Hollywood woman doctor whose jealousy gives way to murder.

Marx Gets 'New Horizons'

Producer Sam Marx is set to do MGM's "New Horizons" which deals with the rehabilitation of returning soldiers.

Frank Gross Gets 'Gift'

A radio comedy, "Gift Of Gab" has been handed to associate producer Frank Gross by Universal.

TCF UPPTS ALL MUSICAL BUDGETS 30% POSTWAR DRIVE-IN BOOM PROPHESED

Boxoffice Proof Of Tune Appeal Skyrockets Total Outlay To \$15,000,000

• BASED UPON boxoffice proof of tune-film appeal, 20th Century is going all-out to make musicals the mainstay of their 44-45 program. A 30% increase on the budget of each of 7 now in preparation has been approved.

The fact that practically 50%—13 out of 27 scheduled—of the new product is on the melody side is only one indication of this policy. Every single one is to be produced in Technicolor and the total budget for the 13 has now been upped to \$15,000,000.

"Pin-Up Girl" and "Rosie O'Grady" grosses had much to do with setting the new pace in melody-musicals, with "Greenwich Village" and "Irish Eyes" doing plenty of pointing.

The 7 soon to get the gun under benefit of fatter budgets include "Waltz Me Around Again Willie," "The Dolly Sisters," "Kitten on the Keys," "State Fair," "Bandwagon," "Three Little Girls in Blue" and "Serenade in Blue."

Currently shooting are "Billy Rose's Diamond Horseshoe" and "Where Do We Go From Here."

PRC Plotting Big 'Crime'

PRC will spend more on "Crime, Inc." than on any other production, to date. A new lot record is set by 35 sets and 77 speaking parts. Martin Mooney will produce for Prexy Leon Fromkess. Lew Landers directs.

New Columbia Producer

Columbia has assigned Jay Gourney, one of the producers of "Meet the People" who has been acting as a musical supervisor at the Gower St. lot, to guide the production destiny of their "Fiesta Town."

2 Batting Average Set-Ups Henceforth

The Hollywood Review will segregate program pictures from feature attractions, giving the former a higher, non-competitive rating in each case—effective this issue. See page 3.

'Virginian' Goes 90% Outdoors For Action

Paramount's new version of Owen Wister's famous western classic is an outdoors yarn in every sense, including the literal. More than 90% of director Stuart Gilmore's scenes will be shot outside the stages. Saloon and hotel interiors only will be built at the studio.

The cast, which includes Joel McCrea, Brian Donlevy, Sonny Tufts, and Barbara Britton, will go on location next month to Placerita Canyon near Saugus.

Paulette Goddard May Start Own Prod. Unit

Paulette Goddard is said to be toying with the idea of going into independent production on her own. Deciding factor will be her ability to secure the rights to "Anna Lucasta," current Broadway hit.

If she can outbid Warners, she plans to make it as the "permitted outside picture" in accordance with her Paramount contract.

Rapper Corners 'Silver'

"Silver Lining", Warners life-story of Marilyn Miller, is to be directed by Irving Rapper. Jerry Wald will produce.

O'Shea Is In 'Evidence'

Michael O'Shea is set as co-star with Lloyd Nolan in 20th-Fox's "Circumstantial Evidence."

Construction Of 150 New Outdoor Theatres Seen For Coast And Southwest

• INDICATIONS point to a 200% increase in the number of drive-in theatres after the war. Since the West Coast and the Southwest part of the nation is the favored locale for outdoor entertainment, it can readily be assumed that the postwar boom in this direction means the new construction of at least 150 drive-ins in this section as soon as tire and gas rationing is lifted.

Lou Walters, who is in charge of drive-in theatres for the National Theatre Supply Company, is the reputed authority for the statement to Allen G. Smith, WPB Theatre Equipment chief in Washington that there

(Continued on Page 2)

Pop Holds Up Hoppy On Fan Poll Returns

Harry Sherman is holding up production on three Hopalong Cassidy yarns until he finds out through his exhibitors whether the western fans want 'em fast and furious or the modified dude ranch type.

Selznick Buys Henry James' 'Dove' Novel

David O. Selznick will be the first producer to film a Henry James novel, when his cameras roll on "The Wings Of The Dove."

The novel deals with the social problems of America and continental Europe at the turn of the last century.

'Song' Seeks Singin' Gal

A girl with above-and-below the Border drawing power is being sought by Herbert J. Yates for Republic's "Song Of Mexico," to be produced as a bi-lingual pic by James FitzPatrick.



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The First Word

(Continued from Page 1)

With location companies separated from their home studios at distances ranging from 50 to 3,500 miles and with the number of people on such units ranging from 50 to 2,500, it can be readily understood how short wave communications would speed up efficiency.

The walkie-talkie angle, of course, would be along the lines of a secondary service for communication over a 50 mile radius.

The authorization for such a setup is said to have already been granted, but for some peculiar reason the radio technical planning board failed completely to make provision for the motion picture companies' service with new allocations.

The authorization called for 1 land station, 4 portable stations with 2 transmitters each, and 3 portable mobile stations. The latter are quite similar to the walkie-talkies now used in the Armed service.

The ramifications of possibilities appear to be unlimited. In such an event, the situation would be like the wheeze that you are no farther away than your telephone. A unit several miles from the studio would certainly be just as close in communication as one on the back lot.

Weather conditions could be made known to headquarters at home as quickly as they shifted. Likewise with any other delays, such as sudden illness or accident to players, shortages of materials, etc.

A really important phase would be the arising of a situation which might easily be handled if the script could be slightly altered to meet the provocation. An immediate request would bring about the possibility—and, within a few hours the new arrangement might go back to the unit stenographer without stalling production any measurable length of time.

The sound premise behind this new move can be expressed no more forcefully than the comparison between actual war and shooting a picture. Both demand extreme co-ordination, top efficiency, coherence of understanding between the top execs and the men in the field.

Sisk Has 'Hidden Eye'

Robert Sisk will produce Baynard Kendrick's "The Hidden Eye" for MGM. Retitled from the original novel, "The Last Express," the story deals with a blind detective and his seeing-eye dog. Edward Arnold has the lead.

Hollywood Letter

● HOW MANY OF YOU older exhibitors remember the days prior to the release of the serial, "The Green Goddess," when a very few territories were covered with a given number of prints on a picture before that picture moved on to a new territory?

Well, don't be surprised if the distributors are forced to go back to that principle of operation if the War Production Board keeps on pinching film raw stock. At the present rate of going, the finger points in that direction.

Sharp reduction in raw film supplies is again the outstanding item before the WPB—as far as our industry is concerned. In fact, it has become so critical that the distribution execs are in quite a dither as to where the cutting down must start.

It necessarily calls for a vast curtailment in the number of prints. And that means the elimination of much of the so-called "simultaneous key-showings." But, what is really important, the next move on the part of the film business must be in the form of proof.

The shortage of raw stock first called for the "honor system," whereby each company was placed upon the basis of seeing to it that the very minimum of stock was used—that waste be eliminated as much as possible.

The honor system failed to bring about the required results.

Then the total supply was on the allotment basis—so much to each studio, no more. And each producing and distributing concern had to stay within that allotment.

Very apparently, that system—quite akin to gas rationing—has failed to give the government the leeway it needs for the ever-increasing demands for raw stock abroad with the Armed forces and the occupational units in Europe and the South Pacific.

Especially in view of the fact that there is less film being manufactured today than before—with no chance of increasing production because the machinery is not available.

The result as of today is that another cut—approximately 15%—is in the making.

The first headaches will take place at the exchanges. You can imagine the problems of the managers and bookers, trying to juggle dates to meet the fewer number of prints without setting back bookings on regular availabilities.

● THE NEWS FROM RKO that they are now readying 10 outstanding literary properties for production throws the spotlight on the trend of the immediate tomorrow's screenfare. While most of the studios are making a concerted effort to secure originals with themes that will do much toward stabilizing the composure of the world, the demand right now is to get as much of this material as possible from proven literature.

Published novels, successful plays, popular magazine stories and the like are in demand—especially if the theme is non-combatant and does not depend upon physical conflict for its dramatic values.

Take the RKO list for example. It includes such novels as "Remember the Day," "The Prodigal Women," "None So Blind," and "Johnny Angel" (originally titled "Mr. Angel Comes Aboard").

There are two plays: "Father Malachy's Miracle" and the Moss Hart-George Kaufman saga, "The Fabulous Invalid."

On the magazine story side, one finds "The Flying Yorkshireman," "Lady Not Alone," "Chicago Lulu," and "Strictly Ding Dong" from the Ding Dong stories published in Colliers and later in book form.

Most of these are symbolic of the type of stories being selected by all the majors—ranging from psychological escapists to those bordering upon whimsy.

It begins to look like Hollywood means what it says. Combat is definitely on the way out. Plots are going the way of "Going My Way."

Lewton To Produce 2 For RKO In New Setup

Val Lewton has been given "None So Blind," Mitchell Wilson's well-known novel, and Brian Doherty's play "Father Malachy's Miracle" for his new RKO assignment.

Hellinger To Pull 'Bow'

Mark Hellinger has been assigned production of Israel Zangwill's "The Big Bow Mystery" by Warners.

Retitled "The Verdict" the story will be scripted by Thomas Job.

20th To Make Jimmy Walker's Life Story

Former New York Mayor Jimmy Walker's life is the basis for 20th-Century-Fox's "Sweet Lavender" for which William Caxton has been assigned a prominent role.

Kraike Grabs 'Criminals'

Michel Kraike has been assigned production reins on Columbia's newly acquired "War Criminals." Script deals with post-war activities of Axis big names.

...A Duty To CAMERAMEN

• DID YOU KNOW that the casualty rate among cameramen is literally dozens of times higher than in any other branch of our Services?

The reason isn't just that there are fewer cameramen in ratio to other fighting units. It's more than mere statistics.

When a soldier hits a steel and flame swept beach, it's his duty to take cover and advance under protective fire. When a cameraman hits that beach—and he hits it right along with the combat team—it's his duty to stick his neck out with his camera.

He has to get those pictures. And that takes both hands and all his attention. He can't dig a fox-hole or take a pot-shot at the guy that's trying to kill him—and get on film what's happening—all at the same time. So he gets the film. Or his partner finishes getting it for you. It's his duty.

Cameramen are a potent portion of the life-blood of the film industry. When one of them dies, a bit of Hollywood dies with him.

It seems pretty obvious that there's a duty which falls on someone back here. A duty that hasn't been fulfilled toward these cameramen, and the films so many of them have died to get.

That duty is to see that their battle films are no longer emasculated before being released to the public. As things are now, the public is permitted to see only carefully cleaned-up material.

Our soldiers only are forced to live the hell of mass murder . . . to retch from the stink of blown-open bodies . . . to see their buddies ripped apart before their eyes.

Our soldiers only know the insane, vicious truth of war. It's our duty to know it too. To know and understand with the same terrible clarity that nothing in this world must ever again be permitted to destroy the coming peace.

And the only way we can share this priceless knowledge with them, is to share to the hilt the sickening horror they have gone through. To force ourselves to see and taste and feel the physical and spiritual decay of war. To rub our noses in it until it sears out of us, too, every bit of selfishness, and blindness, or tolerance of anything which could weaken international cooperation.

And we can accomplish it only by giving the living and dying war to the public — unexpurgated — unchanged.

DRIVE-IN BOOM

(Continued from Page 1)

will be 300 such movie amphitheatres shortly after the war.

He based his estimate on queries received by his firm in connection with advice on equipment and construction possibilities. There were only 100 pre-war drive-ins throughout the entire country.

Strangely enough, the situation as indicated is exactly in line with a prophesy for 1945 made a few years ago by the late Harold B. Franklin, former president of Fox West Coast Theatres.

'BRAZIL' IS GRAND MUSICAL COMEDY REALISM MAKES A STRONG 'SHERIFF'

Republic's Best Feature To Date Is Triumph For Production Staff & Cast

"BRAZIL"

FEATURE (Republic) Musical Comedy, produced by Robert North and directed by Joseph Santley. Screenplay by Frank Gill, Jr., and Laura Kerr, from an original story by Richard English. Reviewed in studio projection. Time, 90-MIN.

Casts Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Richard Lane, Frank Puglia, Fortunio Bonanova, Veloz and Yolanda, Roger Vlamy, Eumenio Blanco, Alfredo De Sa, Rico deMontez, Leon Lenoir, Henry de Silva, Martha Brenes, Maria Belmar, Jerries Memdez, Dan Seymour.

★★★ IN THIS—Republic's finest entertainment to date—the South American good-neighbor policy is set like a gem in a beautiful mounting of everything but Technicolor.

With the pattern and purpose at hand, the production craftsmanship behind the scenes definitely proved that the Valley organization is capable of competing with any studio in Hollywood.

That pattern and purpose forced many limitations. Several obstacles had to be hurdled by producer Bobby North and director Joe Santley. There were no big stars, no great shucks of a cast—but they made the final result look like a job of perfect casting.

There was no whistle tune in the score, no great show-stopping, hoofing sequence—but they electrified the Latin song-and-dance material to a tingling, thrilling pitch of pulsating rhythm. They ran the gamut of emotions from passionate to zipping, melodic tempo.

As a matter of fact, nearly everything in "Brazil" is swift moving and coherent. Details are built with rhyme and reason. Situations are made logical, common place, natural.

Flawless? Certainly not. There are at least half a dozen breaches. Several spots could have been strengthened—the forced ones dragging Cowboy Roy Rogers in by the heels, for example.

But all in all, "Brazil" is grand musical comedy—a grand example of doing a swell job with a purpose and a pattern. All South America should love it. All North America should love it. Certainly, Cordell Hull should be proud of it.

The story is simple. Virginia Bruce, authoress of "Why Marry a Latin," dares to visit Brazil and face the resentment against her. Robert Livingston of the American Embassy adores and protects her, but she falls in love with Tito Guizar, the storied composer of the tune, "Brazil." Tito first courts her as a poor guide and then pretends to be his own twin brother, the famous composer, when occasion demands. And she is the inspiration for his next big song, "Rio de Janeiro," which wins the carnival prize and brings them together for the fadeout.

Miss Bruce has done some fine things but nothing better than her

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS . ★★★★★ 95%-100%
Excellent . ★★★★★ 90%- 95%
Very Good . ★★★★★ 85%- 90%
Good ★★★★★ 80%- 85%
Only Fair 75%- 80%
Just Passable . . . 70%- 75%
Below Par Below 70%

Cowan Plans Tech Pic On Building Of Alcan

Lester Cowan hopes soon to begin preparation on the saga of the Alcan Highway, he announced recently. If negotiations with Canadian officials are successful, he will make a story based upon the heroic Yank Army Engineers who shoved the road through a virgin wilderness. Technicolor and a star-studded cast are on the budget.

Mark Pickford Picks 'Mayerling' For Next

Mary Pickford will team with Seymour Nebenzal to produce "Mayerling".

Slated to roll in January, pix version lands in the million-and-a-half Technicolor bracket. It is reported that Charles Boyer is interested in the lead.

'Hitch' Gets 'Notorious'

Alfred Hitchcock is set to direct David Selznick's "Notorious" which will star Ingrid Bergman. It is slated to roll early next year.

PRC Gets 'Silver'

PRC will distribute Arthur Rank's Britishmade "Silver Fleet." No release date has been assigned.

performance here. Tito Guizar job will bounce him to higher stardom and certainly to higher American favor.

In Guizar's performance, one could almost feel director Santley re-living his own matinee-idol days of musical-comedy yesteryear.

As Tito's friend and musical manager, Edward Everett Horton comes in for a goodly portion of praise in the comedy line, while Bob Livingston smoothly handles the thankless task of portraying a cog-wheel in the plot machinery. And every other member in the supporting cast somehow grabs a piece of spotlight, regardless of the brevity of their parts.

But the real plaudits must go to the producer and director, to Billy Daniels for dance direction, to Ary Barroso who wrote the song "Brazil" and the music and lyrics with Ned Washington, and to cameraman Jack Marta and editor Fred Allen. These craftsmen proved teamwork counts — for polenty.

Mostly because of those lads behind the scenes, "Brazil" is . . .

EXCELLENT ENTERTAINMENT
AND A GREAT HANDSHAKE ACROSS
THE BORDER.

Selander's Direction Is Abetted By Sturdy Script To Give Fast Gun Action

"SHERIFF OF SUNDOWN"

PROGRAM (Republic) Western Melodrama, produced by Stephen Auer, and directed by Lesley Selander. Original screenplay by Norman S. Hall. Not previewed, but caught at the Hitching Post Theatre. Time, 55-MIN.

Cast: Allan Lane, Linda Stirling, Max Terhune, Twinkle Watts, Roy Barcroft, Duncan Renaldo, Bud Geary, Jack Kirk, Herbert Rawlinson, Tom London, Kenne Duncan, Bob Wilke.

GUN - HANDY Texans against a crooked cattle combine. That's synonymous with action, and that's 'Sheriff of Sundown'.

Good scripting gives cattie boss Allan Lane an early opportunity to show his fighting wares. Bringing up a big herd to the market at Sundown, Lane and his pardners, Max Terhune and Duncan Renaldo, find that Roy Barcroft has a gunman-backed corner on the beef business—and smokes down those who oppose him.

From there on, fists and six-guns do most of the talking, until Barcroft's henchmen are shot and he goes to the gallows.

A refreshing deviation from the old Marshal-in-disguise routine, is scripter Norman Hall's candid sequences which take the audience to Governor Herbert Rawlinson's office with Lane, where he is authorized by Rawlinson to clean out the varmints. And where, incidentally, one of Barcroft's stooges overhears it and warns the Boss back in Sundown.

Anothr nice touch is the orphaned-child appeal of Twinkle Watts, whose dad is gunned down by meanie Bud Geary. This injection of Home and Fireside as Lane and his buddies take care of the little girl, is an effective counterpoint to the blood and thunder.

Linda Stirling handles the femme interest competently as the honest sheriff's daughter, although she has little to do with the actual story.

Allan Lane's exceptionally fine voice and authentic cow-poke manner fits him admirably for outdoor assignments, although his work is solid enough to warrant bigger opportunities.

Producer Stephen Auer's rapidly mounting score of good programmers will doubtless land him in Republic's healthier budgets. And right with him should go Lesley Selander for his shrewdly paced direction, which consistently pulls a down-to-earth naturalness from his casts.

There is the usual thin spot, however, which this secondary seems to share with most westerns. The gunplay is erratic in one sequence where Barcroft's whole gang shoots at Lane and his pals—at close range—and hit nothing but scenery.

Nevertheless, this newest Republic effort is . . .

A STURDY, WELL DEVELOPED
PROGRAM WESTERN THAT WILL
PLEASE.

..New Rating BREAKDOWN

• WITH THIS week's issue, The Hollywood Review segregates features and program pictures in the percentage ratings. The change is in answer to many exhibitors who want to know first the picture's qualification—Feature or Program—and secondly its entertainment percentage value in whatever bracket it is qualified.

In fact, there is no change whatsoever in the rating of Features. And, in one sense, there is no change in the manner Program Pictures are rated. The latter are measured by the same yardstick as Features—Tops, Excellent, Very Good, Good, Only Fair, Just Passable, etc.

It does mean, however, that Programmers receive a somewhat higher rating in their own field than before—when they were rated in competition with Features.

Accordingly, there will be two separate sets of Batting Averages by studio, the Feature League and the Program League. Eliminating the Program Pictures, the studios line up as follows:

THE FEATURE LEAGUE

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—Warners..	5	443	.886
2—M-G-M ..	2	177	.885
3—Univ.	3	265	.883
4—R-K-O	5	438	.876
5—20th Cent	3	261	.870
6—P-R-C	2	173	.865
7—Rep.	2	172	.860
8—Col.	2	170	.850
9—Para.	8	610	.763
10—Mono.	0	000	.000
11—U-A	0	000	.000

It may be a surprise to some to see Universal in 3rd place. Their Big 3 were "The Climax," "Bowery To Broadway" and "San Diego, I Love You." RKO's leaders were "Woman in the Window" and "Tall in the Saddle." With 20th it was mostly "Irish Eyes Are Smiling." PRC grabbed 6th spot with "Lights Go On Again" and "The Great Mike." And Republic's mainstays were "Brazil" and "Storm Over Lisbon."

And now to the Programmers. On the same basis of rating, here is how the studios stack up in this field:

THE PROGRAM LEAGUE

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th Cent	1	84	.840
2—Univ.	3	250	.833
3—Para.	2	166	.830
4—Rep.	9	742	.824
5—R-K-O	4	328	.820
5 Warners..	1	82	.820
6—P-R-C	4	324	.810
7—Mon.	9	728	.809
8—Col.	9	716	.796

Of those who make no bones about specializing in the secondary field—in addition to an occasional feature—Universal and Republic appear as the mainstays.

With the exception of Columbia in the cellar position, it is a pretty close race in this division however, only 31 points separating Monogram from the leaders.

Boyd Ahead In Poll For Western Awards

Bill Boyd, former United Artists' "Hopalong Cassidy" leads the Western Picture Awards Poll, with Bill Elliot second and Tex Ritter third. Tallies are not yet completed.

'Foxhole' Will Star Jap-Blitzed GI Horse

"Foxhole," a mare born during a Jap blitz on the island of Florida, will star in MGM's action story of her life. Her mother was killed by a bomb, and she became her Outfit's mascot.

The story was purchased from Lt. Marvin Park, USNR, who recently returned from the South Pacific. Foxhole was brought back from the fighting front on a Liberty ship, munching breakfast oats all the way.

Bracken Is Swapped For Warners' Wyman

Eddie Bracken has been loaned to Warners by Paramount in exchange for Jane Wyman who will take the femme lead in Paramount's forthcoming "Lost Week End." Bracken's assignment at Warners has not been announced.

Machaty Forms Indie

Gustav "Ecstasy" Machaty has formed his own independent company, with George Moskow in the associate producer spot. His first picture will be Dalton Trumbo's "Jealousy" to be released through Republic. ing Miss Pilgrim."

Berger Gets 'Sleepy'

Richard Berger has been assigned the production of "Legend Of Sleepy Hollow" under executive producer Jack Cross for RKO. A musical, it is slated for big budget.

'Shock' For Jeanne Crain

The William LeBarron production of "Miss Pilgrim's Progress" will get Jeanne Crain for the starring role, and the title will be changed to "Shock-

Eddy White Grabs 'Roses'

Eddy White is set to produce "Moonlight And Roses" for Republic. William Baudine will direct.

'BOWERY-BROADWAY' PACKS A WALLOP 'GIRL' IS GOOD PROGRAM WHODUNIT

Star-Studded Musical Is Very Good Despite Story Requirement Weaknesses

"BOWERY TO BROADWAY"

FEATURE (Universal) Musical Comedy-Drama produced by John Grant and directed by Charles Lamont. Screenplay by Edmund Joseph, Bart Lytton and Arthur T. Horman from an original story by Edmund Joseph and Bart Lytton. Previewed at Warners' Beverly theatre, Beverly Hills. Time, 94-MIN.

88% Casts Maria Montez, Jack Oakie, Susanna Foster, Turhan Bey, Ann Blythe, Donald Cook, Louise Allbritton, Frank McHugh, Rosemary De Camp, Leo Carrillo, Andy Devine, Evelyn Ankers, Thomas Gomez, Richard Lane, George Dolenz, Mantan Moreland, Ben Carter, Maude Eburne and Robert Warwick.

★★ WITH EVERYONE in the cast a "name" and the top dozen in the star bracket at some time or other, this yarn of a musical yesteryear packs a wallop in spite of several story weaknesses. In fact, one hardly minds the plot going off-beam because there is a prevalent feeling that it was necessary to do so in order to pick up the talents of so many players.

It tells of two Irish showmen who start fighting each other on the Bowery, keep on fighting when they both progress to 14th Street, and finally become partners when prosperity sweeps them up to 42nd Street.

As long as they fight each other, the story is grand and holds water. When they team up, only the personalities hold it together.

Jack Oakie and Donald Cook are the Irishers. While they are competitors, Susanna Foster and Turhan Bey are the romantic stars. Singing along with them are Louise Allbritton as Lillian Russell, Frank McHugh and Rosemary De Camp as a grand team of hoofing troupers, Andy Devine as the Priest, Leo Carrillo as the booking agent, Evelyn Ankers as a Bowery queen, and Mantan Moreland and Ben

Col's Fiscal Year Nets Two Millions

Columbia's net earnings are reported as \$2,005,834 for the year ending June 30, 1944.

Howard Hughes Grabs Reins Of TWA Airway

Howard Hughes, associate of producer Preston Sturges, was recently granted authorization by the Civil Aeronautics Board to acquire control of Transcontinental And Western Air, Inc.

Keays Directs 'Rockies'

Vernon Keays will direct "Rockin' In The Rockies" for Columbia. Production is scheduled for next month, with the Hoosier Hot Shots signed.

Carter as Cook's and Oakie's colored handymen.

It's a great set-up, with everyone in that group doing a standout job that will long be remembered. To the older generation, that part of the yarn before they hit Broadway will appeal as rich in every entertainment ingredient.

But it took time to reach 42nd Street, and time does make changes in casts. So Maria Montez comes along with the uptown sequence—necessarily starred. And the script says Cook must fall for her. All of which doesn't jell particularly well.

At the finish, however, Ann Blyth (daughter of McHugh and De Camp) has grown up and takes the spotlight away from Montez—much to everyone's delight.

Spliced in as a specialty act is a song by Donald O'Connor and Peggy Ryan—as though someone had figured two more names couldn't hurt.

The production values are high and the direction is quite smooth and coherent throughout.

Many of the numbers are oldtimers like "Wait Till the Sun Shines Nellie" and "Yip-I-Addy-I-Ay," but there are some lively new ones too. Of the latter, you'll like "There'll Always Be a Moon" and "The Love Waltz."

Of all the stars involved, Susanna Foster and Turhan Bey perhaps grab the most honors, but right on their romantic heels are Ann Blyth with her vocal charm and the two scrapping Shamrocks, Oakie and Cook.

Frank McHugh and Rosemary De Camp are ideal in their roles as the parents of Ann Blyth—who lived for the day when she would be a great dancer only to find out her feet could not hold a candle to her voice.

Mantan Moreland and Ben Carter, the colored comics, are exceptionally good—almost stopping the show with their unfinished-sentence conversation gag.

For good clean fun, a healthy portion of swell tunes, and a pretty authentic slice of showbusiness at the turn of the century, you can't go wrong with . . .

A STAR SPANGLED MUSICAL INTERWOVEN WITH LAUGHS AND HEART THROBS.

Plot Tricks And Capable Direction By Bretherton Hurdle Typical Mistakes

"THE GIRL WHO DARED"

PROGRAM (Republic) Murder Mystery, produced by Rudy Abel, and directed by Howard Bretherton. Screen Play by John Butler, from a novel by Medora Field. Not previewed, but caught at Orpheum Theatre. Time, 56-MIN.

82% Casts Peter Cookson, Lorna Gray, Kirk Alyn, Veda Ann Borg, Roy Barcroft, Grant Withers, John Hamilton, Vivian Oakland, Willie Best.

EMBODYING some of the faults and most of the virtues of programmer mysteries, this latest Republic offering is typical whodunit entertainment. It has the usual quota of mysteriously slain corpses, the storm-shaken old mansion on a lonely road, and plenty of plausible suspects.

Once more Peter Cookson plays detective incognito. This time for an insurance house covering a fortune in stolen radium. Cookson is a sure bet for bigger budgets. Face, voice, and personality prove it.

The plot is studded with enough clever twists to keep itself out of the purely routine. Grant Withers, for example, is exposed as the murdering radium thief by a smartly worked out radio static trick. Another element of satisfaction is that only Grant's co-conspirators are murdered.

The basic weakness, typical of most mysteries, is the swift, verbal explanation at the end, by detective Cookson. He does it competently, but no audience can be expected to completely untangle the snarled-up threads with only a quick bit of dialogue. Had Cookson's clarification been accompanied by camera flash-back, the whole thing could have been made vividly clear for the audience.

Lorna Gray is the gal who dared—to try to solve the killings. She is lovely and talented, making a fine romantic foil for handsome Mr. Cookson.

The supporting cast is uniformly good. But the acting spotlight goes to Willie Best's swell job as the frightened house-boy. His fear-glazed eyes and shaking gait pull a full-timbered laugh every time he appears.

Bud Abel's production is adequate only. The outdoor settings occasionally betray the sound stage to discerning eyes.

Howard Bretherton's direction is shrewdly handled, building the tempo to progressive crises, and dropping in the laughs where they will do the most good.

This mystery may not be the best in town, but . . .

IT WILL ABLY HOLD UP THE LOWER HALF OF ALMOST ANY DUAL BILL.

Fellows Grabs 'Lady'

Robert Fellows has been given production of "Portrait Of A Lady" by RKO. Play by Chester Erskin and Alexander King, it will star Rosalind Russell. Production will be held up until "Sister Kenny," Miss Russell's next, is completed.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

OF HOLLYWOOD MOTION PICTURE REVIEW, published weekly at Los Angeles, CALIFORNIA, for October 1st, 1944.

State of California, County of Los Angeles, ss: Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Owner of the Hollywood Motion Picture Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif. Managing Editor, Eddy Eckels, 3457 Greenfield Palms, Calif. Business Manager, C. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual

owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Ver Halen Publications, 6060 Sunset Blvd., Hollywood, Calif. C. J. Ver Halen, Sr., 9014 Larke Ellen Circle, Los Angeles, Calif. C. J. Ver Halen, Jr., 9024 Larke Ellen Circle, Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

C. J. VER HALEN, JR.
(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 27th day of September, 1944.

(SEAL) S. E. GRILL.
(My commission expires Oct. 13, 1945.)



4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.

*The talk
of two
continents..*

dark secrets waited on the breath
of scandal . . . men said she was
too beautiful to be bad . . . women
said she was too glamorous to
be good! She made history in the
world's most adventurous city!

STORM OVER LISBON

starring

VERA HRUBA RALSTON • RICHARD ARLEN • ERICH VON STROHEIM

with **OTTO KRUGER • EDUARDO CIANNELLI • ROBERT LIVINGSTON • MONA BARRIE**

GEORGE SHERMAN, Director • Original Story by ELIZABETH MEEHAN • Adaptation by DANE LUSSIER • Screenplay by DORIS GILBERT

A REPUBLIC PICTURE

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWIN (WB) BD-5/8...96%
ALASKA (Mono) D-10/16...77%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (W8) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni.) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLE'T IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
COBRA WOMAN (Uni) FD-5/1...84%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (W8) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY & SENORITA (Rep) OT-4/3...80%
CRIME BY NIGHT (W8) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/27...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSILL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (W8) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

ENEMY OF WOMEN (Mon) XD-8/28...80%
EVE. OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FOUR JILLS IN JEEP (TCF) WC-3/20...79%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FRONTIER OUTLAWS (PRC) O-5/29...71%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%

GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-82%
GOING MY WAY (Par) SD-3/6...96%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, GOOD LOOKIN' (Uni) NT-3/20...77%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (W8) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (W8) CDT-7/31...91%
JOVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (W8) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMOON ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (WB) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'LLIE, FIFI (RKO) D-7/31...83%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MONSTER MAKER, THE (PRC) H-3/13...78%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NINE GIRLS (Col) MN-3/13...77%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
OUTLAWS OF SANTE FE (Rep) O-3/13...73%
OUTLAW TRAIL (Mon) O-4/3...70%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PIN-UP GIRL (TCF) RT-4/24...86%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SCARLET CLAW, THE (Uni) M-5/1...76%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DAYS ASHORE (RKO) WCT-4/17...82%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (W8) T-3/13...89%
SHOW BUSINESS (RKO) NT-4/24...89%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SLIGHTLY TERRIFIC (Uni) ZC-4/24...73%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
SOUTH OF DIXIE (Uni) RT-5/22...74%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STEP LIVELY (RKO) RT-6/26...90%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SUNDOWN VALLEY (Col) O-4/3...74%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWEETHEARTS OF USA (Mon) CT-4/10...69%
SWING FEVER (MGM) NT-11/15...79%

T

TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIS IS THE LIFE (Uni) RCT-5/1...82%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TO HAVE & HAVE NOT (W8) D-10/16...92%
TROCADERO (Rep) RDT-4/10...77%
TUCSON RAIDERS (Rep) OD-5/22...79%
TWIL'T ON PRAIRIE (Uni) OT-5/19...73%
TWO GIRLS & SAILOR (MGM) WC-5/1...92%
TWO MAN SUBMARINE (Col) WD-4/10...73%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (W8) RD-10/16...86%
VOICE IN THE WIND (UA) D-3/6...87%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

TO HAVE & HAVE NOT (W8) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HTD-10/2...91%
ARSENIC & OLD LACE (W8) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
BRAZIL (Rep) T-10/30...90%
TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...89%
MINISTRY OF FEAR (Par) D-10/23...88%
BOWERY TO BROADWAY (U) T-10/30...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMOON ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY THOT OF YOU (W8) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (W8) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%
NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni.) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
LOUISIANA HAYRIDE (Col) CT-9/4...80%

PROGRAM PICTURES

SAN FERNANDO VY. (Rep) OT-8/28...P-91%
BLUEBEARD (PRC) H-10/16...P-89%
ENEMY OF WOMEN (Mon) XD-8/28...P-69%
FACES IN FOG (Rep) D-10/23...P-87%
PEARL OF DEATH (U) M-9/4...P-87%
STAGE TO MONTEREY (Rep) O-10/2...P-87%
ONE BODY TOO MANY (Par) C-10/23...P-86%
EVER SINCE VENUS (Col) C-9/25...P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2...P-86%
BLOCK BUSTERS (Mon) CD-10/2...P-85%
MARK OF WHISTLER (Col) M-10/2...P-85%
SHE'S SOLDIER TOO (Col) CD-8/28...P-85%
SINGING SHERIFF (U) OT-9/18...P-85%
GIRL RUSH, THE (RKO) CT-10/23...P-84%
ALASKA (Mon) D-10/16...P-81%
BIG NOISE, THE (TCF) ZC-9/25...P-84%
MY PAL WOLF (RKO) D-9/25...P-81%
RECKLESS AGE (U) T-9/4...P-83%
BORDERTOWN TRAIL (Rep) O-9/4...P-83%
MY BUDDY (Rep) D-10/2...P-83%
I ACCUSE MY PARENTS (Mon) D-10/23...P-83%
GIRL WHO DARED (Rep) M-10/30...P-82%
LAST RIDE, THE (W8) D-9/25...P-82%
CODE O' PRAIRIE (Rep) O-10/16...P-81%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SHADOWS IN NIGHT (Col) M-10/2...P-80%
CHEYENNE WILDCAT (Rep) O-9/25...P-80%
SILVER CITY KID (Rep) O-9/11...P-80%
DARK MOUNTAIN (Par) AD-9/11...P-80%
THUNDERING GUNS (PRC) O-10/2...P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2...P-80%
KANSAS CITY KITTY (Col) CT-9/4...P-79%
THEY LIVE IN FEAR (Col) D-10/2...P-79%
LAW OF VALLEY (Mon) O-10/23...P-79%
DEAD MAN'S EYES (U) M-9/18...P-79%
BLACK MAGIC (Mon) M-9/11...P-79%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NGSTERS O' EDIN'T'P (PRC) O-9/25...P-75%
SOUL OF MONSTER (Col) H-9/11...P-74%
ONE MYSTERIOUS N'T (Col) M-8/28...P-73%
LAND OF OUTLAWS (Mon) OA-8/28...P-73%
SONORA STAGECOACH (Mon) O-9/18...P-73%
THAT'S MY BABY (Rep) ZT-9/18...P-73%

WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...79%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
WYOMING HURRICANE (Col) O-5/1...72%

Y

YELLOW CANARY (RKO) WD-4/17...86%
YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

LEAVE IT TO BLONDIE

Cast—Penny Singleton, Arthur Lake, Larry Simms. Pro—Abby Berlin. Dir—Abby Berlin

OUR WANDERING DAUGHTERS

Cast—Cora Sue Collins, Eric Sinclair, Ralph Hoopes. Pro—Ted Richmond. Dir.—Boetticher.

I LOVE A MYSTERY

Cast—Jim Bannon, Nina Foch, George Macready. Pro.—Henry Levin. Dir.—Henry Levin.

COUNTERATTACK

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

LET'S GO STEADY.....Pat Parrish - Jackie Moran
LAWLESS EMPIRE.....C. Starrett - Dub Taylor
TOGETHER AGAIN.....Irene Dunne - C. Boyer
STEPPING OUT.....Jeff Donnell - W. Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
STRANGE AFFAIR.....Allyn Joslyn - E. Keyes
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
ROUGH RIDIN' JUSTICE.....C. Starrett
MEET MISS BOBBY SOCKS.....R. Crosby
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)
(None)

M-G-M

(Now SHOOTING)

WEEKEND AT THE WALDORF

Cast—Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir.—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

WOMEN'S ARMY

Cast—Lana Turner, Laraine Day, Susan Peters. Pro—George Haight. Dir—E. Buzzell.

(Now CUTTING or in BACKLOG)

CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
BLONDE FEVER.....Philip Dorn - Mary Astor
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
THIN MAN GOES HOME, THE.....Powell - Loy
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

THE CISCO KID COMES THROUGH

Cast—Duncan Renaldo, Martin Garralaga, R. Pryor. Pro—Phil Krasne. Dir—J. P. McCarthy

JOHN DILLINGER

Cast—Lawrence Tierney, Elisha Cook, Ed. Ciannelli. Pro—King. Bros. Dir—M. Nosseck.

(Now CUTTING or in BACKLOG)

NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
GUN SMOKE.....Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

THE AFFAIRS OF SUSAN

Cast—Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast—Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir.—Billy Wilder.

THE LOVE LETTERS

Cast—Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Siström. Dir—Hal Walker.

MISS SUSIE SLAGLE

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

SALTY O'ROURKE

Cast—Alan Ladd, Gail Russell, Clements. Pro—Edward Leshin. Dir—Raoul Walsh.

(Now CUTTING or in BACKLOG)

HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
DANGEROUS PASSAGE.....R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE.....C. Morris - N. Kelly
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby - Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES.....Crosby - Hutton

P-R-C

(Now SHOOTING)

MARKED FOR MURDER

Cast—Tex Ritter, Dave O'Brien, Guy Wilkerson. Pro—Alexander Stern. Dir—E. Clifton

FOG ISLAND

Cast—Lionel Atwill, George Zucco, Jerome Cowan. Pro—Leon Fromkess. Dir—Terry Morse

CRIME, INC.

Cast—Leo Carrillo, Tom Neal, Martha Tilton. Pro—Martin Mooney. Dir—L. Landers

THE KID SISTER

Cast—Constance Worth, Roger Pryor, Judy Clark. Pro—Sig Neufeld. Dir.—Sam Newfield.

(Now CUTTING or in BACKLOG)

WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
JOE COMES HOME.....K. Aldridge - D. O'Brien
(UNTITLED).....Buster Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
TOWN WENT WILD, THE.....F. Bartholomew
SONG OF SIX GUNS.....T. Ritter - D. O'Brien
BLUEBEARD.....J. Carradine - J. Parker
SWING HOSTESS.....Martha Tilton
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE BODY SNATCHER

Cast—Boris Karloff, Bela Lugosi, Russell Wade. Pro—Val Lewton. Dir—Robert Wise

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

WEST OF THE PECOS

Cast—Bob Mitchum, Barbara Hale, Richard Martin. Pro—Herman Schlom. Dir—E. Kilby.

(Now CUTTING or in BACKLOG)

IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Kandolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
EXPERIMENT PERILOUS.....Lamarr - G. Brent
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
FAREWELL MY LOVELY.....D. Powell - Shirley
HAYG WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

JEALOUSY

Cast—Karen Morley, Nils Asther, Hugo Haas. Pro—Gustav Machaty. Dir—Gustav Machaty

THE PHANTOM SPEAKS

Cast—Richard Arlen, Lynne Roberts. Producer—D. H. Brown. Dir.—John English.

EARL CARROLL'S VANITIES

Cast—Dennis O'Keefe, Constance Moore, Eve Arden. Pro—A. Cohen. Dir.—Joseph Santley.

A DARING HOLIDAY

Cast—Edward Everett Horton, Gladys George, Bob Livingston. Pro—J. Bercholz. Dir—Esway.

(Now CUTTING or in BACKLOG)

VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
VAMPIRE'S GHOST, THE.....Abbott - Stewart
CHICAGO KIDS, THE.....D. Barry - L. Roberts
STRANGE AFFAIR.....Eric Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
LIGHTS OF OLD SANTE FE.....Rogers - Evans
END OF THE ROAD.....E. Norns - J. Story
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

MOLLY, BLESS HER

Cast—Monty Woolley, Gracie Fields, Roddy McDowall. Pro—Robt. Bassler. Dir—Lew Seiler

CIRCUMSTANTIAL EVIDENCE

Cast—Michael O'Shea, Lloyd Nolan, Trudy Marshall. Pro—William Girard. Dir.—Larkin.

ROYAL SCANDAL

Cast—Tallulah Bankhead, Charles Coburn, Anne Baxter. Pro—Ernst Lubitsch. Dir—Preminger.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

(Now CUTTING or in BACKLOG)

HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft
WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
LAURA.....Gene Tierney - Dana Andrews
KEYS OF THE KINGDOM.....C. Hardwicke
SOMETHING FOR THE BOYS.....Miranda-O'Shea
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews, A Samuel Bronston Production, produced-directed by L. Milestone.

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

(Now CUTTING or in BACKLOG)

IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
DARK WATERS.....Merle Oberon - F. Tone
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

HERE COMES THE CO-EDS

Cast—Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro—J. Grant. Dir.—Yarborough.

SHE GETS HER MAN

Cast—Joan Davis, Leon Errol. Produced by Warren Wilson. Directed by Erle C. Kenton.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggner. Dir—G. Waggner

(Now CUTTING or in BACKLOG)

SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN.....Ella Raines - George Korvin
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
MY BABY LOVES MUSIC.....Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

PILLAR TO POST

Cast—Ida Lupino, Walter Huston, William Prince. Pro—Alex Gottlieb. Dir—V. Sherman.

(Now CUTTING or in BACKLOG)

OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

HOLLYWOOD REVIEW

October 30, 1944

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...The NEW STARTS

I LOVE A MYSTERY (Columbia) A Horror Whodunit about a woman who tries to drive her husband insane. When he discovers the plot he bumps off several of her co-conspirators before he is decapitated in an attempt to escape police.

THE WHISPERING SKULL (PRC) Western Mystery in which a night-riding raider terrorizes folks by wearing a hideous mask and riding a horse which makes no sound. Texas Rangers find that he's salted diamonds around to sell phoney mine.

THE KID SISTER (PRC) A Comedy of maternal errors. The Kid Sister stays one jump ahead of Mamma by reading the child psychology books her mother dotes on. Results in her grabbing off big sister's best beau. Sounds catchy.

CIRCUMSTANTIAL EVIDENCE (20th Century-Fox) Prison Melodrama of a man falsely convicted of murder. While his son fights for and gets his pardon—he breaks jail—generating heavy suspense as he tries to return to his cell undetected.

HERE COMES THE CO-EDS (Universal) Screwball Abbott-Costello Farce on higher education. Bud's sister gets a crack at a toney girls' school thru a scholarship. The boys help the school's Dean to break up snobbery. 'Nuff said.

WEEK END AT THE WALDORF (MGM) 'Grand Hotel' transplanted. Laughter and tears vignettes on a cross-section of life, with emphasis on romance. It all takes place in two days. Big budget and big names mark this as worth watching.

OUR WANDERING DAUGHTERS (Columbia) Another Parent Preachment. The woman Juvenile Court judge of a small town wins her fight for a delinquency appropriation after her own daughter is involved in a murder scandal. Seems the same old routine.

THE LOVE LETTERS (Paramount) Melodrama in which a British officer marries the girl for whom his buddy has written his love letters. The girl becomes amnesia victim when her husband is found murdered. The letter-writing buddy returns, finds he's in love with her. They marry, she recovers and is exonerated. Neat premise sounds promising.

THE LOST WEEK-END (Paramount) A morbid but sympathetic diatribe against dyspsomania. A brilliant literary alcoholic eludes his sweetheart and brother as they attempt to force him to take a cure. Ends in a heavy drinking bout.

THE PHANTOM SPEAKS (Republic) Psycho-Supernatural Murder Drama. The spirit of an executed murderer takes vengeance on society by entering the body of a meta-physical scientist and making him commit a series of murders. Listens gruesome but good.

PRESS AGENTS ON PARADE

All The Words Are Theirs But The Italics Are Ours

• **WHY NOT BIRDWELL 'PORTRAY' WINCHELL?**—(from Birdwell Publicity Offices) Leon Fromkess, president of PRC Pictures, began *overtures* to obtain Walter Winchell to enact the starring role in *the newspaper biography of Russell Birdwell*, as contained in *his best-selling book*, "I Ring Doorbells." Fromkess sent the following wire yesterday to Winchell:

"Our company is planning its most ambitious production in bringing to the screen *the newspaper autobiography of Russell Birdwell as contained in his best-selling book*, 'I Ring Doorbells.' Veteran newspaper men will be associated on its production *in the hope we may be able to make it the most authentic newspaper story that has ever reached the screen*. Martin Mooney will be associate producer and Ray Schrock is doing the screen play. *We would like to star America's foremost reporter and therefore I should like to offer you twenty-five thousand dollars per week to enact the top and colorful role in 'I Ring Doorbells.'* I will arrive in New York on October 23 and will be happy to meet you *at your convenience* to discuss *number of weeks required in production and other details*. Production goes *before cameras* in January. William K. Howard, one of industry's best directors, *as you know*, who recently completed *the smash hit*, 'When The Lights Go On Again,' will be the director. *Would appreciate an early reply.*"

'MY DAY,' BY PAULETTE—(from Paramount) Here are Paulette Goddard's 10 rules for keeping a trim figure: 1. Don't eat between meals. 2. *Park your automobile and walk*. 3. Walk rapidly with swinging arms. 4. Do three or six somersaults *around your room* before retiring and before breakfast *(even if relatives and friends question your sanity)*. 5. Swim *every time you see enough water to hold you up—provided there's no ice on it*. 6. Ski and participate in other winter sports *but don't eat more when you are weekending in the out-of-doors*. 7. Don't ask people to run errands for you (odd jobs will help you keep your weight down). 8. Lie down five or ten minutes before meals. 9. Don't sleep after eating. 10. Whatever your rules, *LIVE* by them!

'MY NIGHT,' BY PAULETTE—(from Paramount) When your *once glamorous* sun tan begins to dry and flake off, leaving your skin like leather, use generous applications of baby oil to bring it back to normal, *like Paulette Goddard does*.

Miss Goddard puts baby oil on *cotton and after her bath goes over the entire body with the oil*. The thirsty skin will soak up its *gentle soothing* goodness and if a light residue is left, she removes it *with tissue*. This is a good thing to do before going to bed at night.

DOTTY'S SARONGS, HOT & COLD—(Paramount says:) Dotty Lamour's sarong wardrobe for "Rainbow Island" is so scanty that she had to be sewed into it daily. What's more, she wears seven variations of the native G-string and their combined weight is only 43 ounces. For "Road to Utopia," however, it is a furlined affair—with 4 *huge* salamanders blowing *hot air* on Dotty during the making of a scene *where the temperature was hovering just below 20 degrees Fahrenheit* in the Yukon (although the sound stage was covered only with man-made snow!)

GO DROOPY INSTEAD OF SINATRA—(Male fashion hint from Paramount) Well dressed men, leery of wearing bow ties these days in fear of being mistaken for Frank Sinatra, can borrow a style note from Nils Asther. Asther expresses a suitable character delineation in his *creavat* by tying it two inches longer than the current style so that it droops *with a sardonic air* over his lapel.

HOW BETTY GETS THAT 'TINGLE'—(Paramount says:) Betty Hutton says *no matter how tired she is* if she soaks ten minutes in a warm bath, and then gets a brisk rub *with eau de cologne* to bring a tingle to her skin and a dusting with body powder she feels ready for another *full day's* work.

Danny Kaye Goes On Air Right After Xmas

The new Danny Kaye airshow has been given the official go-signal with Dick Mack withdrawing from the Abbott & Costello setup to produce the Kaye ether entertainment.

Danny is set for his own radio debut right after Christmas, probably January 6 over CBS. The sponsor is Pabst.

New Wakely Series

Monogram's new outdoor series unit starring Jimmy Wakely has completed "Song Of The Range," first under the general title of "The Jimmy Wakely series," which was formerly known as the "Saddle Pals."

Peck Pockets Dragonwyck

Gregory Peck will co-star with Gene Tierney in Ernst Lubitsch's "Dragonwyck" for 20th-Fox.

EARL CARROLL'S VANITIES (Republic) The Yankee-raised Princess of a mythical Balkan country brings her folks back to the U.S. to make a royal touch. Meeting a young composer, she stars for him in his musical as a gag. Her horrified family are pacified when she goes over big, and the dough rolls in. *Sounds O.K.*

Upp 'Vanities' Budget To \$1,500,000 Bottom

Republic is feeling its musical oats after sensing the grapevine reaction to their "Brazil" and "Lake Placid Serenade." Accordingly they have upped the budget on their "Earl Carroll Vanities" to a million and a half minimum.

The finish cost will probably be much higher, which makes this the most pretentious effort at Republic to date.

Bergen Grooms a New 'Durbin' For Debut

Edgar Bergen is grooming Ann Crowley for her air debut, by putting her on his Army and Navy shows. Miss Crowley is only fourteen, and was unknown until she was recently brought to Bergen's attention as a second "Deanna Durbin."

Odets Has 'Sister'

Clifford Odets has been handed Theodore Dreiser's "Sister Carrie" for treatment which RKO may use for Ginger Rogers' next.

Schary To Do 'Time'

Dore Schary will screenscript and produce Don P. Marquand's "So Little Time" for David O. Selznick.

The... LAST WORD

• While all the majors are raiding the market for filmable, non-war fiction—the market being plays, novels and published magazine stories—the ever-growing scarcity of the required material gives birth to more and more re-issues and re-makes.

A recent survey of the studios shows that approximately 30 former successful films are being seriously considered for modernized versions. To the extent that at least that number is being worked over in the form of new scripts.

The fact that some already done and tried on the market have not shown any great boxoffice strength appears to be no deterring factor. As an example, Warners who more or less started the idea recently with the remake of "Outward Bound" under the title of "Between Two Worlds"—are working on four more remakes.

...."Men Without Destiny," now being given the finishing touches in the scoring rooms, was the former Bette Davis - Leslie Howard co - starrer of 1936—"The Petrified Forest."

Also completed is "The Animal Kingdom," still carrying its original title. And then there is shooting "Of Human Bondage," and scheduled—another "Calamity Jane" for Ann Sheridan and "Stolen Life"—a former Elizabeth Bergner English film—for Bette Davis.

"Libeled Lady," "Turn to the Right," "Cimarron" and "Grand Hotel" are just a few on the docket at MGM. The last named goes forward under the title of "Weekend at the Waldorf."

Over at 20th. Century, they plan to remake "State Fair," "The Spider," "Three Blind Mice" and "Down to the Sea in Ships." For the latter, page Elmer Clifton.

"The Virginian" is already under way at Paramount, to say nothing of the plans for new versions of "Olympia" and "Midnight," both of which will get new titles.

Rather in contrast, but still down the same alley of forced requirements comes the announcement from Darryl Zanuck at 20th. Century that he plans to make more non-fiction. Premise for his viewpoint is his recalling that 20 years ago, the non-fiction book was almost unheard of in the popular publishing field. And that today, non-fiction equals the sales of, and often exceeds those of the purely fiction books.

The attention aroused by the picture "Wilson" and Wendell Willkie's book, "One World" is proof that the public is definitely interested in such material, says Zanuck.

Fromkess Takes 'Detour'

PRC Prexy Leon Fromkess has announced the purchase of Martin Goldsmith's "Detour" for one of the largest sums paid by PRC for any story. Martin Mooney will produce with a big budget and stellar cast.

Webb To Megg 'Mystery'

20th-Fox has lifted Robert Webb from assistant to full director with "Caribbean Mystery" for his debut. William Girard is producing.

The... FIRST WORD

• WHILE OTHERS do plenty of talking, Republic Pictures are actually doing BIG things along the good-neighbor policy. While others see tremendous possibilities in the South American market, Republic is moving right in with real weapons to reap the first harvest.

Proof of this is their recently finished musical, "Brazil," and their announcement a week ago of the rush "go" on "Song of Mexico," which James Fitzpatrick will film in its entirety in the southern republic.

In spite of a very few shortcomings and as musicals go, "Brazil" is a

(Continued on Page 2)

Hollywood MOTION PICTURE REVIEW

Vol. XXXIII. No. 7

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

November 6, 1944

HOME RADIO & VIDIO SANS ADV. PLUGS STUDIOS MAY USE NEW SOUND-ON-WIRE

Subscription Service At 5c A Day, Eliminating Commercials, In Making

• ACCORDING to columnist Drew Pearson, there is a new service in radio being carved out by a well-financed concern which will eliminate the advertising sponsor. It will be on a sort of rental basis, with the home consumer paying some such nominal sum as 5c a day for his ether entertainment without having to listen to the advertising plugs.

And, although Pearson doesn't mention the fact, the same organization has a similar service for television in mind.

The importance of the new set-up is best attested by the fact that the man behind the idea is William Benton, former president of the ad-agency, Benton & Bowles, now chairman of the Encyclopedia Britannica. And Benton's associates are said to include no less than Larry Fly, chairman of the federal communications commission, New York lawyer Weiner, taxman Beardsley Ruml and OPA head Chester Bowles.

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	3	268	.893
2—Warners..	5	443	.886
3—Univ.	3	265	.883
4—R-K-O	5	438	.876
5—20th Cent	4	348	.870
Col.	3	261	.870
6—P-R-C	2	173	.865
7—Rep.	2	172	.860
8—Unit Art..	1	84	.840
9—Para.	8	610	.763
10—Mono.	0	000	.000

'Twice Blessed' For The Wilde Twins

Now that the stork has withdrawn from the scene of the Wilde twins, those charming identicals are to be starred in a picture entitled "Twice Blessed," which MGM has just purchased for them. Harry Beaumont will direct.

Burgess Meredith Gets 'Casty' Ernie Pyle Role

Captain Burgess Meredith is the final choice for the part of Ernie Pyle in the ace war correspondent's story of "GI Joe", slated for early production by Lester Cowan at UA.

Not since the hectic casting flurry of "Scarlet O'Hara" has a role been so tossed around. Among those considered for the Pyle lead were Walter Brennan, Fred Astaire, and Jimmy Gleason.

Lighton To Launch 2 20th. Action Scripts

Twentieth-Fox's producer Louis D. Lighton is preparing a remake of "Down To The Sea In Ships" and an untitled dog drama, both of which he will make next year.

Lighton is now underway on "A Bell For Adano," but will take time out to attend the New York premiere of "A Tree Grows In Brooklyn."

Ramsay Ames-RKO Part

Ramsay Ames has asked for and obtained a release from her RKO contract. Called an amicable parting, the reason was over disagreement of roles being chosen for her.

'Blue' Wants New Name

The Blue Network has asked the FCC for permission to change its name to the American Broadcasting Company.

One Spool Of Hair-Thin Wire Could Easily Record An Entire Day's Work

• WAR'S END may bring about the use of sound-on-wire recording at all studio's, now that the armed forces have eliminated most of the bugs in the system. The primary process is not new, the Germans having used wire and steel tape for many years prior to the world conflict.

What brings the idea into sharp focus at this date is the announcement that Washington has licensed four companies to make the wire and recording equipment. Companies granted priorities are: General Electric, McLough Steel Co., Utah Radio Products Co. and C. G. Conn.

The National Standard Co., of Niles, Mich., already makes a demagnetized piece of mechanism which can in-

(Continued on Page 2)

Friml To Make Mood Music In 'Jealousy'

Rudolph Friml has been signed by Gustav Machaty to create the theme music for "Jealousy" which Machaty is both producing and directing at Republic.

Machaty hopes to equal his sensational "Ecstasy" with this first American effort, and has inked Hans Isler for additional music scores. Martin Berliner, noted Czechoslovakia director has been set as technical adviser.

One More Rep-Burnette

Contrary to implication made by a heading in these columns that "Code of the Prairie" was Smiley Burnette's last Republic picture, there will be one more—"Firebrands of Arizona."

'First' Is Last Title

20th - Fox's Eddie Rickenbacker story, "Hat In The Ring" will be retitled "First, Last, And Always."

In This Issue

Reviews

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MEET ME IN ST. LOUIS (M-G-M)	★★★	91%	3
TOGETHER AGAIN (Columbia)	★★★	91%	6
SOMETHING FOR THE BOYS (20th. Cent.)	★★	87%	6
DARK WATERS (United Artists)	★	84%	3
LIGHTS OF OLD SANTA FE (Republic)		P-89%	2
VIGILANTES OF DODGE CITY (Republic)		P-81%	2
BRAND OF THE DEVIL (P-R-C)		P-77%	3

Features

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PRC Telepreems Life Of Phil. Is. Patriot

PRC will stage a television world premiere of "Heritage" over the NBC system. The story of Dr. Jose Rizal, George Washington of the Philippines, the picture will be produced by Herman Boxer on heavy budget.

It is hoped that release can be timed with final reconquest of the islands.

'Willie' Can't Waltz

"Waltz Me Around Again Willie" has been finally shelved by Twentieth-Fox, because of script difficulties.

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th Cent	1	84	.840
2—Univ.	3	250	.833
3—Para.	2	166	.830
4—Rep.	13	1074	.826
5—R-K-O	4	328	.820
Warners ..	1	82	.820
6—Mono.	9	728	.809
7—P-R-C	5	401	.802
8—Col.	9	716	.796
9—M-G-M ..	0	000	.000
10—Unit Art..	0	000	.000

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VOL. XXXIII. No. 7 Nov. 6, 1944

The First Word

(Continued from Page 1)

honey. Nothing has been screened so far that comes near matching the sincerity of its handshake across the border. In addition, it sets a new standard and a high pace in straight musical entertainment.

It was the first important picture made with the outright purpose of currying good will with Latin-America. As such it's a bull's eye.

Already under way, with the cameras set to roll this week, comes "The Song of Mexico." Mexico City is the production center, not Hollywood.

Starred in the new picture will be—"The International Girl." Naturally enough, she cannot be a popular American. Just as Republic wisely selected Tito Guizar for the lead in "Brazil," it has decided the star of "Song" must be of Latin influence.

Who will be "The International Girl?" As this goes to press, there is nothing official on that casting subject, but some of the Republic executives are said to favor Adele Mara, a blonde actress of Irish-Spanish ancestry, which the studio recently put under contract.

To illustrate how shrewdly Republic is speedily and consistently carrying through with this good-neighbor policy and the establishment of its name in prestige channels in that market, a very elaborate advertising and exploitation campaign is being waged that is bound to accomplish its end.

Take "Brazil" for example. A series of radio transcriptions are being waxed under the direction of Paul Benard at the studio—but with the cooperation of Robert Chust and Julio Abadia of the Office of Inter-American affairs—in Portuguese for the Brazilian radio stations and in Spanish for those in other South American countries.

No other Hollywood studio is approaching such endeavor or action in this line.

The fact that Mexico has a corner on the Spanish-speaking market has excited no one except Republic into actually doing anything about it.

The fact that almost any kind of a film means profits down "South-American" way has had only the same effect—perhaps because the same holds true right here in the States.

But one fact appears almost certain. Republic not only intends to be but right now IS first on the good-will ground floor—and first Hollywood studio to establish a foundation for tomorrow's prestige and profits.

'SANTA FE' IS A MELODIOUS MELANGE RED RYDER RIDES HIGH IN 'DODGE CITY'

**Almost Fightless Western
Pleases Thru Production
Values And Music Appeal**

"LIGHTS OF OLD SANTA FE"

PROGRAM (Republic) Western musical melodrama, produced by Harry Grey, and directed by Frank McDonald. Original screenplay by Gordon Kahn and Robert Williams. Previewed at RCA Laboratories. Time, 77-MIN.

89%

Cast: Roy Rogers, George Hayes, Dale Evans, Lloyd Corrigan, Richard Powers, Claire DuBrey, Roy Barcroft, Arthur Loft, Lucien Littlefield, Alan Bridge, Reginald Sheffield.

★ ROY ROGERS revives a rusty rodeo. Sprinkle in some nifty singing by Roy, Dale Evans, and the Sons of the Pioneers—and you have a thumb-nail of Republic's newest western-musical.

This policy of more music and less gunpowder for Rogers results in a hybrid form of story which doubtless will disappoint the rabid action seekers. But it will please audiences generally and song lovers particularly.

Roy is a rider who joins Dale Evans' deteriorating rodeo, because Miss Evans' rival rodeo owner, Richard Powers, wants to hire Roy and his pals only as singers—whereas the crooning cow-pokes are first class range hands, and want regular rodeo assignments.

As the gal owner who can't make up her mind between Roy and Powers, Dale packs plenty of poise and pulchritude. Her voice and charm make her a natural sparring partner for Rogers.

Gabby Hayes is Dale's manager, and gives a swell performance as a moss-backed old timer whose antiquated business methods have run the show into the red.

The action sequences are late in appearing and rather spotty. But they are excellently staged, and way above program standard. Rogers scrap with Roy Barcroft is a humdinger, and the Roman Chariot race is practically galvanizing.

Barcroft stooges with effective brevity for Powers, who tries to take over Gabby's show bookings—and Dale's heart.

The comedy of harassed radio-owner Lloyd Corrigan is an asset. And ex-rodeo star Claire DuBrey mothers Miss Evans with a range-roughened affection that's bound to click.

But despite swell performances and fine production values, the draggy moments and rough pacing are a handicap which keeps this yarn out of the fair feature bracket it was intended for.

Rogers will no doubt draw his host of fans, as usual, and the production elements will pull in many others. Nevertheless, Republic seems to be losing a portion of the lower-bracket market by eliminating the outdoor action motif so thoroughly.

Doubtless their reason is to gain Rogers a firm foothold in the upper class market, and this picture will do much to curry favor with the fussier cliente.

Frank McDonald's fine direction does a great deal to prop up the story sags, and he draws maximum value

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

'Whistle' Is First Yordan Indie. Prod.

Author Philip Yordan's first production for his new independent picture company will be Maritta Wolff's best seller "Whistle Stop."

Author of the Broadway hit, "Anna Lucasta," Yordan is setting his producer status by negotiating for release through an unnamed major studio.

Milland Grabs 'Wife' Russell Will Co-Star

Paramount is preparing a new script on "Behold My Wife" for Ray Milland and Gail Russell.

Pic is based on Sir Gilbert Parker's play, which Paramount made first in 1920.

Philippines Guerrillas

"The Invisible Army" which deals with Philippine Guerrillas who fought on after the fall of Corregidor, will be filmed by RKO. Technical adviser is to be Col. George S. Clarke, who was taken off the Rock just before it fell. Edward Dmytryk directs.

Whorf Has 'Hidden Eye'

Actor Richard Whorf is set to direct "The Hidden Eye" for MGM, with Robert Sisk producing. This is Whorf's second megging venture, having successfully piloted "Blonde Fever" as his first assignment.

Lester In Colored Shorts

Gene Lester is negotiating with RKO for release of his sports shorts. Made in Technicolor, they will star sport champions in every athletic field.

'U' Gets Golf Whodunit

"Murder On The Green" an original by Warren Wilson and Jack Townley was recently purchased by Universal.

Beaudine Gets 'Roses'

William Beaudine is set to direct "Moonlight And Roses" for Republic. It will roll this week, with Eddy White as associate producer.

from both the material given him, and the strong cast.

Bob Nolan and his Sons of the Pioneers are a triple threat team, giving out with grand singing, natural horsemanship and good trouping.

Bits by Lucien Littlefield, Alan Bridge and Reginald Sheffield contribute nicely.

So, although gun-lovers will shake their heads,

MUSIC MAKES THIS MELODRAMA SEEM MORE LIKE A ROMANTIC PAGE IN THE SAGE MANNER.

**Better Production Gives
Action And Realism Nod
Over Usual Program Hoke**

"VIGILANTES OF DODGE CITY"

PROGRAM (Republic) Western melodrama, produced by Stephen Auer and directed by Wallace Grissell. Screenplay by Norman S. Hall and Anthony Coldewey from an original story by Norman Hall. Not previewed, but caught at Hitching Post Theatre. Time: 55-MIN.

81%

Cast: Bill Elliot, Bobby Blake, Alice Fleming, Linda Stirling, Tom London, LeRoy Mason, Hal Taliaferro, Stephen Barclay, Bud Geary, Keene Duncan.

WILD BILL really goes wild when he's arrested by the Army for stealing his own cavalry-contract horses.

His popping guns and fists smash down connivers LeRoy Mason and Hal Taliaferro, just to prove they not only are the hoss thieves, but the Varmints who rob the Ryder stage line and steal their own gold to force The Duchess out of the stage business.

The fast paced direction of Wallace Grissell loses no opportunity for convincingly realistic fisticuffs. The trick-falls from high cliffs are quite thrilling. And if Grissell had seen to it that Bill Elliot wasted less gunpowder the action would have been far more consistent.

As it is, producer Stephen Auer has unquestionably added another hit to his long string of programmer successes.

Bill Elliot continues to give his sensibly restrained portrayal of the quiet-voiced, fast-handed westerner who lets his guns do his talking.

The supporting cast is strong, with LeRoy Mason's villian particularly good. Tom London gets his first chance at brief spots of comedy, and takes full advantage.

Bobby Blake's papoose portrayal seems to be smoothing out into true trooper style, and Alice Fleming again does the Duchess of Painted Valley with copy-book fidelity.

Linda Stirling supplies the girl interest nicely, although she really has little to do except look winsome.

William Bradford's camera work is commensurate with the high production standard, and ditto marks go for the editing by Charles Craft.

All in all, it rounds out as . . .

A VERY GOOD PROGRAMMER FOR RED RYDER FANS.

SOUND-ON-WIRE

(Continued from Page 1)

stantly "wipe" the wire clean of sound and permit its re-use. The wire, itself, is of hair thinness, needs no processing, is good for 100,000 playbacks, and is now said to be bug-proof.

A single hand-sized spool would be large enough to handle all the recording done in a studio during an entire day's work of recording.

No claims have been made yet about wire being used for the recording of pictures, but it is definitely known that rather amazing results have already been attained in that direction.

SWELL HUMAN TOUCHES IN 'ST. LOUIS'

'DARK WATERS' IS EERIE AND DREARY

**Like A Slice Of Life
With Music, It Delivers
Real Sock Entertainment**

"MEET ME IN ST. LOUIS"

FEATURE (Metro - Goldwyn - Mayer)
91% Domestic Comedy - Drama
with Music, produced in
Technicolor by Arthur Freed
and directed by Vincente Minnelli. Screen-
play by Irving Brecher and Fred F. Finkle-
hoffe, based on the book by Sally Benson.
Previewed at Village theatre, Westwood
Village. Time, 110-MIN.

Cast: Judy Garland, Margaret O'Brien,
Mary Astor, Lucille Bremer, Leon Ames,
Tom Drake, Marjorie Main, Harry Daven-
port, June Lockhart, Henry H. Daniels,
Jr., Joan Carroll, Hugh Marlowe, Robert
Sully and Chill Wills.

★★★ ALL SET within the year 1903,
the Smith family is presented in the
four seasons, Summer-Fall-Winter-
Spring, just like a natural slice of life.
The result is real, sock entertainment
in every way—with the infrequent
song interpolations serving as grand
garnish.

The production values are in the
usual accustomed MGM manner, lavish
and rich in detail. Technicolor again
adds its mighty touch. The melodies
befit the situations—the lingering and
popular type—with the film title
number the theme song.

But the main attribute is the
smooth, human screenplay that makes
every individual of the cast an impor-
tant part of the natural proceedings.
It moves you right into the Smith
family and you become a part of the
story.

You can pick your own part of
the mirror. There are the parents por-
trayed by Leon Ames (his best break
to date) and Mary Astor. There are
four sisters and a brother—Judy Gar-
land, Margaret O'Brien, Lucille Bre-
mer, Agnes Smith and Henry Daniels,
Jr. Then there's grandpa Harry Daven-
port, to say nothing of the very impor-
tant Smith servant, Marjorie Main.

The real trials and tribulations of
the family reach a peak when father
comes home one night and announces
they are to move from St. Louis to
New York. Shattered are the romantic
dreams of Judy and Lucille. Little
Margaret's heart is broken when she
realizes she must leave her snow-men.
Mother, Grandpa and maid Marjorie
stick up for the children.

The big moment is when father
relents, cancels his promotion and
turns down the New York assignment
so that everyone can be happy. The
climax is their big trip to the world's
fair right "in their own backyard"—
in St. Louis.

Contrary to what may be expected,
it is far from being a musical in any
sense of the word. It is homeopathic
to the extreme. And the songs do
not disturb the story enough to mat-
ter.

Judy Garland does one of her finest
performances. Margaret O'Brien again
proves her supreme moppet artistry
as the family pivot. They are the
real stars, with Mary Astor, Marjorie
Main and Harry Davenport the only
outstanding names in support. But

**Red Ryder To Ride
Higher and Wider**

Republic's Red Ryder series for
1945 will be allocated a heavy
budget increase, according to ex-
ecutive producer William O'Sulli-
van, in charge of the action group.
The Bill Elliot starrers will place
greater emphasis upon production
values, story quality, and support-
ing casts.

**20th. Gets Jennifer
Jones On 4-Yr. Term**

Jennifer Jones has been inked by
20th-Fox for a four-year stint of one
picture a year. "Cluny Brown" will
be the first under this new setup, set
to roll immediately following comple-
tion of her previous commitments with
David O. Selznick.

An earlier altercation between Selz-
nick and Darryl F. Zanuck over Miss
Jones' services has been settled.

Chertok Leaving WB

Rather surprising is the report that
producer Jack Chertok and Warner
Brothers have come to the parting of
the ways. Chertok will complete Bette
Davis' "Stolen Life" before leaving
upon the expiration of his contract.
His stellar work with MGM and later
Warners, has placed him high in pro-
ducer ranks.

10—'Little Indians'—10

"Ten Little Indians" Agatha Chris-
tie's murder mystery, which producer-
director Rene Clair rolls this month
for Samuel Bronston, will cast only
ten players. Each will have a piece
of title role.

More Color By Lesser

Sol Lesser has set Harold Shumate's
"The Silver Flame" for a two million
dollar Technicolor western. Story will
deal with the Comstock Lode country.
Allen Rivkin will handle the associate
producer reins.

Rick's 'Hat' Is On

"Hat In The Ring", saga of Eddie
Rickenbacker, fighting hero of two
world wars, is rolling at Santa Rosa
location where director Lloyd Bacon is
shooting exteriors for producer Win-
field Sheehan of 20th-Fox.

the entire supporting cast has been
excellently selected and given great
benefit of near perfect performance
by script and excellent direction.

For example, Tom Drake as Judy's
boyfriend next door rises to new fan-
dom heights with his natural portrait
of teenage amour. And Leon Ames,
who has appeared in scores of other
properties, never had the opportunity
to stand out as he does in the head
of the Smith family.

Summing it up, there is enough
wholesome entertainment here—done
on such a high scale—that it can
easily be termed . . .

A LARGE SIZED PACKAGE OF
CLICK SCREENFARE THAT WILL
HELP TOWARD GENERAL WORLD
COMPOSURE.

**All-Out Suspense Aim
Induces Atmosphere Of
Old-Fashioned Melodrama**

"DARK WATERS"

FEATURE (Bogaus - United Artists)
84% Suspense Melodrama, pro-
duced by Benedict Bogaus
and directed by Andre De
Toth. Screenplay by Joan Harrison and
Marion Cockrell from an original story by
Frank and Marion Cockrell. Time, 90-MIN.

Cast: Merle Oberon, Franchot Tone,
Thomas Mitchell, Fay Bainter, John Qua-
len, Elisha Cook, Jr., Rex Ingram, Odette
Myrtil, Eugene Borden, Nina May Mc-
Kinney and Alan Napier.

★ IF YOU LIKE good old-fashioned
melodrama which appeals to the gal-
lery gods, here you have an eerie,
suspenseful item blessed with at least
a half dozen well-known names. A
bit on the dreary side and rather
choppily edited, it nevertheless rates
quite healthy in the "good feature"
basket.

As a serial magazine story, "Dark
Waters" was really high-class suspense
reading but, even with such names
as Oberon, Tone, Mitchell and Bainter,
it does not attain that finer element
of satisfaction that comes from one's
own imagination as compared with
any definite screen formula.

The producers and director went
all-out for screen suspense but, in
doing so, permeated the atmosphere
with what might have been easily
interpreted (by any other less capable
cast) as program corn. But top artists
can hardly be dragged down to that
level, so the result sums up good fea-
ture through sheer good performance.

If you didn't read the story, Merle
Oberon is a half-crazed survivor of
a torpedoed ship who finally reaches
an aunt and uncle, who turn out to
be phoney. Thomas Mitchell is the
menace lead who has murdered the
real relatives to grab a 300-grand
sugar plantation in the bayou country
of Louisiana. Franchot Tone is the
good doctor in love with Merle.

So Tone and Oberon are slated for
death in the dark waters of the bayou
after the original plan of attempting
to drive the gal insane fails. The sus-
pense is whether they'll die by quick-
sand, gunshot or drowning.

Although noticeably melodramatic,
Miss Oberon matches direction with
personal ability and comes off winner.
Franchot Tone maintains his usual
smooth delivery and Thomas Mitchell
ably presents the cold, calculating
meanie according to script.

As the fake aunt and uncle, Fay
Bainter and John Qualen help matters,
but neither script or direction help
them.

Boiling it down for a tagline, the
result goes something like . . .

GOOD, OLD HOKE-MELLER,
SERVED ON FEATURE PLATTER BY
VIRTUE OF PLAYER INSURANCE.

20th. To Borrow Blair

With Janet Blair's tests given the
official okay for her role opposite
Dick Haymes in TCF's Technicolor
remake of "State Fair," the huddle is
on for the necessary loan from Colum-
bia.

**PRC Prexy Selects
Anso-Color**

A PRC deal for the use of Anso-
color was recently announced by
Leon Fromkess, for his 1945-46
schedule. The single negative,
three-color process fits all PRC re-
quirements in every way, according
to Fromkess.

Brand Of The Devil

**Otherwise Average Pic
Is Lifted By Slug-Fest
And Singing By Newill**

PROGRAM (PRC) Western melodrama,
produced by Arthur Alexan-
der and directed by Harry
Fraser. Original screenplay by
77% Elmer Clifton. Not previewed, but caught
at Hitching Post Theatre. Time: 60-MIN.

Cast: Dave "Tex" O'Brien, Jim Newill,
Guy Wilkerson, Ellen Hall, I. Stanford
Jolley, Charles King, Jr., Reed Howes,
Budd Buster, Carl Hackett, Kermit May-
nard, Edward Cassidy.

THE TEXAS Rangers ride again to
round up the cattle rustlers. There's
nothing new in it, but the fist-fight-
ing is conscientiously staged and Jim
Newill's really excellent singing voice
is given two workouts with gratifying
results.

The femme interest is used to pre-
cipitate most of the action, and gives
plausibility to Ellen Hall's large chunk
of footage, as Tex, Jim, and Wilker-
son seek to save her from the gang's
depredations.

O'Brien and Newill are competent
as fast gun-fingered Rangers. Wilker-
son seems a bit too boney to use his
fists effectively, but his comedy is
sound.

The supporting cast is quite satis-
factory, with I. Stanford Jolley's nasti-
ness right on the beam.

Direction and production are stand-
ard, with ditto editing by Charles
Henkel. Okay photography is turned
in by Edward Kull.

Better scripting might have pushed
this Ranger yarn way up the ladder.
But it will fulfill its programmer obli-
gations just as it is. Because . . .

IT WILL SATISFY FIGHT-HUNGRY
FANS WHO AREN'T FUSSY.

**Columbia Sets 'Miss
Barker' For Musical**

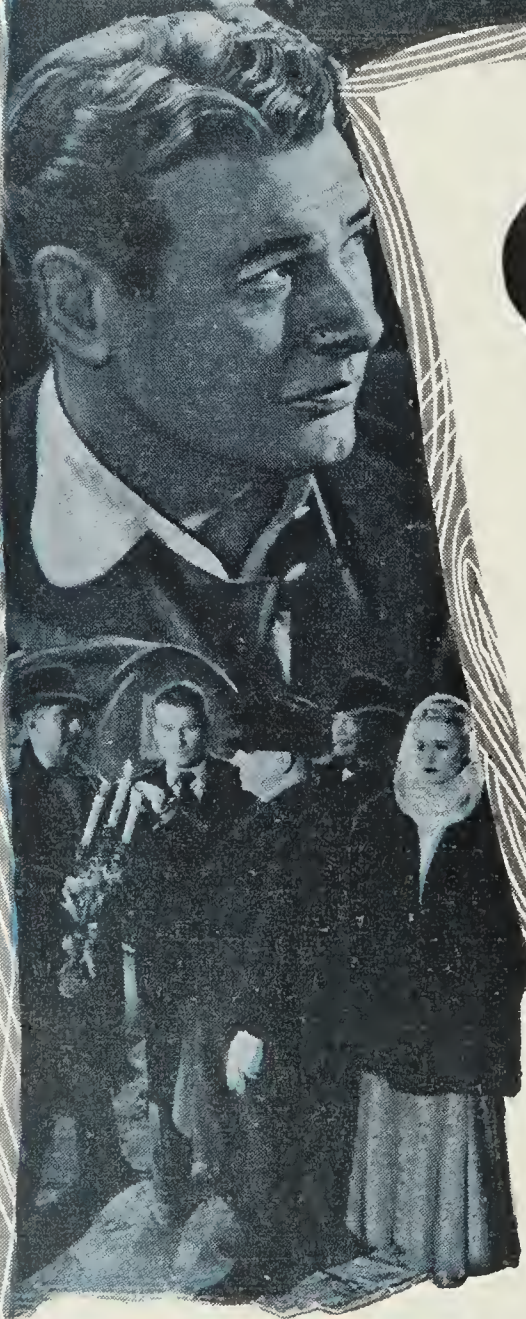
Wallace MacDonald will produce
Columbia's recently purchased "Little
Miss Barker." The original yarn by
Lee Loeb and Mortimer Braus will be
rewritten as a musical. The locale is
Coney Island.

Lloyd Will Lens Again

Harold Lloyd, oldtime favorite, is
negotiating for a series of starrers un-
der Preston Sturges' direction. If plans
mature, Lloyd's first will be an original
by Sturges, made in partnership with
Howard Hughes.

Cantinflas Is 'Tramp'

Mexico's topflight comedian, Can-
tinflas, will star for RKO in "The
Magnificent Tramp". To be made in
Spanish and English, the American
version will use George Murphy.



STORM OVER LISBON

Starring

VERA HRUBA RALSTON • RICHARD ARLEN
ERICH VON STROHEIM

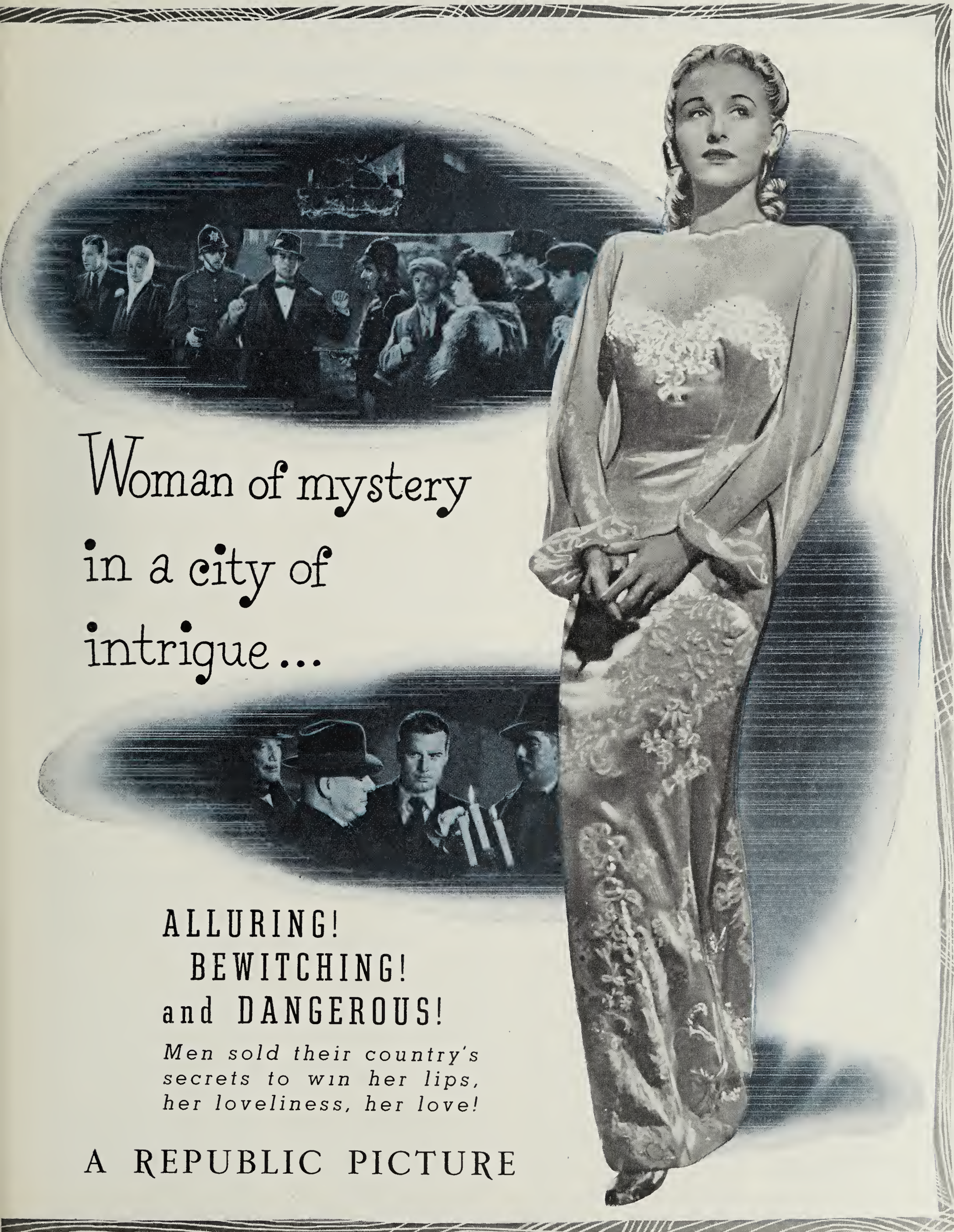
WITH

OTTO KRUGER • EDUARDO CIANNELLI
ROBERT LIVINGSTON • MONA BARRIE
GEORGE SHERMAN, Director

Original Story by ELIZABETH MEEHAN • Adaptation by DANE LUSSIER
Screenplay by DORIS GILBERT

4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.





Woman of mystery
in a city of
intrigue...

ALLURING!
BEWITCHING!
and DANGEROUS!

*Men sold their country's
secrets to win her lips,
her loveliness, her love!*

A REPUBLIC PICTURE

GIRLS-GLAMOUR-GAGS 'FOR THE BOYS' REAL LAUGHS GALORE IN 'TOGETHER'

**Top Honors To Castle's
Dance Staging; Next To
Nelson-Wood's Costumes**

"SOMETHING FOR THE BOYS"

FEATURE (20th. Century - Fox) Pot-Pourri Musical, produced in Technicolor by Irving Starr and directed by Lewis Seiler. **87%** Screenplay by Robert Ellis, Helen Logan and Frank Gabrielson, based upon the musical comedy of same name (book by Herbert and Dorothy Fields). Previewed in studio projection. Time, 78-MIN.

Cast: Carmen Miranda, Michael O'Shea, Vivian Blaine, Phil Silvers, Sheila Ryan, Perry Como, Glenn Langan, Roger Clark, Cara Williams, Thurston Hall and Clarence Kolb.

★★ THROUGH SHEER splendor and dash, this pot-pourri of songs, dances, glamor gals and gags emerges as valuable enough to be ranked in the center of the "very good" feature classification.

The excellent "dash" is accomplished by Nick Castle, who serves up some of the swiftest, smoothest rhythm-staging this side of any ideal you have imagined. He practically steals the show.

Aside from the femme pulchritude itself, the "glamor" created by the costumes designed by Kay Nelson and Yvonne Wood take second honors—with Technicolor and general production investments supplying the splendor for "show" money.

In brief, this melange of music and merriment is rendered without benefit of rhyme or reason—which makes the "something" for The Boys.

As to the ingredients proper—secondary to the eyeful splash, but still quite valuable in entertainment rating are the new songs by Jimmy McHugh and Harold Adamson, the singing of those songs by Vivian Blaine, Perry Como and Carmen Miranda, and the troupe-clowning of Carmen Miranda and Phil Silvers.

The story? It's just a gag. Carmen Miranda gets carborundum in a tooth cavity which tunes her in on radio waves without benefit of a receiving set. So Phil Silvers rigs her up so she can broadcast as well—right from the same tooth, if you please. During a mock war between the "Red" and "Blue" armies of the boys stationed near their inherited "mansion," the Miranda-Silvers short-wave set saves the day for "The Blues."

For the romance, it's Vivian Blaine and Michael O'Shea, with Sheila Ryan tossed in for a bit of snooty menace. All three do the best they can by making an awful lotta ado out of almost next to nothing.

Perry Como has no part in the story—beg pardon—in the proceedings, except as a soldier who sings. He sings well, but precipitates no competition for Sinatra or Crosby as his radio backers have long since dreamed he would.

Irving Starr's production guidance spell class all the way and Lew Seiler's direction reflects a good job of keep-

MGM Faces Further Loss Thru Draft

With dance routines still to be finished for their "Anchors Aweigh," MGM faced further trouble through induction channels when Gene Kelly was notified by his NY draft board to report for duty next Thursday. Hope for delay is held by transferring the request to LA board.

PRC's 'Crime, Inc.' Drops Export Hopes

PRC producer Martin Mooney will roll "Crime, Inc." with the censorship lid off, despite the fact that it will violate O. C. regulations. According to Mooney, this action is not intended as defiance of O. C., but to insure realistic picturization of organized crime.

The picture is expected to get a broad after the war, when the O.C. is abandoned.

Mexico's Exhibitors Form A New Circuit

Mexico's largest theatre chain, the Jenkins circuit, and a new independent chain organized by theatre owner Emilio Azcarraga, have combined to control exhibition in the neighboring republic.

Moulton Joins 'Parade'

Metro producer Herb Moulton will do two more of John Nesbitt's "Passing Parade." They are "The Great American Mug" and "Life Amidst Death."

That 'Flamarion' 'Affair'

William Wilder's "The Great Flamarion" will hit Republic release under the new title of "Strange Affair."

ing pace with Castle's dances. With a good story premise and a consistent plot along the musical comedy formula, this "something" might easily have been really "Something for the Boys."

As it is, the sum-total finally jells only according to the pattern of "Wouldn't It Be Nice" if the boy and girl could both fall in love; "I Wish I Didn't Have to Say Good Night" when boy and girl separates; they both get in "The Middle of Nowhere" when they quarrel; "Eighty Miles Outside Of Atlanta" and "Boom-Brachee-Boom" for novelty relief while they're quarreling; and then the reprieve of the romantic melodies for the finale when they make up.

The quotes, naturally, are all McHugh-Adamson tunes, the first three of which are nicely set to head toward the Hit Parade.

Don't expect too much beyond color, glamor, gags, songs and dances—well stirred up in a concoction of bizarre brilliance that befuddles an audience into wondering what it's all about. On this premise, you can't go wrong by spotting it as . . .

HOLLYWOOD ON ONE OF THOSE WHIRLYGIGS OF LOVELIES, LEGS, LILTING TUNES AND LAMPOONERY.

Another Comedy Triumph For Virginia Van Upp— Dunne, Boyer & Coburn

"TOGETHER AGAIN"

FEATURE (Columbia) Romantic Comedy, produced by Virginia Van Upp and directed by Charles Vidor. Screenplay by Virginia Van Upp and F. Hugh Herbert from a story by Stanley Russell and Herbert Biberman. Previewed at Hollywood Pantages theatre. Time, 98-MIN.

Cast: Irene Dunne, Charles Boyer, Charles Coburn, Mona Freeman, Jerome Courtland, Elizabeth Patterson, Charles Dingle, Walter Baldwin, Fern Emmett and Frank Puglia.

★★★ EASILY another triumph for Virginia Van Upp, who produced and dominated the screenplay, this hilarious romantic-comedy will deliver excellent satisfaction anywhere. But, because of the material and possibilities plus very capable direction, it is also a triumph for its co-stars, Irene Dunne and Charles Boyer, and its top featured player, Charles Coburn.

Columbia's own press department sums it up aptly in a synopsis bit: "The story of a hat—a gay, mad-hat that transforms a conventional small town lady-mayor into a charming glamour girl who draws wolf-whistles wherever she walks. Definitely, this is a hat that wins friends and influences people."

Yes, that's most of the story. Irene Dunne is the mayor, whose father-in-law, Charles Coburn, believes deserves more romance at her age. Very apparently so does her dead husband, whose statue in the village square has had its head knocked off by a bolt of lightning.

So, Irene goes to New York in search of a sculptor to make a new statue—but buys that new hat first and gets herself in a helluva pickle, in jail, and in love.

The kick of the complications is that Irene's step-daughter by a former marriage falls for Boyer, the sculptor, and the script works it out that Irene must pair off temporarily with the kid's teenage swain.

Irene Dunne was never better. In this she rates tops as a comedienne. Boyer is a delight on the lighter romantic side. Coburn is again the master of gruff kindliness.

Startling standouts are Mona Freeman and Jerome Courtland as the teenagers. Miss Freeman looks like a runner-up along Diana Lynn lines. Courtland is a tall, angling bit of male awkwardness that packs punch and appeal.

Loaded with humor from chuckles to belly-laughs, this can easily be tabbed . . .

A ROCKET FLARE OF COMEDY FIREWORKS THAT SPLASHES MIRTH IN GRAND ARRAY.

Selznick Grabs 'The Lily'

David O. Selznick will make Rev. Edward F. Murphy's highly acclaimed novel, "The Scarlet Lily" which deals with the life of Mary Magdalene.

Columbia Rolls 'Seven'

"One Against Seven" is Columbia's new title for "Counterattack."

... The NEW STARTS

LEAVE IT TO BLONDIE (Col) Another light comedy from the Bumstead series, wherein they balance their budget with surprising results. \$100 bucks left over, they donate to a kiddie camp. But each writes a \$100. check. Dagwood's efforts to raise the money supplies the laughs and music. Sounds better than usual.

THE AFFAIRS OF SUSAN (Para) A light-hearted, sophisticated satire on modern times. A N.Y. producer finds a naive girl on an unknown island. He marries her and stars her on Broadway. With uncivilized honesty, she has affairs with other men—trying to find perfection in love. The affairs are failures and she learns that civilized life demands adjustments. Seems loaded with laugh possibilities.

FOG ISLAND (PRC) The old horror-revenge formula. Eight guests spend a week-end at the island house of a host who tries to bump them all off—because he feels they've done him an injury. Value probably depends on direction.

CRIME INC. (PRC) A racket expose with emphasis on action. Based on the syndicated crime of the early 30's, as exposed by ace newsman Jim Reilly. Data from a megalomaniacal crook implicates police chiefs and high officials. Romance and music tossed in. Might have something here.

THE BODY SNATCHER (RKO) Horror melodrama which stresses the heroic qualities of years-ago doctors, who face persecution for their scientific zeal. The scarcity of cadavers for research gives rise to a clique of grave robbers who make up their quota of bodies by bumping off handy victims. Sounds good'n gruesome.

JEALOUSY (Rep) Psychological Murder drama. A study of five people who are thrown by circumstances into a maelstrom of emotional conflicts through jealousy. Done by the man who made 'Ecstasy'. Seems worth watching for.

A BELL FOR ADANO (20th-Fox) From the best seller. The story of an American major who tries to rebuild the health, homes, and spirit of an Italian town ravished by Nazis. He brings them food, good government, and replaces the town-hall bell which symbolizes freedom in their hearts. Sounds great.

SHE GETS HER MAN (Univ) Murder farce. A gal is called back to the small town where her mother was once chief of police—because she is expected to solve two murders. When she fails, a big-shot dick is called in. But he is scared off by another killing, so she again takes over—and comes thru big. Mebbe.

MAN HUNT OF MYSTERY ISLAND (Rep) Thrill serial about a professor who invents a power-ray which will revolutionize transportation. Needing radium, he leads an expedition to an unknown island where he disappears. His daughter follows and finds a super criminal who seeks her pappy's secrets. Apparently a killer-diller for kid matinees.

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

(UNTITLED 'CRIME DOCTOR')

Cast—Warner Baxter, Stephen Crane, Hillary Brooke. Pro—R. C. Flotow. Dir—Geo. Sherman.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro—S. Bischoff. Dir—A. Green.

LEAVE IT TO BLONDIE

Cast — Penny Singleton, Arthur Lake, Larry Simms. Pro—Abby Berlin. Dir—Abby Berlin

I LOVE A MYSTERY

Cast—Jim Bannon, Nina Foch, George Macready. Pro—Henry Levin. Dir—Henry Levin.

ONE AGAINST SEVEN

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

OUR WANDERING DAUGHTERS.....Cora Collins
LET'S GO STEADY.....Pat Parrish - Jackie Moran
LAWLESS EMPIRE.....C. Starrett - Dub Taylor
STEPPING OUT.....Jeff Donnell - W. Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
STRANGE AFFAIR.....Allyn Joslyn - E. Keyes
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee
CAROLINA BLUES.....Kay Kyser - Ann Miller

INDEPENDENT

(Now SHOOTING)

AMERICAN COWBOY

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

A BOY, A GIRL AND A DOG

Cast—Harry Davenport, Lionel Stander, Jerry Hunter. Pro—W. R. Frank. Dir—Herbert Cline.

(Now CUTTING or in BACKLOG)

(None)

M-G-M

(Now SHOOTING)

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
BLONDE FEVER.....Philip Dorn - Mary Astor
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
THIN MAN GOES HOME, THE.....Powell - Loy
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
THIRTY SECONDS OVER TOKYO.....Tracy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

THE CISCO KID COMES THROUGH

Cast—Duncan Renaldo, Martin Garralaga, R. Pryor. Pro—Phil Krasne. Dir—J. P. McCarthy

(Now CUTTING or in BACKLOG)

JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
GUN SMOKE.....Johnny M. Brown - R. Hatton
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast—Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir—Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistrom. Dir—Hal Walker.

MISS SUSIE SLAGLE

Cast—Sonny Tufts, Veronica Lake, Lillian Gish. Pro—John Houseman. Dir—John Berry.

(Now CUTTING or in BACKLOG)

HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
DANGEROUS PASSAGE.....R. Lowery - Brooks
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
DOUBLE EXPOSURE.....C. Morris - N. Kelly
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
PACTICALLY YOURS.....Colbert - MacMurray
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton
HERE COME THE WAVES.....Crosby - Hutton

P-R-C

(Now SHOOTING)

FOG ISLAND

Cast — Lionel Atwill, George Zucco, Jerome Cowan. Pro—Leon Fromkess. Dir—Terry Morse

CRIME, INC.

Cast — Leo Carrillo, Tom Neal, Martha Tilton. Pro—Martin Mooney. Dir—L. Landers

(Now CUTTING or in BACKLOG)

MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
JOE COMES HOME.....K. Aldridge - D. O'Brien
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE BODY SNATCHER

Cast—Boris Karloff, Bela Lugosi, Russell Wade. Pro—Val Lewton. Dir—Robert Wise

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

TARZAN AND THE AMAZONS

Cast—Johnny Weissmuller, Johnny Sheffield, Brenda Joyce. Pro—Sol Lesser. Dir—Neumann.

THE WONDER MAN

Cast—Danny Kaye, Virginia Mayo, Arlene Whelen. Pro—S. Goldwyn. Dir—Humberstone.

(Now CUTTING or in BACKLOG)

WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
EXPERIMENT PERILOUS.....Lamarr - G. Brent
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
FAREWELL MY LOVELY.....D. Powell - Shirley
HAV'G WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

MOONLIGHT AND ROSES

Cast — Brad Taylor, Jane Frazee, Harry Langdon. Pro—Eddy White. Dir—W. Beaudine.

JEALOUSY

Cast—Karen Morley, Nils Asther, Hugo Haas. Pro—Gustav Machaty. Dir—Gustav Machaty

EARL CARROLL'S VANITIES

Cast—Dennis O'Keefe, Constance Moore, Eve Arden. Pro—A. Cohen. Dir—Joseph Santley.

(Now CUTTING or in BACKLOG)

THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
STRANGE AFFAIR.....Eric Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISSLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
END OF THE ROAD.....E. Norns - J. Story
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane
BRAZIL.....Virginia Bruce - Tita Guizar

20TH CENTURY

(Now SHOOTING)

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

MOLLY, BLESS HER

Cast—Monty Woolley, Gracie Fields, Roddy McDowall. Pro—Robt. Bassler. Dir—Lew Seiler

CIRCUMSTANTIAL EVIDENCE

Cast—Michael O'Shea, Lloyd Nolan, Trudy Marshall. Pro—William Girard. Dir—Larkin.

ROYAL SCANDAL

Cast—Tallulah Bankhead, Charles Coburn, Anne Baxter. Pro—Ernst Lubitsch. Dir—Preminger.

B. ROSE'S DIAMOND HORSESHOE

Cast—Betty Grable, Dick Haymes, Beatrice Kay. Pro—William Perlberg. Dir—G. Seaton.

WHERE DO WE GO FROM HERE

Cast—Fred MacMurray, Joan Leslie, June Haver. Pro—William Perlberg. Dir—Ratoff.

(Now CUTTING or in BACKLOG)

HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft
WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
KEYS OF THE KINGDOM.....C. Hardwicke
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews, A Samuel Bronston Production, produced-directed by L. Milestone.

HOLD AUTUMN IN YOUR HAND

Cast—Zachary Scott, Betty Field, J. Carrol Naish. Pro—Loew-Hakim. Dir—Jean Renoir.

(Now CUTTING or in BACKLOG)

IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
THREE IS A FAMILY.....Reynolds - Ruggles
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

SONG OF THE SARONG

Cast — William Gargan, Nancy Kelly, Eddie Quillan. Pro—Gene Lewis. Dir—Harold Young.

HERE COMES THE CO-EDS

Cast—Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro—J. Grant. Dir—Yarborough.

SHE GETS HER MAN

Cast—Joan Davis, Leon Errol. Produced by Warren Wilson. Directed by Erle C. Kenton.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

FRISCO SAL

Cast—Susanna Foster, Turhan Bey, Alan Curtis. Pro—George Waggner. Dir—G. Wagnern

(Now CUTTING or in BACKLOG)

SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ARSENE LUPIN.....Ella Raines - George Korvin
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
MY BABY LOVES MUSIC.....Crosby - McDonald
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

NOBODY LIVES FOREVER

Cast—John Garfield, Geraldine Fitzgerald. Pro—Robert Buckner. Dir—Jean Negulesco.

(Now CUTTING or in BACKLOG)

PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Hein Reid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

HOLLYWOOD REVIEW

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YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) BD-5/8...96%
ALASKA (Mono) D-10/16...71%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (Par) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (WB) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni.) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLEL'T IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
COBRA WOMAN (Uni) FD-5/1...84%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (WB) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY & SENORITA (Rep) OT-4/3...80%
CRIME BY NIGHT (WB) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DARK WATERS (UA) D-11/6...84%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/27...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSALL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (WB) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

ENEMY OF WOMEN (Mon) XD-8/28...80%
EVE OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
FORTY THIEVES, THE (UA) OA-6/26...77%
FOUR JILLS IN JEEP (TCF) WC-3/20...79%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FRONTIER OUTLAWS (PRC) O-5/29...71%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%

GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-82%
GOING MY WAY (Par) SD-3/6...96%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY 80DY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, GOOD LOOKIN' (Uni) NT-3/20...77%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (WB) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INV'BLE MAN'S REVINGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (WB) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (WB) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMOON ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MARSHALL GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (WB) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'ILLE, FIFI (RKO) D-7/31...83%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MONSTER MAKER, THE (PRC) H-3/13...78%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NINE GIRLS (Col) MN-3/13...77%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
OUTLAWS OF SANTE FE (Rep) O-3/13...73%
OUTLAW TRAIL (Mon) O-4/3...70%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PIN-UP GIRL (TCF) RT-4/24...86%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (WB) T-3/13...89%
SHOW BUSINESS (RKO) NT-4/24...89%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SLIGHTLY TERRIFIC (Uni) ZC-4/24...73%
SO' THING FOR THE BOYS (TCF) T-11/6...87%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
SOUTH OF DIXIE (Uni) RT-5/22...74%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STEP LIVELY (RKO) RT-6/26...90%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWEETHEARTS OF USA (Mon) CT-4/10...69%
SWING FEVER (MGM) NT-11/15...79%

T

TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPCO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIS IS THE LIFE (Uni) RCT-5/1...82%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TOGETHER AGAIN (Col) C-11/6...91%
TO HAVE & HAVE NOT (WB) D-10/16...92%
TROCADERO (Rep) RDT-4/10...77%
TUCSON RAIDERS (Rep) OD-5/22...79%
TWIL'T ON PRAIRIE (Uni) OT-5/19...73%
TWO GIRLS & SAILOR (MGM) WC-5/1...92%
TWO MAN SUBMARINE (Col) WD-4/10...73%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (WB) RD-10/16...86%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%
VOICE IN THE WIND (UA) D-3/6...87%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

TO HAVE & HAVE NOT (WB) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
MEET ME IN ST. LOUIS (MGM) CU-11/6...91%
TOGETHER AGAIN (Col) C-11/6...91%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HD-10/2...91%
ARSENIC & OLD LACE (WB) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
BRAZIL (Rep) T-10/30...90%
JALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...89%
MINISTRY OF FEAR (Par) D-10/23...88%
BOWERY TO BROADWAY (U) T-10/30...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
SO' THING FOR THE BOYS (TCF) T-11/6...87%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMOON ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY THOT OF YOU (WB) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (WB) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%
DARK WATERS (UA) D-11/6...84%
NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni.) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
LOUISIANA HAYRIDE (Col) CT-9/4...80%

PROGRAM PICTURES

SAN FERNANDO VV. (Rep) OT-8/28...P-91%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
BLUEBEARD (PRC) H-10/16...P-89%
ENEMY OF WOMEN (Mon) XD-8/28...P-89%
FACES IN FOG (Rep) D-10/23...P-87%
PEARL OF DEATH (U) M-9/4...P-87%
STAGE TO MONTREY (Rep) O-10/2...P-87%
ONE BODY TOO MANY (Par) C-10/23...P-86%
EVER SINCE VENUS (Col) C-9/25...P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2...P-86%
BLOCK BUSTERS (Mon) CD-10/2...P-85%
MARK OF WHISTLER (Col) M-10/2...P-85%
SHE'S SOLDIER TOO (Col) CD-8/28...P-85%
SINGING SHERIFF (U) OT-9/18...P-85%
GIRL RUSH, THE (RKO) CT-10/23...P-84%
ALASKA (Mon) D-10/16...P-84%
BIG NOISE, THE (TCF) ZC-9/25...P-84%
MY PAL WOLF (RKO) D-9/25...P-84%
RECKLESS AGE (U) T-9/4...P-83%
BORDERTOWN TRAIL (Rep) O-9/4...P-83%
MY BUDDY (Rep) D-10/2...P-83%
I ACCUSE MY PARENTS (Mon) D-10/23...P-83%
GIRL WHO DARED (Rep) M-10/30...P-82%
LAST RIDE, THE (WB) D-9/25...P-82%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%
CODE O' PRAIRIE (Rep) O-10/16...P-81%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SHADOWS IN NIGHT (Col) M-10/2...P-80%
CHEYENNE WILDCAT (Rep) O-9/25...P-80%
SILVER CITY KID (Rep) O-9/11...P-80%
DARK MOUNTAIN (Par) AD-9/11...P-80%
THUND'RING GUNS (PRC) O-10/2...P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2...P-80%
KANSAS CITY KITTY (Col) CT-9/4...P-79%
THEY LIVE IN FEAR (Col) D-10/2...P-79%
LAW OF VALL'Y (Uni) O-10/23...P-79%
DEAD MAN'S EYES (U) M-9/18...P-78%
BLACK MAGIC (Mon) M-9/11...P-78%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NIGSTERS O' FR'NT'R (PRC) O-9/25...P-75%
SOUL OF MONSTER (Col) H-9/11...P-74%
ONE MYSTERIOUS N'T (Col) M-8/28...P-73%
LAND OF OUTLAWS (Mon) OA-8/28...P-72%
SONORA ST'GECO'CH (Mon) O-9/18...P-72%
THAT'S MY BABY (Rep) ZT-9/18...P-70%

WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
WYOMING HURRICANE (Col) O-5/1...72%

Y

YELLOW CANARY (RKO) WD-4/17...86%
YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

Hollywood

MOTION PICTURE

REVIEW

The ... FIRST WORD

BROADCASTING and telecasting continue to grab plenty of headlines with "new moves." The past week reveals they easily top the "First" column in subject matter.

For example: The Three Major Networks Underwrite The "Academy of Radio-Television Arts & Sciences;" Regular Telephone Lines To Replace Costly Coaxial cable; Rental Television Sets May Hurt Theatres; Advertising Agency Sponsors To Establish Their Own Motion Picture Studios; and Society of Motion Picture Engineers Petition FCC For 75 Channels To Feed Theatres With Television.

(Continued on Page 4)

Vol. XXXIII, No. 8

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

November 13, 1944

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STRANGE AFFAIR (Columbia) P-85%	8
COWBOY OF LONESOME RIVER (Columbia) P-83%	5
SWING HOSTESS (P-R-C) P-81%	4
MURDER IN THE BLUE ROOM (Universal) P-80%	5
END OF THE ROAD (Republic) P-77%	8

Features

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Eric Johnston Boomed For Hot Capitol Post

Development and expansion of the public relations activities of the major picture companies implies the possibility that Eric Johnston, president of the U. S. Chamber of Commerce, may become head of the Motion Picture Producers and Distributors of America.

Major company execs are believed to be veering from New York to Washington, with Hollywood as second spot for offices.

Jane Russell Borrowed For Stromberg's 'Widow'

Howard Hughes' discovery, Jane Russell, who has been sought by many producers to follow up her appearance in HH's "The Outlaw," has finally been landed by Hunt Stromberg for his forthcoming "Young Widow."

Deal for the loan was made directly with Hughes.

Jason Goes For 'Gertie' & Boetticher Gets Gal

A switch in Columbia's directoral assignments gives Oscar Boetticher "A Guy, A Gal And A Pal," musical which Will Jason was originally slated to direct. Jason will do another musical, "Gertie From Bizerte."

REPUBLIC SETS 'LOVE' TO TOP 'BRAZIL' 9 NEW CIRCUITS SIGN MONO PRODUCT

His Contract Renewed, Al Rogell Will Return To Valley Lot As Megger

• PREXY Herbert Yates has officially okayed what is expected to be one of Republic's most costly productions to date—"Heads It's Love." With a budget surpassing any previous effort, this musical is planned to top in every way possible the achievement attained by their "Brazil."

Harry Grey has been given the production reins with instructions to start it with 6 big names.

Director Al Rogell, who co-authored "Heads It's Love" with Art Arthur and who disagreed with Yates over the production proceedings of "Brazil," renews his terminated contract and returns to the Valley lot to meg the more ambitious picture.

"Heads It's Love" is an original musical romance with the script now getting its final polishing. Cameras are set to roll 2 weeks hence.

'Man' Is 'High Powered'

"High Man," new Pine-Thomas release is now titled "High Powered."

F.B.I. War Work "Now Can Be Told"

"Now It Can Be Told," a news drama of the war-time activities of the F.B.I., is being prepared at TCF under supervision of F.B.I. agents. Producer Louis de Rochemont has been working on the material since early in the war.

Heavy Columbia Sked Shows 12 Set To Go

Columbia hits a new high, with five films rolling and 12 preparing to go by the middle of January.

Among those on the way are: "A Guy, A Gal And A Pal," "Men Of The Deep," "Rockin' In The Rockies," "Out Of The Fog," "Fiesta Town," "Fighting Guardsman," "Sing While You Dance," "The Girl Habit," "Ten Cents A Dance," "Some Call It Love," "Kiss And Tell," and "Over Twenty-One."

TFC Films Call For Large Research Staff

The films now in production at 20th. Century are heavy on the research staff side with 7 technical advisors now guiding the destinies of that number of pictures.

From legal and royalty experts to a Naval authority are checking the details of everything from "This Is The Law" to the Wave yarn, "The Fighting Lady."

Capture Beach 'Bagdad' For Col's '1001 Nights'

Columbia's lavish Technicolor spectacle, "A Thousand And One Nights" is locating at El Segundo, where huge sets have been constructed. Directed by Alfred E. Green, this Bagdad extravaganza includes 114 sets, largest number ever used in any Columbia picture.

217 Theatres Involved In Big Booking Deal Covering 9 Sage States

• NINE additional circuits, comprising 217 theatres, have been signed for the Monogram program for 1944-45, according to announcement by Lon T. Fidler, franchise holder in Denver and Salt Lake City.

New chains contracted are Fox Midwest Amusement Corp., with 94 theatres in Kansas and Missouri; Harris-Voeller Theatres, with 14 houses in Idaho; R. E. Griffith Theatres, with 25 in New Mexico; H. J. Griffith Theatres, with 27 in Kansas and Missouri; Black Hills Amusement Co., with 10 in South Dakota and Nebraska. Also included were the Joseph L. Lawrence Circuit, with 8 in Utah; Atlas Theatre Corp., with 11 in Colorado; Simons Amusement Co., with 22 in Idaho and Montana; and Civic Theatres, with 5 in Denver, Colorado.

Fans Want 'Susie'

9,000 fan letters are said to have demanded that Paramount switch "The Golden Years" back to its original book title "Miss Susie Slagle's." Paramount has compromised by dropping the possessive "s".

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	3	268	.893
2—Warners	5	443	.886
3—Univ.	3	265	.883
4—R-K-O	5	438	.876
5—P-R-C	3	262	.873
Col.	3	261	.870
6—20th Cent	4	348	.870
7—Rep.	2	172	.860
8—Unit Art.	1	84	.840
9—Para.	8	610	.763
10—Mono.	0	000	.000

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th Cent	1	84	.840
2—Para.	2	166	.830
3—Univ.	4	330	.825
4—Rep.	14	1151	.822
5—R-K-O	4	328	.820
Warners	1	82	.820
6—Mono.	9	728	.809
7—P-R-C	6	482	.803
Col.	11	884	.803
8—M-G-M	0	000	.000
9—Unit Art.	0	000	.000

STORM OVER LISBON



Starring

**VERA HRUBA RALSTON
RICHARD ARLEN
ERICH VON STROHEIM**

with

**OTTO KRUGER
EDUARDO CIANNELLI
ROBERT LIVINGSTON
MONA BARRIE**

GEORGE SHERMAN, Director

Original Story by ELIZABETH MEEHAN

Adaptation by DANE LUSSIER

Screenplay by DORIS GILBERT

A REPUBLIC PICTURE

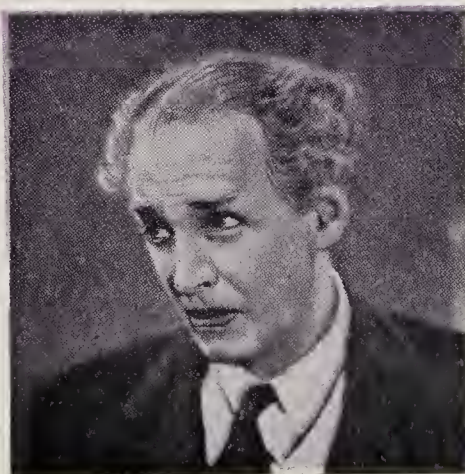


Siren with a secret

lovely as a tropic
flower . . . exciting
as a new love . . .
dangerous as dynamite!
The destinies of nations
were in the power of her
promise . . . the touch of her
lips . . . the sound
of her voice!



4 BIG WEEKS
REPUBLIC THEATRE
BROADWAY, N.Y.



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VOL. XXXIII. No. 8 Nov. 13, 1944

The First Word

(Continued from Page 1)

Getting into the brief details, one quickly grasps the importances of these initial moves. NBC, CBS and The Blue nets are throwing full support to and underwriting the cost of an industry-wide survey as the first step in the formation of a radio-television "Academy." It will be known as "ARTAS." The plan, which calls for an organization quite similar to the motion picture Academy, will extend membership to every broadcasting and telecasting station in the nation.

Quite startling is the information from Indianapolis, revealing that newspapermen and radio representatives who witnessed a comparative test of television transmission via both coaxial cable and regular telephone lines, could not tell the difference.

According to Homer E. Capehart, president of the Packard Manufacturing Corporation, a method for high fidelity transmission over telephone wire has been made both possible and practical. This has all the earmarks of eliminating the necessity of laying coaxial cable at a cost of \$10,000 per mile or the erection of booster telecasting stations intermittently throughout the country.

While the common telephone wire hook-up would greatly speed television into the theatres, ether-wave picture for home consumption also were given just as speedy a possibility through a plan now gaining momentum to rent rather than sell television receiving sets to John Q. Public. This would establish a huge home audience immediately and undoubtedly prove strong competition to vidio presentation in theatres.

Another project, formulated in New York a couple of months ago, broke into the reality possibility column last week following a recent meeting here of the Association of American Advertising Agencies. That plan has to do with the agencies establishing their own motion picture setup which would make them independent of any help from Hollywood studios.

Such a "setup" means their own lot — an elaborate producing organization with full facilities along rental lines, so each agency might make any brand of film entertainment they might need for their television requirements.

If there is any doubt that this teleprogram branch of the show business is not skyrocketing to unprecedented importance, the headlines of the past week should have some sort of magnifying effect on the "handwriting on the wall."

'TOWN' IS PRC'S BEST FILM TO TO DATE 'HOSTESS' SWINGS A NOVELTY PUNCH

First Roth-Greene-Rouse Effort A Bullseye Comedy That Clicks Right Thru

"THE TOWN WENT WILD"

FEATURE (PRC) Situation - Comedy,
89% produced and written by
Bernard R. Roth, Clarence
Greene and Russell Rouse.

Directed by Ralph Murphy. Previewed at
Sound Service Laboratories. Time, 80-MIN.

Cast: Freddie Bartholomew, James Lydon,
Edward Everett Horton, Tom Tully, Jill
Browning, Minna Gombell, Ruth Lee,
Roberta Smith, Maude Eburne, Charles
Halton, Ferris Taylor, Jimmy Conlin,
Monte Collins, Olin Howlin, Charles Mid-
dleton, Emmett Lynn, Dorothy Vaughan.

★★ A GEM of a story. In fact, its
premise is so good that it practically
sets a precedent for situation-comedy
novelty. Because of that, it turns out
to be PRC's best feature to date—
and they have been coming strong of
late.

The Montague and Capulet premise
contains a core of profound wit. Fred-
die Bartholomew loves the neighbor's
kid, Jill Browning . . . but it seems
that, long ago, feuding fathers Horton
and Tully had signed the wrong birth
registrations on respective sons, Bar-
tholomew and Jimmy Lydon . . . which
suddenly makes Jill and Freddie bro-
ther and sister!

With this gorgeous springboard,
scripters Roth-Greene-Rouse joyfully
pounce upon the frailties of the family
flesh and proceed to show-case all of
us. All of the sweetness of human
relationships . . . all of the small
prides and petty prejudices . . . all the
flavors of our domesticity and civic
assininity are delightfully displayed.

No patron can escape the mirror—
and each will love it. Because it's
character-thematic treatment at its
best—the essential of homophathic
entertainment.

Payoff on the erroneous birth regis-
trations is the court order which
shuffles the boys into each other's
family, when both are found to have
the identical birth-mark that would
have invalidated the scrambled regis-
trations.

The ensuing hectic humor—as the
frenzied fathers seek to steal the
scandal-starting marriage application
which Freddie and Jill innocently filed
—culminates in delicious fiasco . . .
Freddie's birthmark isn't a birth-mark
. . . it's the measles!

Grand trouser Edward Horton steals
the show . . . again. His portrait of
Bartholomew's father displays the
transparent egocentricities blindness,
and hidden wealth of courageous af-
fection that make fatherhood lovably
irritating.

Freddie Bartholomew, as his son,
and Jimmy Lydon as Fred's next-door
pal, give the kind of adolescent por-
trayal that bespeaks the mature actors
they have become.

Mothers Minna Gombell and Ruth
Lee delineate deftly the deep-hearted
and wide-minded qualities we love to
associate with Mom . . . but thought-
fully and humorously leavened by the
stop-shouting-and-waving-your-arms
demeanor toward Papa.

HOW THEY RATE

Features (F) and Program Pictures
(P) are measured by same yardstick,
but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Trevor Now An 'Angel' Along With Raft-Hasso

Claire Trevor will join George Raft
and Signe Hasso in RKO's "Johnny
Angel" which director Edwin L. Marin
launches this month.

The story of modern piracy was
adapted from Charles Gordon Booth's
novel.

RKO Signs Edwin Marin On New 2-A-Year Deal

Edwin L. Marin was recently inked
by RKO for two pictures a year. First
directing chore is "Johnny Angel,"
starring George Raft.

Curtiz Megs 'Rogers'

Michael Curtiz directs "Will Rog-
ers" as his third Warners assignment
during the past thirty days. Mark
Hellinger will produce.

Granet Gets 'Your Heart'

Bert Granet is set to produce RKO's
"Follow Your Heart" which will go
into production later this month. An-
thony Mann directs.

Para Goes 'Woogie'

Paramount started their "Boogie
Woogie" last week in Technicolor. It's
a musical parade affair starring Bob
Benchley and Barbara Matthews.

10—At Warners In—10

Warners has set ten features to
roll within the next ten weeks, to
mark their heaviest schedule in two
years.

'Never Late' For Beery

Noah Beery, Jr. draws the male
lead in Universal's "It's Never Too
Late." Bonita Granville plays opposite.

Jill Browning is just what she is
intended to be . . . a sweetheart.

Standouts in the supporting roles
are Roberta Smith, as the determined
blight on young Mr. Lydon's life; and
Justice of Peace Jimmy Conlin.

Others in the cast, such as Maude
Eburne, Charles Halton, Ferris Taylor,
Monte Collins, Olin Howlin, Charles
Middleton, are strong in neatly etched
bits, despite the merely satisfactory
direction.

Suffering most from the commercial
megging is Tom Tully, whose mugging
is accented and permitted to weaken
an otherwise sturdy portrayal. Heavily
overplayed is Emmett Lynn's watch-
man bit, which must be also attributed
to the direction.

THIS HILARIOUS SATIRE IS A
BELL-RINGER.

On-The-Beam Swing And Tilton Touch Puts So-So Production Nicely Across

"SWING HOSTESS"

PROGRAM (PRC) Comedy musical, pro-
81% duced by Sigmund Neufeld,
and directed by Sam New-
field. Screenplay and original

story by Louise Rousseau and Gail Daven-
port. Previewed at Sound Service Studios.
Time, 76-MIN.

Cast: Martha Tilton, Iris Adrian, Charles
Collins, Cliff Nazarro, Harry Holman, Em-
mett Lynn, Betty Brodel, Claire Rochelle,
Paul Porcasi, Terry Frost, Phil Van Zandt,
Earle Bruce.

THE ENGAGING voice of radio's
popular Martha Tilton puts enough
entertainment into this unpretentious
little picture to lift it above its actual
value.

It's the oft-told story of a singer
who makes it the hard way, despite
unkind coincidence and a conniving
rival. Present too, is the usual staunch
gal-pal who bolsters our heroine's
flagging courage and shoulders a path
through the obstacles.

Although the premise is ancient,
Scripters Rousseau and Davenport have
injected enough comedy twists to
thread it with chuckles . . . Cliff Naz-
arro's double-talk taking the bows,
in this line.

A nifty novelty angle is the use
of a jute-box back stage office for
the locale, where Miss Tilton plays
the songs she hopes to sing.

Another neat touch is the parody
on old-time vaudevillians who live in
daffy Emmett Lynn's theatrical board-
ing house, where trained geese and
lost pigeons mingle fraternally with
corny hams and frustrated prima-
donnas.

Nice, too, is the trick of having
Miss Tilton's contract-winning vocaliza-
tion unwittingly recorded on the
same disk with her rival's rancid ren-
dition—which precipitates a mad
voice—voice, who's-got-the-voice
scramble.

Iris Adrian is aptly cast as the
vixen girl-friend with the heart of
gold. Charles Collins carries his assign-
ment ably, with Cliff Nazarro pulling
the spot-light from him, as his stooge.

Support is competently handled by
Betty Brodel, as the phoney Southern
rival; Harry Holman as the agency
head with blond weakness; and okay
bits by Emmett Lynn, Claire Rochelle,
Paul Porcasi, Terry Frost and Phil Van
Zandt.

Mediocre production values and di-
rection add nothing to Miss Tilton's
presentation. But, designed for nabe
consumption only . . .

THIS SONG-STUDD COMEDY
WILL GIVE AVERAGE SATISFACTION
AS A SECONDARY.

Comdr. Bob Montgomery Stars In 'Expendable'

Robert Montgomery, Lt. Comdr.,
USNR, will star in MGM's "They were
Expendable," to be directed by Comdr.
John Ford. The screen play was adap-
ted by Comdr. Frank Wead, USN,
from Lt. W. L. White's best seller.

'BLUE ROOM' A CUTE TITTER-MYSTERY PLENTY OF ACTION DOWN THE 'RIVER'

**Music, Hoofing, Goofy
Ghosts And Nonsense Run
Wild In Daffy Whodunit**

"MURDER IN THE BLUE ROOM"

PROGRAM (Universal) Musicomic Mystery, produced by Frank Gross and directed by Leslie Goodwins. Screenplay by I. A. Diamond and Stanley Davis from an original story by Erich Phillippi. Previewed in studio projection. Time, 60-MIN.

80% Cast: Anne Gwynne, Donald Cook, John Litel, Grace McDonald, Betty Kean, June Preisser, Regis Toomey, Nella Walker, Andrew Tombes, Ian Wolfe, Emmett Vogan, Bill MacWilliams and Frank Marlowe.

DOUBTLESS someone had the idea of tossing everything but the kitchen stove into a mystery—just to see what happened. The idea was to insure appeal in one direction, with music. Then a dash of hoofing. Murder, too, of course—deep, dire, sinister crime with a motive. When you shake well the aforesaid ingredients, you naturally get nonsense since there's no real friendship between oil and H₂O—even on the screen.

But, just so the audience won't take the mixture too seriously, a goofy ghost is thrown in with utter nonchalance and without any reason except to label it "all in just clean fun."

The ghost merely tips his hat politely and asks "Gotta match?"—and only then does your face light up with a deep understanding that this is a cute titter-mystery that never intended any harm.

The result is program satisfaction on a fairly-good side. Most average houses will accept it as good.

It deals with the death of Anne Gwynne's father—several years ago—in the "Blue Room" of their old mansion. Suicide or murder mattered little. It became haunted so they moved out. Years later, with a new husband, the mother moves back in—and the ghostly tactics begin to play tattoo and tick-tack-toe via disappearing victims—and another murder.

For the amusement angle, the new husband—John Litel—is made an owner of a theatre chain, so why not introduce a specialty act. The "act" is a trio of gals, Grace McDonald, Betty Kean and June Preisser, who sing or dance at the slightest provocation—even murder.

Regis Toomey takes over as a quaint sort of harl-boiled investigator who quickly recognizes any clue that slaps him right in the face. Either member of that dumbell trio of gals might easily have been a murderess—since everything happens without rhyme or rhythm which they represent.

Then, too, they had contacted that silly ghost who wanted a match. But the ghost wasn't so goofy after all. When the crime is all cleared up and the gals go home, what happened to the GG? He's right in the back seat with the gals ready for the tag.

None of the principals have a chance to display any capabilities, except Anne, Grace, Betty and June with their warbling and clowning. Direction kept a firm hand on the proceedings to see that no one played it straight.

Production values are quite com-

Roth-Greene-Rouse Prepare PRC Pair

Because of the splendid preview reaction to their first comedy, "The Town Went Wild," PRC producers Bernard R. Roth, Clarence Green and Russel Rouse have started preparation of a second starrer for Freddy Bartholomew and Jimmy Lydon. "Quebec" is the other production being prepared.

'The Walls Tumbling' For Columbia's Sam Bischoff

Sam Bischoff will produce "The Walls Came Tumbling Down" for Columbia, when he finishes current work on "A Thousand And One Nights." "The Walls" is being adapted from Joe Eisinger's best selling novel.

'Wonder Man' Goes Opera

Alice Mock, former coloratura soprano of the Chicago Civic Opera, makes her screen debut in Samuel Goldwyn's "The Wonder Man," which stars Danny Kaye. Rudolf Friml, Jr., will conduct the 40-piece orchestra.

Blondie Cast Reunited

All the important members of the original Blondie cast will be reunited by Columbia for the new series which starts this week with "Leave It to Blondie."

Mono Retains Nagel

Conrad Nagel has been resigned by Monogram for another picture, as yet unannounced. Nagel had a leading role in Jeffrey Bernard's "They Shall Have Faith," a Monogram release.

A Canadian 'Hollywood'

Canadians have long since dreamed of their own film production center. Now they have made it an issue in the next national elections for Parliament.

Neal Nabs Star Status

Tom Neal has been boosted to star billing at PRC, for his new role in "Detour."

Karlstein Grabs 'Kelly'

Phil Karlstein is set to direct Monogram's "Make Way For Kelly." Pic was formerly titled "Like Kelly Did."

Set Sanctum For 'Lady'

Next in Universal's Inner Sanctum series is "Make Way For A Lady."

Frazee Goes To 'Rockin''

Jane Frazee is set for the femme lead in Columbia's newest western musical, "Rockin' In The Rockies."

mendable on the modest budget premise and the camera work is really outstanding during those interludes that permitted trickery with the lens.

Any recounting of such a mixture of entertainment elements may sound a bit far-fetched—and therein lies the sum-total. But, even in that classification . . .

IT DOES ITS DAFFY DUTY OF DELIVERING LIGHT AMUSEMENT.

Realism And Right Smart Performances Make This Good Program Western

"COWBOY OF LONESOME RIVER"

PROGRAM (Columbia) Western drama, produced by Jack Fier and directed by Benjamin Kline. Screenplay and original story by Luci Ward. Not previewed, but caught at Hitching Post Theatre. Time, 55-MIN.

83% Cast: Charles Starrett, Ian Keith, Vi Athens, Dub Taylor, Jimmy Wakely, Steve Clark, Kenneth MacDonald, Craig Woods, Bud Geary, Arthur Wenzel, Ozie Waters.

A DEFINITELY better than average action yarn, infused with the authoritative touch of realism. The story is free of the usual formula tricks, the only thin spot being scripter Luci Ward's manner of using the twin-brother double identity twist—upon which the smartly plotted charlatany hinges.

Honest Senator Kenneth MacDonald, whose water power bill would free Mesa Valley ranchers from the control of Ian Keith's water company, is killed and his blackguard twin brother assumes his identity to stooge for Keith.

The trusting ranchers are led in a circle until Charles Starrett goes to the state capitol, runs down and exposes the collusion—just in time to save the water bill.

Benjamin Kline's direction is largely responsible for the picture's high calibre, although editor Aaron Stell and scripter Luci Ward share the credit.

Starrett's already large fan club will probably grab off new members, because his two-fisted portrayal permits no mugging and puts the accent on action.

Kenneth MacDonald handles his dual assignment suavely, moving his characterization from white to black without losing believability.

Jimmy Wakely and his Saddle Pals give out with appropriate numbers, alternated by Ozzie Waters, who theme-songs the story title.

Ian Keith sustains the reputation he has built for his long line of villainies; and Vi Athens makes a nicely disgusting partner-in-crime, as Keith's merciless undercover woman.

Support by John Tyrrell, Craig Woods, Bud Geary, Steve Clark, and others uphold the marquee standard.

Production and camera dittos to maintain this is . . .

DISTINCTLY ABOVE WESTERN PROGRAM EXPECTATIONS.

Selznick & Hitchcock Sign A Vanguard Pact

Selznick International gets Alfred Hitchcock as producer-director for Vanguard Films, according to terms of a new contract, in which Hitchcock is signed to do one picture a year for five years. "Notorious" is his next.

Crosby In 'Blue Skies'

"Blue Skies" is the title of Bing Crosby's new Paramount starrer which Irving Berlin and Mark Sandrich will produce, as reported last week in these columns.

... The NEW STARTS

ALONG CAME JONES (IP) A whimsical western about a tramp cowboy who can't even shoot straight—but who dreams mighty dreams of heroic exploits. Mistaken in a small town for a notorious gunman, he makes his day-dream gesture—only to be rescued in the pinch by the girl who loves him. Budget, cast and story mark this as one to wait for.

A THOUSAND AND ONE NIGHTS (Col) A modernized, stream-lined, swing-time interpretation of Aladdin And The Wonderful Lamp. Loaded with new songs, flying carpets and cheese-cake. A Technicolor fairy tale for grown-ups.

THE CISCO KID COMES THROUGH (Mono) A western meller in which Cisco breaks up the wedding of a gal he's interested in—and finds himself involved in breaking up a swindle perpetrated by the would-be groom. Action and woo in the usual western manner.

THE VIRGINIAN (Para) Owen Wister's wonder-man rides again. The immortal saga of a western lawman who fulfills his duty by hanging his best friend for rustling. Loaded with hot lead and tender love, this "smile-when-you-say-that" masterpiece should make right smart entertainment.

THE INVISIBLE ARMY (RKO) An action drama of the heroes who fought on after the fall of Bataan and Corregidor. This fast paced story details the formation and methods of the Philippine Underground, as described by Yank and Philippine members. Finale will be filmed to hook up with the final fall of Jap garrisons. This could be terrific.

MARKED FOR MURDER (PRC) Western range war dramar about Texas Rangers who break up a sheep-and-cattle feud instigated by the usual avaricious meanies. Nothing new here, but probably fine fodder for gun-fightin' fans.

SWINGIN' ON A RAINBOW (Rep) Musicomedy concerning an amateur songwriter miss who rushes to New York because she thinks she has had her contest song stolen by a bobby-socker band leader . . . which starts a string of complications that land her in love and luxury.

SONG OF THE SARONG (Univ) Intrigue and treasure hunting in the South Seas. A discharged aviator flies to a lost island to get pearls that are worshipped by the natives as tears of the Goddess. The flyer gets a white princess but muffs on the pearls. Should be good stuff, if the picture does as well as the flyer.

Alex Knox To Co-Star In Irene Dunne's Next

Columbia has assigned Alexander Knox to play opposite Irene Dunne in "Over Twenty-One," an adaptation of Ruth Gordon's comedy hit, which took Broadway by storm.



BRAZIL

WONDER PICTURE OF THE YEAR!

BRAZIL

co-starring

TITO GUIZAR
VIRGINIA BRUCE

featuring

EDWARD EVERETT HORTON
ROBERT LIVINGSTON • VELOZ and YOLANDA
FORTUNIO BONANOVA • RICHARD LANE
FRANK PUGLIA, AURORA MIRANDA, ALFREDO de SA
HENRY DA SILVA, RICO de MONTEZ, LEON LENOIR



and **ROY ROGERS**

KING OF THE COWBOYS, as Guest Star

JOSEPH SANTLEY, Director

Screenplay by Frank Gill, Jr. and Laura Kerr

Original Story by Richard English

Songs: "BRAZIL" • "RIO DE JANEIRO"
"TONIGHT YOU'RE MINE" • "MOONLIGHT FIESTA"
"UPA UPA" • "VAQUERO SONG" • "CAFE" • "CHORO"

BRAZIL WILL FILL THE TILL! . .

IS BRILLIANT: says *The Trade Press*

HOLLYWOOD REPORTER: "Top honors go to North and Santley. It is very apparent that Republic has spared neither time nor expense in the production of 'Brazil,' for it is as classy, sophisticated and sparkling a film musical as the studio could turn out. Head and shoulders above any other picture Hollywood has made to date in the matters of authenticity and the capable handling of the delicate problem of depicting our South American neighbors to the world."

WEEKLY VARIETY: "Sock musical: top biz and holdovers in most spots. Should prove a block-buster at the wickets."

MOTION PICTURE HERALD: "Republic's bid for major attention is now supported by a major attraction in the musical comedy field. 'Brazil' is gay and tuneful, handsome in setting, engaging in story and well endowed with singing and dancing talent."

THE FILM DAILY: "Romance and music are wedded in 'Brazil' to create a show that is easily the worthiest of its kind to come from Republic. Here is big-time entertainment astutely keyed to popular taste."

BOXOFFICE: "A tuneful, romantic, bright morsel of good entertainment. Mounted expertly to reflect the upped appropriation that went into its making, the offering is breezily-written and dialogued, expertly-directed, competently-delineated, and tauntingly-melodied. Production numbers are clever, original and masterfully staged."

SHOWMEN'S TRADE REVIEW: "The music, fresh background and intriguing personality of Tito Guizar will have sure-fire appeal for all types of audiences. This is an 'A' picture and should be handled as such. Treat it right and it will treat your box office to a party of big profits."

MOTION PICTURE DAILY: "Hats off to a young company with a grand, big show; a smooth, charming, clever and extremely amusing musical that fulfills the familiar box-office dictum of being 'different but not too different.' Exhibitors will do well to reserve a top spot for 'Brazil.' "

DAILY VARIETY: " 'Brazil,' a musical with a Latin-American background carrying one of the highest budgets in the history of Republic, is worthy of its production. Excellent humor in the dialogue; smart, well-timed direction."

HARRISON'S REPORTS: "Produced on a lavish scale, this is a delightful combination of romantic farce and music, different from the usual run of stories generally found in musical entertainments. Its Brazilian background is colorful and interesting, the comedy situations good, the dialogue witty, and the music by Ary Barroso, celebrated Latin-American composer, is so tuneful that one finds himself humming the songs at the conclusion of the picture."



IT HIGHLIGHTS REPUBLIC'S GOLD NEIGHBOR POLICY!

WOBBLY SCRIPT IS DETOUR IN 'ROAD' AN 'AFFAIR' THAT TICKS SLAP-HAPPY

Swell Direction And Cast Held Down By Poor Script That Mishandles Premise

"END OF THE ROAD"

PROGRAM (Republic) Murderdrama, produced and directed by George Blair. Screenplay by Denison Clift and Gertrude Walker. Based on an article by Alva Johnston. Not previewed, but caught at the Orpheum theatre. Time, 51-MIN.

77% Cast: Edward Norris, John Abbott, June Storey, Jobathan Hale, Pierre Watkin, Ted Hecht, Kenne Duncan, Eddie Fields, Ferris Taylor, Emmett Vogan, Charles Williams, Edward Van Sloan.

AS A programmer this is sturdy enough, although it doesn't click with the proper entertainment value its premise and direction deserve. The reason lies in the screenplay which lacks the rising suspense that the melodramatic type of plotting demands.

Pivoted on the one-man-against-a-miscarriage-of-justice idea, found in a New Yorker magazine article, the script follows crime magazine reporter Edward Norris in his inflexible determination to prove a convicted murderer innocent—by bringing the real culprit to justice.

Working against the wishes of his editor and the derision of even the district attorney, he grimly sets in motion a series of incidents calculated to wear upon the nerves of the man his sleuthing indicates as guilty.

Producer-director George Blair does a bang-up job of megging, drawing tip-top performances from his cast.

Outstanding are Edward Norris and John Abbott. Norris gives his best performance to date, as the single-minded news sleuth with a warm heart and a coldly logical mind.

Abbott's carefully etched portrait of a neurotic killer leaves nothing further to ask for. His eyes constantly mirror the twisted progression of a guilt-burdened mind.

June Storey is sweet as the hash-slinger with a wholesome heart and a yen for Norris and a mink coat.

Trouper Jonathan Hale gives a nifty picture of a crime publication editor whose egocentrism blind him to Abbott's guilt.

Ted Hecht's brief delineation of the innocent man who almost pays for Abbott's crime, is poignantly vivid and suggests bigger roles in the future.

Bits by Pierre Watkin, Kenne Duncan, Eddie Fields and others, are competent.

A MURDER DRAMA RATING OKAY AS A SECONDARY.

Shannon In 'Crime'

Harry Shannon, who last appeared for PRC in "When The Lights Go On Again," has been given a featured role in PRC's "Crime, Inc." now shooting

'Me' Is 'Scared Stiff'

Pine-Thomas has changed "You'll Be The Death Of Me" to "Scared Stiff."

HOLLYWOOD REVIEW
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Col. Roach To Rest Drops Active Status

Colonel Hal Roach has been retired to the inactive list of the Army Air Force, motion picture division, after three years in the AAF film unit.

Because his Culver City studio is under lease to the AAF film division for the duration plus six months, he expects to wait until after the peace before returning to active production.

Pivar Plotting 'House Of Horrors' 'Creeper'

Ben Pivar has been assigned by Universal to develop a new horror series. Principal character will be "The Creeper," a gruesome character who will appear first in "The House Of Horrors."

It is hoped that "The Creeper" can sustain the terror trail made by Universal's "Frankenstein," "Dracula," "Mummy" and "Mad Ghoul."

Otto Kruger Gets Role Of Carroll In 'Vanities'

Republic has selected Otto Kruger to play Earl Carroll in the latter's "Vanities." Choice was made upon mutual agreement between Harry Engle, casting director, and producer Albert J. Cohen, approved by Earl Carroll himself.

Dembow Gets Golden Chair

Sam Dembow Jr., will become president of Golden Productions, Inc., effective with his December resignation from the vice presidency of Paramount Theatres Service Corporation.

Tufts Takes Tough Tally

Sonny Tufts no sooner finished "Susie Slagle" than he was rushed into "The Virginian," where he will be hurried thru, to be tossed back to director John Berry for "Too Good To Be True."

Smith Joins Ettinger

Margaret Ettinger announced today that Louis Smith, former studio publicity director for Columbia and Universal and later Eastern publicity head for MGM in New York, has become a partner in her publicity organization.

Lamont Gets 'Spirit'

Charles Lamont has drawn the megging assignment of Universal's "That's The Spirit," which writer-producers Michael Fessier and Ernest Pagano are preparing.

'Angel' Lassoos Hasso

Signe Hasso has been signed recently for the role opposite George Raft in RKO's "Johnny Angel." Edwin L. Marin will direct.

Lubin Goes To 'Paradise'

Arthur Lubin will direct "A Night In Paradise" for Walter Wanger at Universal. It is slated to roll in Technicolor during December.

Sound Plot And Smooth Direction Build Laughs And Slick Mystery Tricks

"STRANGE AFFAIR"

PROGRAM (Columbia) Murder Mystery, produced by Burt Kelly and directed by Alfred Green. Screenplay by Oscar Saul, Eve Grenne and Jerome Odnum from an original story by Oscar Saul. Not previewed but caught at Hawaii theatre, Los Angeles. Time, 78-MIN.

85%

Cast: Allyn Joslyn, Evelyn Keyes, Marguerite Chapman, Edgar Buchanan, Nina Foch, Hugo Haas, Shemp Howard, Frank Jenks, Erwin Kalser, Tunio Selwart and John Wengraf.

ANOTHER AMATEUR detective picture from producer Burt Kelly's bag of trick-clickers. Once again the slap-happy Harrisons force their way into a murder mystery and out-guess the criminals and the cops.

The Harrisons—Allyn Joslyn and Evelyn Keyes—attend a party at which an American internment camp doctor is murdered by a poisoned pin. From here on, the pair romp through a fast-paced, laugh-loaded series of sinister situations which display Miss Keyes lush lines and Joslyn's deep powers of deduction.

The suspense is shrewdly maintained throughout the comedy sequences, and Miss Keyes' constant wifely jealousy is utilized to further both the mystery and hubby Joslyn's predicaments—as he trails glamorous suspect Marguerite Chapman.

Unquestionably the dominant factor for this picture's neat tempo is director Alfred E. Green's smooth handling of his cast. Smart performances prevail throughout and lift several script sags.

This is the third in the hair-raising Harrisons series and indicates that Columbia has found fine fodder for its secondaries.

Allyn Joslyn is a natural as a sleuthing comic-strip artist who prefers to drive the police force nuts by his successful interference with their slower routine methods.

Wife Keyes is equally appealing with her winsome daffyness and one-track idea of trailing her own husband. Their deft domestic tiffing is the highlight of the action.

Edgar Buchanan is excellent as a discomfited detective, and Frank Jenks gives his usual good trouping as Buchanan's dopey shadow.

Fine support comes from smiling doorman Hugo Haas, who turns out to be the arch Axis fiend, ludicrous laundryman Shemp Howard, Nina Foch, Erwin Kalser, and John Wengraf.

Burt Kelly's production is consistently good, with Franz Planer's camera doing a bang-up job.

The screenplay is sound, though diverging occasionally to inject some rather irrelevant sequences.

A LOONEY WHODUNIT IS SWEET FARE FOR ANY SECONDARY SPOT.

Joan Davis In 'Scandals'

Joan Davis has been inked for RKO's "George White's Scandals of 1945." Felix Feist is set to direct.

The... LAST WORD

• AS PROPHESED in these columns three months ago, Hollywood faces 1945 with what may best be termed a Decentralization of Production plan. It promises to be the big year for Independents.

Even as this is written, there are close to 100 separate and independent units making pictures for spasmodic release through regular channels. Of that number, 75% are on the dotted line for a consistent output of product. And state-righters are not included.

The general trend away from units working under executive control on established lots is probably most noticeable on a large scale at Paramount. Witness the new Wallis and DeSylva companies with independence quite similar to that of DeMille and Pine-Thomas.

The idea has but recently spread to Warners with the establishment of the Mervyn LeRoy unit under the name of Arrowhead Productions.

On the surface, RKO is looked upon as an organization that produces its own pictures, but that studio has more outside commitments than any other. In addition to Sam Goldwyn, Walt Disney and International Pictures, there are the Votion, Ross, Golden and Lesser units.

Since United Artists is constructed primarily along the independent unit line, they naturally lead the field with twenty-one individual producing companies. But Republic, which is not so constructed, is quite a surprise with ten outside deals already closed and five more in the planning stage.

PRC and Monogram contribute about sixteen only, whereas these organizations are still referred to as "The" two independent companies.

In brief, it is quite a reshaped reflection from that which stood out two short years ago. The trend today is definitely toward producing craftsmen setting up their own individual companies, regardless of releasing affiliations.

And the only two elements holding back a Big Parade in this direction is the lack of stage space and the shortage of raw stock. Both of these items have stalled the formation of several set-ups which are still merely awaiting the go possibility.

Those which have not been hindered are the Sturges-Hughes affiliation, Bing Crosby and the tie-up between Leslie Fenton and Fred MacMurray. This latter team has chosen the name of Mutual Productions and is out to break precedent in more ways than one.

Fenton & MacMurray, for example, plan movie making on as near a complete equitable basis as possible for all the star talent involved. Many of the Mutual pictures are to be profit sharing for the benefits of the star players and writers.

That's why 1945 looks like the decentralization of production as we have known it—the swing of the pendulum away from volume toward individual achievement.

Televised 'Murder'

Wallace MacDonald will produce "Murder By Television" for Columbia.

Hollywood

MOTION PICTURE

REVIEW

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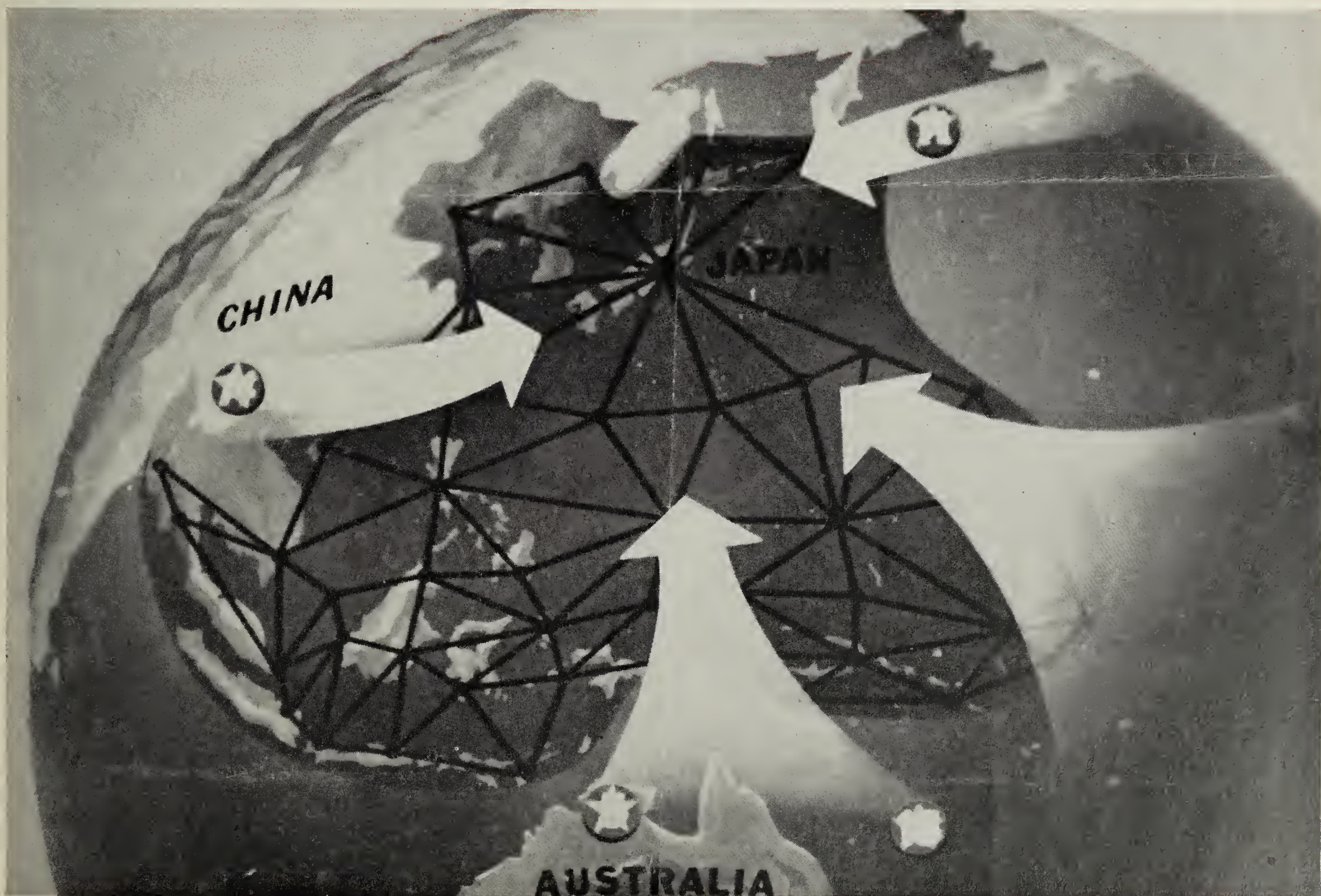
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Vol. XXXIII, No. 9

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

November 20, 1944

BUY EXTRA BONDS TO HELP RIP THE DIPS



MAKE 'EM MOAN WITH THE 6TH WAR LOAN

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th Cent	1	84	.840
2—Para.	2	166	.830
3—Rep.	14	1151	.822
4—R-K-O	4	328	.820
5—Univ.	6	491	.818
Warners ..	1	82	.820
6—Mono.	10	808	.808
7—P-R-C	6	482	.803
Col.	11	884	.803
8—M-G-M ..	0	000	.000
9—Unit Art..	0	000	.000

KORVIN IS SWELL AS 'ARSENE LUPIN' 'BEAUTIFUL' ALBEIT FAR FROM BRIGHT

New Personality Launches New Series With Sparkling Portrayal In Old Story

"ENTER ARSENE LUPIN"

PROGRAM (Universal) Produced and directed by Ford Beebe. Original story by Bertram Millhauser, based on Maurice LeBlanc's character. Previewed at studio projection. Time, 72-MIN.

88%

Cast: Charles Korvin, Ella Raines, J. Carrol Naish, George Dolenz, Gale Sondergaard, Miles Mander, Leland Hodgson, Tom Pilkington, Lillian Bronson, Holmes Herbert, Charles LaTorre, Gerald Hamer, Ed Cooper, Art Foster, Clyde Kenny, Alphonse Martell.

NEWCOMER Charles Korvin is the bright highlight of this light-tempoed rehash on Maurice LeBlanc's masterful crook. Everything else in the story has been stereotyped by prior Lupins and Raffles and other light-fingered Riviera Robin Hoods. But with Korvin's silk-gloved support, this first of Universal's new Lupin series points the way to highly profitable entertainment.

Routine scripting presents the usual French detective who follows Lupin with sleepy eyes and ruthlessly cunning brain. Present also is the lovely, at first suspicious, but finally soul-surrendering gal with the fabulous jewel.

And gay, gracious, irresistible Arsené Lupin. Although the part itself is as old as Hollywood, Charles Korvin melts into it and, presto! The dust drops off and likeable Lupin lives and loves again. Which makes it all fair fun, even though we know practically everything that's going to happen.

The screenplay itself is cohesive and paced with a simple progression of purpose that does much to bring out the entertainment values, despite the lack of plot novelty.

The story opens on Korvin's first meeting with orphaned jewel heiress Ella Raines, with whom he falls in love, and to whom he surreptitiously returns the emerald he had lifted.

Finding her twice in deadly danger—once from greased car brakes and once from a poisonous snake hidden in her lunch basket—he realizes that her uncle and aunt are after her gem, and steals it again to protect her.

Of course incrimination follows the usual cat-and-mouse tactics with Scotland Yard and the French master-sleuth J. Carrol Naish, whom Korvin laughingly outwits. Scattered through the action is his impish habit of carting off Rembrandts and assorted connoisseur pieces, which he uses either to befuddle the police or to help the needy poor.

Ella Raines is fittingly exotic as a Greek girl, while still managing to balance her performance with the simple-at-heart effect that makes her warmly feminine.

J. Carrol Naish presents a deftly deliberate satire on the fusty type of old-guard French sleuth. Another nifty for Naish.

In pleasing contrast is George Dolenz's spritely young French pick-pocket who stooges for Korvin, obviously because it's fun.

On the other hand, Gale Sondergaard seems slightly ill at ease as Miss Raines' sweetly vicious British aunt.

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★	95%-100%
Excellent	★★★	90%- 95%
Very Good	★★	85%- 90%
Good	★	80%- 85%
Only Fair		75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Compton Leaves UA To Open Own Praisery

Walter Compton will open his own publicity office early next year. He resigned recently as head of publicity for the Hollywood office of United Artists. John Harkins takes over for him at the U.A. studio. Compton has gone to New York for a few weeks of business.

New IP Contract Handed 'Countess' Sonja Henie

With Sonja Henie's new International contract goes the lead in Walter Reish's "Countess Of Monte Cristo," slated for early spring production. Pic is a romantic comedy which will afford Miss Henie opportunities for both skating and dancing. Technicolor and a big budget are planned.

Pearl Harbor Day Set As 'Raid' Starting Date

Sombre December 7th is the day 20th-Fox has set for production start on "Col. Effingham's Raid," the story of a retired army officer who takes up a cudgel in his southern home town for clean politics.

Lamar Trotti will produce, with Irving Pichel as Director. Charles Coburn, Joan Bennett and Allyn Joslyn head the cast.

Fay Pix Re-Issued

Timed to tie in with Frank Fay's Broadway success in "Harvey" Monogram is reissuing his last film, "Spotlight Scandals."

MGM Terms Ilona Massey

Ilona Massey has been inked to an MGM term contract. Her first starrer on the new deal is "Holiday In Mexico," a musical.

Gale's husband, Miles Mander, also displays a bit of self-consciousness.

Support by Leland Hodgson, Tom Pilkington, Lillian Bronson, Holmes Herbert and others is satisfactory.

The production of Forde Beebe is versatile, and more uniformly smooth than his direction, which tends to reap dividends in some instances and weaken performance in others.

Particularly good is Saul A. Goodkind's editing and Hal Mohr's photography.

Thus, while this picture is not strong enough to either stand alone or take the upper half of billing, it is . . .

A VERY GOOD SECONDARY FOR ANY HOUSE.

Topsy Turvy Story Tips Direction-Performance Into Absurdity Light

"HI..BEAUTIFUL"

PROGRAM (Universal) Musicomedy, produced by Dick Irving Hyland and directed by Leslie Goodwins. Screenplay by Dick Irving Hyland, from an original story by Eleanore Griffin and William Rankin. Previewed at studio projection. Time, 64-MIN.

73%

Cast: Martha O'Driscoll, Noah Beery, Jr., Hattie McDaniel, Walter Catlett, Tim Ryan, Florence Lake, Grady Sutton, Lou Lubin, Virginia Sale, Tom Dugan, Dick Elliott, James Dodd. Songs: "Best of All," "Don't Sweetheart Me," "Sing, Everybody Sing."

THE PLEASING personality and pretty legs of Martha O'Driscoll will be appreciated by G.I. audiences from here to Hong Kong . . . but for general consumption, this pointless picture is in for hard sledding. Because, aside from Miss O'Driscoll's feminine appeal, and one or two brief spots of humor, there isn't a great deal of entertainment in its sixty-four minutes.

The attempt to create a gay, whimsical mood upon which to pace the action never quite reached its goal. One reason is the stridently poor scoring which interrupts everything by calling direct attention to itself.

Another destructive factor is the listless dialogue. Completely without sparkle, it further dulls the unfunny situations. And, with so little story strength to fall back on, the unjustified and weak song sequences help but little.

Perhaps most unfortunate is the direction, which permitted the distortion of characterizations, affecting even such troupers as Hattie McDaniel, Walter Catlett and Tim Ryan.

The story deals with a gal whose job is to exhibit a model house. She finds a soldier in the model bed one morning and love takes its course until the model house-maid Hattie McDaniel sends a snap-shot of Martha and Noah in to a "happiest G.I. couple" contest.

Miss O'Driscoll thinks he did it against her wishes, and the rest of the running time is spent in an unconvincing series of gags, designed to complicate the estrangement and the pay-off on the contest.

Okay photography and a soldier song number are on the bright side.

MAY PLEASE THOSE WHO LIKE THEIR SONGS SHOT FROM ANYWHERE.

No Admission Tax Cut Seen Till Nips Succumb

Reduction in the 20% admission tax seems improbable until Japan surrenders, according to reports from Washington. Until then, all present excises, including theatres and clubs, will continue. Robert Doughton, chairman of the Ways and Means Committee, has stated that he will fight any change in the present amusement levies.

Mono Sells 3 Chains

Monogram's 1944-45 program has been signed for by Lichtman Theatres which operates 24 houses in Virginia and District of Columbia; other chains to sign are the Hirach-Gilhoof of Utah, and Inter-State in New Mexico.

PRODUCTION VALUES HILITE 'TOKYO'

'BLUES' SLIGHTLY ON THE TITLE SIDE

**Van Johnson And Walker
Hardpressed By New-Born
Star, Phyllis Thaxter**

"THIRTY SECONDS OVER TOKIO"

FEATURE (Metro-Goldwyn-Mayer) War-theme Romantic-Drama, produced by Sam Zimbalist and directed by Mervyn LeRoy. Screenplay by Dalton Trumbo, based upon the book and Corlier's story by Ted W. Lawson and Robert Considine. Previewed in studio projection. Time, 135-MIN.

92%

Cast: Van Johnson, Robert Walker, Phyllis Thaxter, Spencer Tracy, Tim Murdock, Scott McKay, Gordon McDonald, Don DeFore, Robert Mitchum, John R. Reilly, Horace McNally, Donald Cuitis, Louis Jean Heydt, Bill Phillips, Douglas Cowan, Paul Langton, Leon Ames, Bill Williams, Robert Bice, Dr. Hsin Kung, Benson Fong, Ching Wah Lee, Alan Napier, Ann Shoemaker, Dorothy Ruth Morris, Jacqueline White and Selena Royle.

★★★ THE GRIM mechanical power of America's first winged retaliation against Japan is laid open here—exposing the courageous hearts and inflexible purpose of Yankee youth—the boys who fight and the girls who wait. It is dynamic entertainment, pacing the vengeful drone of bombers to the hopes of the men who fly them.

The real star of this picture remains unseen. It is Sam Zimbalist, whose tremendous production values surge through almost every sequence. You can feel the mighty gears of our military machinery slowly mesh, preparing to launch its massive weight into a single-minded, terrible mission.

From Colonel Doolittle's first call for volunteers—through the tedious, dangerous hours of secret training—to the actual bombing of Tokio and the agonized horror of a litter-borne return over China's savage wilderness—there hangs the raw reality of impending death.

Counterbalancing this starkly brutal motif is the warmth which underlies the entire story . . . The timely theme of whole-hearted devotion which makes a woman rejoice gratefully in her man's return, whether he comes back whole and sound, or wounded and sick. This sturdy mutual love pervades and vitalizes the entire story, injecting a human and personal significance into even the routines of military preparation.

There are several cast surprises. Spencer Tracy gives his usual fine portrayal—to almost a bit part! As Colonel Doolittle, he flits on and off the screen, each time remaining only long enough to issue an order, a warning, or an equally brief commendation. He might be considered wasted if his galvanizing personality hadn't acted as a sort of cement to hold the achievement of Colonel Doolittle's masterful planning in the foreground.

But of more importance is the arrival on the screen of Phyllis Thaxter. Here is the rare quality of projecting an inner charm and beauty—an evanescent, electrifying appeal which defies definition—unless, perhaps, it can be called sincerity. She plays the eager young wife of Ted Lawson, the flyer who wrote the best seller from which this picture was made.

Which turns up another cast surprise. Every participant portrays a living (or war-killed) counterpart. The cast is real because the story is real. It happened. Almost just as you see it.

Hammerstein's Life Planned By MGM

A musical based on the life of Arthur Hammerstein is contemplated by MGM, with Edward G. Robinson in mind for the lead. Hammerstein, founder of Hammerstein's Music Hall, is now 72 and lives on a chicken farm in Illinois.

Next Set Of Paramount Trade Showings Listed

Paramount's third block of the 1944-45 trade screenings is set for Dec. 14 and 15.

Included are "Here Comes The Waves," "Dangerous Passage," "For Whom The Bell Tolls," "Practically Yours," and "Double Exposure."

Hempstead Juggling Two Awaiting Grant-Rogers

RKO producer David Hempstead is preparing "The Greatest Gift" for Cary Grant, and "Married At Leisure" for Ginger Rogers. Which will roll first depends upon which star is finished first with outside commitments.

Barbara Stanwyck And Paul Henreid Co-Star

Warners will co-star Barbara Stanwyck and Paul Henreid in "The Two Mrs. Carrolls." Robert Buckner will produce, and director Peter Godfrey pilots.

'It's Late' For Barton

Charles Barton's first Universal assignment under his new producer-director agreement is "It's Never Too Late."

Van Johnson is Lt. Ted Lawson. His job is beautifully done, giving a sharply delineated insight into the great heart of a grand guy.

Robert Walker again comes close to stealing the show. He's the gunner on Lawson's bomber, "The Ruptured Duck." It isn't his acting. Like Phyllis Thaxter, it's his ability to transmit his personality. Bob's innate niceness just makes itself heavily felt.

Robert Mitchum, Benson Fong, Ching Wah Lee, Paul Langton and, in fact, almost the entire support contribute heavily to the power of the finished product.

Despite a dialogue weakness, credit goes to Dalton Trumbo for his moving, shrewdly paced screenplay which draws from the book all of its dramatic juices and blends them into a smooth filmic pattern. Frank Sullivan has edited understandingly.

The direction of Mervyn LeRoy is oddly contradictory. His handling of the action elements is magnificent. But his tendency to draw the last, full measure of emotional value from the boy-and-girl scenes makes these spots seconds-too-long, and thus to overshoot their purpose.

The same over-emphasis makes a ham of one of the flyers, and even seriously detracts at times from Miss Thaxter's poignant portrayal.

ENTERTAINMENT POWER IS PROVED BY THE FACT THAT YOU NEVER KNOW YOU ARE SITTING THROUGH A TWO-AND-A-

**Kay's Cut-Up Comedy,
Smart Specialty Numbers
Can't Lift Lifeless Yarn**

"CAROLINA BLUES"

FEATURE (Columbia) Musicomedy, produced by Samuel Bischoff and directed by Leigh Jason. Screenplay by Joseph Hofman and Al Martin, from an original story by M. M. Musselman and Kenneth Earl. Not previewed, but caught at Pantages Theatre. Time, 81-MIN.

78%

Cast: Kay Kyser, Ann Miller, Victor Moore, Jeff Donnell, Howard Freeman, Georgia Carroll, M. A. Bogue, Harry Babbitt, Sully Mason, Diane Pendleton, Robert Williams, Doodles Weaver, Dorthea Kent, Frank Orth, Eddie Acuff, Harold Nicholas, The Cristianis, Layson Brothers, Four Step Brothers, and Kay Kyser's Band.

BRIGHT NAMES and Kay's magnetic personality will provide drawing power for this niftily produced picture. But it probably is not destined to do more than barely fulfill its budget expectations. The cast troupes smartly enough, but the whole thing just lacks oomph.

The story is hung together on Kay's attempts to sell enough war bonds for his home town in North Carolina to sponsor the building of a new cruiser. Running gag has him constantly pulling his orchestra from its vacation trips, as his various plans fail to jell.

There are scintillating bits, but they are widely spaced in a slow-paced story. Victor Moore's comic portrayal of his own rich relatives is a highlight, and the eccentric dancing is outstanding.

Bright spots of humor are threaded thinly through, but in no sense do they sustain the weak script which receives little aid from either the scoring or the new songs.

Ann Miller gets almost no chance to display her terpsichorean talents, restricted as she is to one dance number and two songs. She's Moore's stage-struck daughter seeking a singing spot with Kay's orchestra. As poor relatives of a big-shot boat building family, they run the gamut of gags concerning poor folks posing as rich.

The finale finds Moore saving the day for Kay, by blackmailing his relatives into buying millions of bucks worth of bonds. Kay and Ann find a lovely mutuality—love, and lyrics for Ann with the band.

Kay is normally self-conscious as a lover, but his band technique is right up to par.

Particularly bright is the dance direction of Sammy Lee, and the photography of Franz F. Planer gives smart dramatic emphasis to the spotlight numbers.

Although severely handicapped, Director Leigh Jason made what he could from a disjointed story, pacing the comedy spots into maximum flavor, and reaping solid performances from the entire cast.

ALTHOUGH IT CUTS NO GREAT SWATH AS A FEATURE, IT WILL DO OKAY AS A BOXOFFICE SECONDARY.

Nichols Co-Bellringer

Dudley Nichols is collaborating with Leo McCarey on the latter's "The Bells Of St. Mary's" for RKO. Nichols will return to his work on "Sister Kenny" when the collaboration is finished.

A GLORIOUS PAN-AMERICAN MUSICAL ROMANCE



WONDER



with

FORTUNIO BONANOVA • RICHARD LANE • FRANK PUGLIA • AURORA MIRANDA
ALFREDO de SA • HENRY DA SILVA • RICO de MONTEZ • LEON LENOIR

JOSEPH SANTLEY, Director • Screenplay by Frank Gill Jr. and Laura Kerr • Original Story by Richard English

ROY ROGERS (KING OF THE COWBOYS) *as guest star*

BRAZIL WILL FILL THE TILL!..IT HIGHLIGHTS REPUBLIC'S

PICTURE OF THE YEAR!

BRAZIL



BUBBLING WITH BEAUTY
BRIMMING WITH GAIETY
THE THRILL OF THE YEAR IN MAGICAL MUSICALS..!



GOLD NEIGHBOR POLICY!

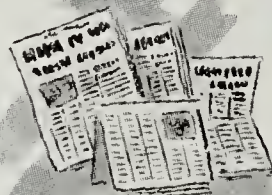


Brazil!

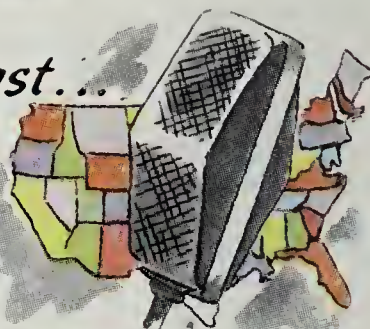
WILL SELL ITSELF, WE KNOW.....

but just to help it along, we're backing it with
ADVERTISING....big, powerful, on the spot **ADVERTISING**
in every important national magazine...

in local newspapers
large and small....



on the radio from coast to coast...



Yes **REPUBLIC** IS SPENDING

THOUSANDS TO GIVE

EXHIBITORS THAT

EXTRA SOMETHING THAT

WILL MAKE **Brazil**

THEIR GREATEST

GROSSER EVER



M. J. H. H. H.

GABLE'S COMBAT AMERICA THRILLING GAL RIDER GRABS 'GHOST' SPOTLIGHT

**Hour-Long Documentary
Is As Exciting And 'Hot
Box' As It Is Authentic**

"COMBAT AMERICA"

OFFICIAL COMBAT Footage secured by the U.S. 8th Air Force (mainly the continental runs of the 151st Bombardment Group out of England), assembled and edited by Major Clark Gable who operated as director of a Combat Camera Crew. Made for the AAF, but available for theatre and civilian showings upon request. Time, 60-MIN.

AS THRILLING and as exciting as it is hot boxoffice through the Clark Gable reference, this special AAF film is one of the most vivid of authentic properties to come out of the war. It devotes itself exclusively to aerial battles—the dangerous and devastating raids of the B-17s over Germany and France—and to the rigid training and lives of the flyers preparatory and between raids.

Briefing, flight patterns and the like are more than usually interesting but the spectacular action through fighter patrols and flack is the lead-up to the real excitement.

Much of the real thing was shot through the portholes and bombays of the big ships right when things were hottest. Cleverly edited and narrated by Major Gable, it becomes deadly real. It is in color and, although all of it was blown up from 16mm. film, it is exceptionally clear and professional.

Many of the individual pilots and gunners are traced through the story to give it emotional punch—and Gable, himself, is seen quite frequently interviewing pilots around the field.

Audience is kept breathless with anxiety during the main action over a German target when the 151st Bomber Group waded right through approximately 200 Messerschmitts and Focke-Wolfes — showing American casualties as well as the many Nazi kills.

This striking combat feature was designed primarily for instructive purposes, but packs a wallop for any American audience as a theatre attraction. It is available to exhibitors upon request.

'Rickenbacker' Finally Set To Roll As 'F.L. & A'

Eddie Rickenbacker's life story will start today under the final title of "First, Last And Always." Lloyd Bacon has already shot preparatory background material at Santa Rosa. It is said that 20th-Fox has more than \$200,000 sunk in the narrative, alone.

Para Buys Printers Ink Yarn, 'Feature For June'

"Feature For June," a whimsical yarn of femme complications, incurred by editors of a woman's magazine, has been purchased by Paramount. Authors are Graeme Lorimer, son of the famous Post editor, and Eileen Tighe.

See 'Doctor' Once A Year

"Dr. Gillespie" may be dropped by Metro as a series, and made on a one-a-year basis, because of Lionel Barrymore's poor health.

Possible 'Take' Of Wardream Terrific

How Bond sales of premieres can be pyramided is startlingly revealed by the case of a 360-seat house in Hawarden, Ia. The premiere sold \$26,575 in Bonds. A Bond auction which followed immediately added \$166,525, and a War Stamp Dance tossed in \$300 more. Figured up, this 360-seat outlet piled up \$193,400 at one crack!

MGM Buys Tarkington's 'Josephine' For Gordon

MGM has set Leon Gordon as producer for Booth Tarkington's "Josephine," which will be the first of a series Gordon will do, under terms of his new MGM contract.

Gordon's last job was "Mrs. Parkington," which is setting box office records. "Josephine" is the story of a returned war hero who falls in love with a rich and headstrong girl, with whom he cannot get along.

'Gibson Girl' Back To Stage Before Filming

Richard Halliday will launch "Gibson Girl" for RKO as a stage play, before it is filmed as a Ginger Rogers starrer. Enhancement of film value through stage prestige, and the business of producer David Hempstead on other commitments, are given as the reason.

Les Cowan's Ernie-Pyle Finally Gets Real Start

Lester Cowan last week put his screen version of Ernie Pyle's "G.I. Joe" into production. With a big budget and a year's preparation to back it, pic is expected to be absolutely authentic. Finale will be held up to incorporate future allied thrusts.

MacMurray on 'Bandwagon'

Fred MacMurray will star in "The Bandwagon," a William Perlberg TCF production. Gregory Ratoff directs.

Hope Column Spreads

Bob Hope's daily column, which he started writing for King Features while he was on his Pacific tour, will now run in all Hearst papers.

Legal Exec To Produce

Leonard Picker, formerly in Columbia's New York legal department, has been inked here as a producer, on a long-term contract.

Columbia Takes 'Dancing'

Columbia's "Stepping Out" is now titled "Dancing In Manhattan."

Rep. Wants 'Rainbow'

"Swingin' On A Rainbow" replaces title of Republic's "Moonlight And Roses."

Gary Grabs 'Jones'

After consulting editors and critics, Gary Cooper has titled his whimsical new western "Along Came Jones."

Cute Trick's Trick Riding And Brown's Gun-Twirling Add Punch To Formula

"GHOST GUNS"

PROGRAM (Monogram) Western melodrama, produced by Charles J. Bigelow and directed by Lambert Hillyer. Story and screenplay by Frank H. Young. Not previewed, but caught at

80%

Hitching Post Theatre. Time, 60-MIN.

Cast: Johnny Mack Brown, Raymond Hatton, Evelyn Finley, Sarah Padden, Riley Hill, Ernie Adams, John Merton, Marshall Reed, Jack Ingram, Tom Quinn, Bob Casson, Frank LaRue.

WITH A two-fisted, bronc-busting gal of the Golden West to set the pace—this newest of the Brown-Hatton action series is fresh meat for gun-fighter fans.

Evelyn Finley is the girl in question and she brings a resounding note of authenticity to her role as a range-bred cowgirl who throws a mean right-hook and handles horses like a veteran. She's cute as a kitten, and Monogram might as well feature her now as later.

The story gives valid reason for showing her hardihood. Her father is murdered by the mercenaries of John Merton, who seek the rangeland because a railroad spur is coming through. Nothing new in this, but Miss Finley uses it to good advantage. When U. S. Marshals Johnny Mack Brown and Ray Hatton arrive, in response to her appeal, she really gives them something more than the mere moral support that most western heroines hesitantly hand out.

A nicely executed plot touch is the manner in which a confession is forced from Jack Ingram, one of Merton's stooges, who believes he has shot Riley Hill, a young rancher. Hill appears at night at a window, looking very ghostly . . . whereupon Marshal Johnny Brown works a confession from Ingram's fear-laden conscience.

Except for one or two similar touches, the story moves in the old formula groove, but Ray Hatton's bucolic comedy is up to snuff, and Brown continues to give his likeable and believable portrayal of the hand-picked government agent who gambles his brains and gun-hand against long odds. Speaking of his gun-hand, Johnny gives out with a nifty display of trick trigger twirling that will really tickle the matinee tots.

Lambert Hillyer's direction is effective. He seeks no histrionics, sensibly holding the acting down to life-like casualness and permits the guns and horses to provide the dramatic punch. With better material, director Hillyer might pull a surprise.

Competent support comes from Sarah Padden, Riley Hill, Ernie Adams, John Merton, Marshall Reed, Jack Ingram and Tom Quinn.

Production measures up strongly, with Marcel LePicard's photography and Pierre Janet's editing particularly good.

You can mark this down as . . . A WESTERN PROGRAMMER THAT PACKS PLENTY OF ACTION ENTERTAINMENT.

Lupino Tests For 'Miller'

Warners will test Ida Lupino for the role of Marilyn Miller, in a picture of the dancer's life.

The... LAST WORD

• TODAY MARKS the beginning of the SIXTH WAR LOAN DRIVE. Harry Brandt is the National Motion Picture Chairman. The arguments for our going all-out to make this a sensational effort on our part are best briefed in an editorial appearing in Harry Brandt's own trade magazine, The Independent. It reads in part:

"The reason for this drive is of the utmost importance to our country; to shorten the length of time it will take the Allies to win the war on ALL fronts.

The government tells us that it will cost almost as much to fight Japan as it has up to now to fight both Germany and Japan. Here are some of the reasons.

The same amount of freight sent to the Pacific area costs 25 percent more and it takes TWICE as many ships to move that same amount of freight. Long range B-29s cost \$600,000 each or TWICE the cost of the biggest previous bomber.

Between D-Day and the end of last July we used 61,872,800 gallons of high octane gasoline in the planes that bombed Europe. We should have used many more gallons to reach Japan's targets from available bases, and each gallon would have cost 30c.

That is why we should put our shoulder to the wheel and see to it that the Sixth War Loan goes over to a gigantic success. That is why it behooves every exhibitor, small and large, to work like he has never worked before to sell those bonds to all in his neighborhood.

Theatres will be given credit for all bonds they sell through the entire months of November and December, not just those sold during the drive.

The motion picture industry takes great pride in the fact that they have thousands of theatres that have been appointed issuing agents for billions of dollars worth of bonds by the United States Treasury Department.

No other industry can point to such an amazing record and we MUST live up to that record. It cannot be stressed too strongly that you, and everyone connected with your theatre, do your full share in making the Sixth War Loan Drive the greatest of them all to date."

It might be added to Brandt's editorial that the motion picture industry has also been signally honored by the U. S. Government—the Post Office Department to be exact—by issuing a special postage stamp commemorating the 50th Anniversary of Motion Pictures, with an appropriate illustration and wording.

It's a 3c stamp and ties right in with the Sixth War Loan Drive.

Medals For More Bonds

Filmland's War Loan forces in Philadelphia have effected a tie-up between the school and the American Legion Posts. Kids, registered with local theatres, who sell the most bonds will receive special American Legion honor medals.

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWIN (W8) 8D-5/8...96%
ALASKA (Mono) D-10/16...77%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S 8LOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (W8) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni.) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (W8) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLEL'T IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CAROLINA BLUES (Col) T-11/20...78%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (W8) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
CRIME BY NIGHT (W8) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DARK WATERS (UA) D-11/6...84%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DET. KITTY O'DAY (Mon) M-3/27...74%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSSELL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (WB) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

END OF ROAD (Rep) M-11/13...P-77%
ENEMY OF WOMEN (Mon) XD-8/28...80%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
EVE OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
FORTY THIEVES, THE (UA) OA-6/26...77%
FRENCHMAN'S CREEK (Par) D-9/25...89%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%

GHOST GUNS (Mono) OA-11/20...P-80%
GILDERSLIVE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-82%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, BEAUTIFUL (U) CT-11/20...P-73%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (W8) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INVIBLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (W8) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (W8) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMoon ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (W8) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'ILLE, FIFI (RKO) D-7/31...83%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
MR. SKEFFINGTON (WB) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PINK O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAILOR'S HOLIDAY (Col) C-4/17...73%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SHE'S FOR ME (Uni) RCT-12/13...70%
SHINE ON H'VEST MOON (WB) T-3/13...89%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SO' THING FOR THE BOYS (TCF) T-11/6...87%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STRANGE AFFAIR (Col) CM-11/13...P-85%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWING FEVER (MGM) NT-11/15...79%
SWING HOSTESS (PRC) T-11/13...P-81%

T

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE MEN IN WHITE (MGM) CD-5/8...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TOGETHER AGAIN (Col) C-11/6...91%
TO HAVE & HAVE NOT (WB) D-10/16...92%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TROCADERO (Rep) RDT-4/10...77%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (W8) RD-10/16...86%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%

Y

YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TO HAVE & HAVE NOT (WB) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
TOGETHER AGAIN (Col) C-11/6...91%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HTD-10/2...91%
ARSENIC & OLD LACE (WB) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
BRAZIL (Rep) T-10/30...90%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...89%
MINISTRY OF FEAR (Par) D-10/23...88%
BOWERY TO BROADWAY (U) T-10/30...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
SO' THING FOR THE BOYS (TCF) T-11/6...87%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMoon ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY THOT OF YOU (WB) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (W8) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%
DARK WATERS (UA) D-11/6...84%
NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni.) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
LOUISIANA HAYRIDE (Col) CT-9/4...80%
CAROLINA BLUES (Col) T-11/20...78%

PROGRAM PICTURES

SAN FERNANDO VY. (Rep) OT-8/28...P-91%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
BLUEBEARD (PRC) H-10/16...P-89%
ENEMY OF WOMEN (Mon) XD-8/28...P-89%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
FACES IN FOG (Rep) D-10/23...P-87%
PEARL OF DEATH (U) M-9/4...P-87%
STAGE TO MONTEREY (Rep) O-10/2...P-87%
ONE BODY TOO MANY (Par) C-10/23...P-86%
EVER SINCE VENUS (Col) C-9/25...P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2...P-86%
BLOCK BUSTERS (Mon) CU-10/2...P-85%
MARK OF WHISTLER (Col) M-10/2...P-85%
STRANGE AFFAIR (Col) CM-11/13...P-85%
SHE'S SOLDIER TOO (Col) CD-8/28...P-85%
SINGING SHERIFF (U) OT-9/18...P-85%
GIRL RUSH, THE (RKO) CT-10/23...P-84%
ALASKA (Mon) D-10/16...P-84%
BIG NOISE, THE (TCF) ZC-9/25...P-84%
MY PAL WOLF (RKO) D-9/25...P-84%
RECKLESS AGE (U) T-9/4...P-83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
BORDERTOWN TRAIL (Rep) O-9/4...P-83%
MY BUDDY (Rep) D-10/2...P-83%
I ACCUSE MY PARENTS (Mon) D-10/23...P-83%
GIRL WHO DARED (Rep) M-10/30...P-82%
LAST RIDE, THE (W8) D-9/25...P-82%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%
SWING HOSTESS (PRC) T-11/13...P-81%
CODE O' PRAIRIE (Rep) O-10/16...P-81%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SHADOWS IN NIGHT (Col) M-10/2...P-80%
CHEYENNE WILDCAT (Rep) O-9/25...P-80%
GHOST GUNS (Mono) OA-11/20...P-80%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
SILVER CITY KID (Rep) O-9/11...P-80%
DARK MOUNTAIN (Par) AD-9/11...P-80%
THUND'RING GUNS (PRC) O-10/2...P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2...P-80%
KANSAS CITY KITTY (Col) CT-9/4...P-79%
THEY LIVE IN FEAR (Col) D-10/2...P-79%
LAW OF VALLEY (Mon) O-10/23...P-79%
DEAD MAN'S EYES (U) M-9/18...P-78%
BLACK MAGIC (Mon) M-9/11...P-78%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
END OF ROAD (Rep) M-11/13...P-77%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25...P-75%
SOUL OF MONSTER (Col) H-9/11...P-74%
HI, BEAUTIFUL (U) CT-11/20...P-73%
ONE MYSTERIOUS N'T (Col) M-8/28...P-73%
LAND OF OUTLAWS (Mon) OA-8/28...P-72%
SONORA ST'GECO'CH (Mon) O-9/18...P-72%
THAT'S MY BABY (Rep) ZT-9/18...P-70%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

MEN OF THE DEEP

Cast — Chester Morris, Vic McLaglen, Jean Rogers. Pro — Thurn-Taxis. Dir — Del Lord.

A GUY, A GAL AND A PAL

Cast — Lynn Merrick, Ross Hunter, Ted Donaldson. Pro — MacDonald. Dir — Boetticher

(UNTITLED 'CRIME DOCTOR')

Cast — Warner Baxter, Stephen Crane, Hillary Brooke. Pro — R. C. Flotow. Dir — Geo. Sherman.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro — S. Bischoff. Dir — A. Green.

LEAVE IT TO BLONDIE

Cast — Penny Singleton, Arthur Lake, Larry Simms. Pro — Abby Berlin. Dir — Abby Berlin

ONE AGAINST SEVEN

Cast — Paul Muni, Marguerite Chapman, Larry Parks. Pro — Zoltan Korda. Dir — Zoltan Korda.

(Now CUTTING or in BACKLOG)

I LOVE A MYSTERY.....Jim Bannon, Nina Foch
OUR WANDERING DAUGHTERS.....Cora Collins
LET'S GO STEADY.....Pat Parrish - Jackie Moran
LAWLESS EMPIRE.....C. Starrett - Dub Taylor
DANCING IN MANHATTAN.....Donnell - Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro — International-Gary Cooper. Dir — S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

ALTER EGO

Cast — Phyllis Thaxter, Edmund Gwenn, Kay Lockhart. Pro — J. Bressler. Dir — Arch Oboler

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro — A. Hornblow. Dir — Leonard.

WITHOUT LOVE

Cast — Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro — L. Weingarten. Dir — Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast — Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro — Bob Sisk. Dir — Roy Rowland.

THE VALLEY OF DECISION

Cast — Greer Garson, Gregory Peck, Lionel Barrymore. Pro — Edwin Knopf. Dir — Garnett.

HOLD HIGH THE TORCH

Cast — Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro — Robert Sisk. Dir — Fred Wilcox.

(Now CUTTING or in BACKLOG)

WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
TELLTALE HANDS.....E. Arnold - S. Royle
GENTLE ANNIE.....James Craig - Donna Reed
DR. RED ADAMS.....Lionel Barrymore - Johnson
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
SON OF LASSIE.....Peter Lawford - Lanchester
NOTHING BUT TROUBLE.....Laurel & Hardy
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
MEET ME IN ST. LOUIS.....J. Garland
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

MAKE WAY FOR KELLY

Cast — Jackie Moran, Sidney Miller, Wanda McKay. Pro — Wm. Strobach. Dir — P. Karlstein

(Now CUTTING or in BACKLOG)

CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS.....East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox
TRIGGER LAW.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

SCARED STIFF

Cast — Jack Haley, Ann Savage, Veda Ann Borg. Pro — Pine-Thomas. Dir — Frank McDonald

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro — Paul Jones. Dir — Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast — Joan Fontaine, George Brent, Dennis O'Keefe. Pro — Hal Wallis. Dir — William Seiter

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro — Chas. Brackett. Dir — Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro — Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast — Ed Gardner, Marjorie Reynolds, Vic Moore. Pro — Jos. Siström. Dir — Hal Walker.

(Now CUTTING or in BACKLOG)

MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
HER HEART IN HER THROAT.....McCrea
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

BARBER OF RED GAP

Cast — Buster Crabbe, Al St. John, Lorraine Miller. Pro — Sig Neufeld. Dir — Sam Newfield.

CRIME, INC.

Cast — Leo Carrillo, Tom Neal, Martha Tilton. Pro — Martin Mooney. Dir — L. Landers

(Now CUTTING or in BACKLOG)

MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro — Robert Fellows. Dir — Edw. Dmytryk.

THE BODY SNATCHER

Cast — Boris Karloff, Bela Lugosi, Russell Wade. Pro — Val Lewton. Dir — Robert Wise

THE SPANISH MAIN

Cast — Paul Honreid, Maureen O'Hara, Walter Slezak. Pro — R. Fellows. Dir — Frank Borzage.

JOHNNY ANGEL

Cast — George Raft, Signe Hasso, Claire Trevor. Pro — William Pereira. Dir — Ed Marin.

THE ENCHANTED COTTAGE

Cast — Dorothy McGuire, Robert Young, Herbert Marshall. Pro — H. Parsons. Dir — Cromwell.

THE WONDER MAN

Cast — Danny Kaye, Virginia Mayo, Arlene Whelen. Pro — S. Goldwyn. Dir — Humberstone.

(Now CUTTING or in BACKLOG)

TARZAN & THE AMAZONS.....J. Weismuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
FAREWELL MY LOVELY.....D. Powell - Shirley
HAYG WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

JEALOUSY

Cast — John Loder, Jane Randolph, Nils Asther. Producer-director — Gustav Machaty.

THREE'S A CROWD

Cast — Gertrude Michael, Charles Gordon, P. Blake. Pro — Walter Goetz. Dir — Leslie Selander

JOHNNY MARCH

Cast — Richard Arlen, Cheryl Walker, Roger Pryor. Pro — Walter Colmes. Dir — Ernest Miller

SWINGIN' ON A RAINBOW

Cast — Brad Taylor, Jane Frazee, Harry Langdon. Pro — Eddy White. Dir — W. Beaudine.

EARL CARROLL'S VANITIES

Cast — Dennis O'Keefe, Constance Moore, Eve Arden. Pro — A. Cohen. Dir — Joseph Santley.

(Now CUTTING or in BACKLOG)

THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
STRANGE AFFAIR.....Eric Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane

20TH CENTURY

(Now SHOOTING)

ROYAL SCANDAL

Cast — Tallulah Bankhead, Chas. Coburn, Anne Baxter. Pro — Ernst Lubitsch. Dir — Preminger.

A BELL FOR ADANO

Cast — Gene Tierney, John Hodiak, William Bendix. Pro — Lou Lighton. Dir — Henry King

MOLLY, BLESS HER

Cast — Monty Woolley, Gracie Fields, Roddy McDowall. Pro — Robt. Bassler. Dir — Lew Seiler

CIRCUMSTANTIAL EVIDENCE

Cast — Michael O'Shea, Lloyd Nolan, Trudy Marshall. Pro — William Girard. Dir — Larkin.

(Now CUTTING or in BACKLOG)

ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennett, George Raft
WINGED VICTORY.....Mark Daniels - D. Taylor
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
KEYS OF THE KINGDOM.....C. Hardwicke
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

BEDSIDE MANNER

Cast — Ruth Hussey, John Carroll, Esther Dale. Pro — Andrew Stone. Dir — Andrew Stone

BLOOD ON THE SUN

Cast — James Cagney, Sylvia Sydney, Wallace Ford. Pro — William Cagney. Dir — Frank Lloyd.

A WALK IN THE SUN

Cast — Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

IT'S NEVER TOO LATE

Cast — Bonita Granville, Noah Beery, Jr., Irene Ryan. Pro - Dir — Charles Barton

ROMANCE, INC.

Cast — Allan Jones, Grace McDonald, Vivian Austin. Pro — Reginald LeBorg. Dir — R. LeBorg

SONG OF THE SARONG

Cast — William Gargan, Nancy Kelly, Eddie Quillan. Pro — Gene Lewis. Dir — Harold Young.

HERE COMES THE CO-EDS

Cast — Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro — J. Grant. Dir — Yarrowborough.

SALOME—WHERE SHE DANCED

Cast — David Bruce, Rod Cameron, Albert Dekker. Pro — Walter Wanger. Dir — C. Lamont.

(Now CUTTING or in BACKLOG)

SHE GETS HER MAN.....Joan Davis, Leon Errol
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brastelle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
MUSICAL ROUNDUP.....O'Driscoll - Beery, Jr.
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTI FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
BE IT EVER SO HUMBLE.....O'Driscoll - Beery
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro — Lou Edelman. Dir — P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro — Jerry Wald. Dir — Delmar Daves.

THE BIG SLEEP

Cast — Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro — Howard Hawks. Dir — H. Hawks.

SAN ANTONIO

Cast — Errol Flynn, Alexis Smith, Raymond Massey. Pro — R. Buckner. Dir — David Butler.

(Now CUTTING or in BACKLOG)

NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

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Hollywood
MOTION PICTURE
REVIEW

The ...
FIRST WORD

• SHORTAGE OF STORY material has become acute to the point of producers laying elaborate plans to combat what is undeniably a plot predicament. Originals are growing scarcer by the week. And, of the few submitted, even fewer show any semblance of plot originality. Published fiction is declining in both quality and quantity, say the film story editors. Perhaps this is greatly due to the absence of so many male writers in the Service. At least, the rise of several femme scribes in this field would attest that reasoning.

(Continued on Page 2)

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

November 27, 1944

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Story Of Aimee Semple
McPherson Considered

Rolf McPherson, son of the late Aimee Semple McPherson, recently confirmed reports that screen rights to the life of the evangelist are under consideration by several studios.

It is understood that any deviation from fact must be approved by himself and the church authorities. Nat Goldstone agency is handling negotiations.

'Flash!—Flood' Bought
By Lesser For Spring

Don Swift's "Flash!—Flood!" has been purchased by Sol Lesser for next year's schedule. Tenth property to be acquired by Lesser within 90 days, story deals with an actual town that gave refuge to railroad passengers stranded by a flood.

Lynn Takes Top Role
In Para's 'Feature'

Diana Lynn will star for Paramount in "Feature For June."

Story deals with small-town girl who mixes her marriage date for a feature article which is to appear in a national woman's magazine. Production schedule has not been set.

P-R-C GETS OWN EXCHANGES, THEATRES
STARS ON RADIO FOR BIG BOND BOOST

Puts On First Long Pants
In Its Growth To Major
As Prod-Dist-Exhib Co.

• AS AN ITEM for Thanksgiving on the part of all PRC stockholders, Leon Fromkess announced midweek the acquisition and immediate operation of 8 key domestic exchanges. The company prexy brought the news from a meeting of the PRC board of directors which also authorized the entrance of the organization in the field of exhibition. Company-owned theatres will acquire gradually in the localities of the newly owned exchanges.

The newly controlled centers are Los Angeles, Dallas, Detroit, Cleveland, Cincinnati, Pittsburgh, Omaha and Des Moines.

In preparing to celebrate its 5th. anniversary in March, the directors of the company also okayed the increase of budget on several PRC pictures being readied for the gun.

Republic's Public
Pulsed By Policy

In order to take quick advantage of any change in public film taste, Republic will henceforth restrict production plans to three months in advance of actual preparations. Policy was determined on after a careful check-up with theatre operators throughout the country.

For the present, Republic will concentrate on escapist films with emphasis on music.

This was the signal that shot the studio activity to a new high last week with 20 productions heading for the cameras. This group does not include the series westerns and action dramas on the normal program schedule.

This is a record number for this studio and includes 5 novels, 1 short story and 14 originals. The novels are "King of Proxy Street," "Detour," "I Ring Door Bells," "Phantom of 42nd. Street" and "Once Too Often." The short story is "Deadline."

Highlights in the list of original stories are: "Quebec," "War Marriages," "Undercover Girl," "Enchanted Forest" and "Wife of Monte Cristo."

Van Johnson And Lucile
Ball In 'Early To Wed'

Van Johnson and Lucile Ball are set for leading roles in MGM's new tale of married life, "Early To Wed." Jack Cummings will produce early next year. Yarn is by Dorothy Kingsley.

'Lie Detector' Set Up

Herman Schlom is set to produce "The Lie Detector" for RKO, under Sid Rogell's executive supervision.

Victory Committee Lines
Up Big Names To Lead
6th War Loan Airshows

• THE HOLLYWOOD Victory Committee has arranged an imposing roster of Screen luminaries to spark the film capitol's airwave War Bond Drive.

The all-star schedule was set up by exploiters furnished by the Motion Picture Public Information Committee. Each of the more than 70 major air programs stemming from Hollywood has been assigned a featured film favorite.

First to appear for the air appeal was Paulette Goddard on last week's national hook-up. Others, who are planning to make appearances on several shows are Adolphe Menjou, Charles Laughton and Eddie Bracken.

Linda Darnell and Alexander Knox expect to quarterback a transcontinental broadcast in Philadelphia, with support by Bob Hawks, Patsy Kelly and high-ranking Naval officers.

Starting tonight with the Pantages theatre, joint radio-film bond pre-

(Continued on Page 2)

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Rat. Ave.
1—M-G-M ..	5	447	.894
2—Warners..	5	443	.886
3—Univ.	3	265	.883
4—20th Cent	5	439	.878
5—R-K-O	5	438	.876
6—P-R-C	3	262	.873
7—Unit Art..	2	173	.865
8—Rep.	2	172	.860
9—Col.	4	339	.847
10—Para.	8	610	.763
11—Mono.	0	000	.000

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Rat. Ave.
1—M-G-M ..	2	169	.845
2—20th Cent	1	84	.840
3—Para.	2	166	.830
4—Rep.	14	1151	.822
5—Univ.	7	574	.820
6—R-K-O	4	328	.820
7—Warners ..	1	82	.820
8—Mono.	11	886	.805
9—P-R-C	6	482	.803
10—Col.	1	884	.803
11—Unit Art..	0	000	.000

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VOL. XXXIII, No. 10 Nov. 27, 1944

The First Word

(Continued from Page 1)

What material is available on the fiction side is primarily routine—much a rehash of yarns far too similar to scores of pre-war screen efforts.

Recognizing these facts, Hollywood is setting up a step-by-step formula to unearth and excite new story twists—perhaps even new ideas.

One step is the rather radical tendency toward documentaries. The belief in this connection is that the best screenplay writers may spright the factual premise in each case to a high romantic plane and, therefore, make it a valuable piece of entertainment property.

Another is the modernization of their own story backlogs. They believe that, given the proper treatment, there undoubtedly are scores of valuable properties on the studio shelves—some containing ideas which would make good springboards for “new” stories and some with plots which would make excellent “redressed” entertainment.

Many of these backlog scripts were written years ago by authors who have since gained far greater fame—names in the big money today. One company has already re-discovered a story property it owns authored by a writer with two hit shows current on Broadway—either of which, would command a selling price today of between three and four hundred thousand.

Still another step in the story plot-plan is the dangling of term contracts as prizes for those writers who will develop original post-war themes that carry an entertainment sock. In this classification, results have already started to show. There are eighteen postwar plots already rolling or being readied for the cameras.

Although still in an embryonic stage, further search for modern springboards is being worked out through an experiment via the studio “readers.” They are being asked to re-read hundreds of scripts from an entirely different slant—ignore the value of the script, itself, but spot the value of the basic idea proper.

If the actual premise or idea is good, the script may be bought for just that—at a lower but commensurate price, of course—just as song titles and other various twists of yarns are purchased for their individual values. In such events, the treatment is tossed aside and the original idea given an important treatment by important writers.

The documentary proof, the modernization proof and the postwar proof

'VICTORY' VIBRATES COMBAT SPIRIT 'MAIN ST.' ANOTHER CRIME-DON'T-PAY

Air Force Enthusiasm Is Hilite With Heart-Tugs Replacing Usual Action

“WINGED VICTORY”

FEATURE (20th Century-Fox) Warthema Drama, produced by Darryl Zanuck and directed by George Cukor. Screenplay by Moss Hart from his own stage play of same title, with continuity designed by Sgr. Harry Horner. Previewed in studio projection. Time, 92-MIN.

91%

Cast: Pvt. Lon McCallister, Jeanne Crain, Sgt. Edmund O'Brien, Jane Ball, Sgt. Mark Daniels, Jo-Carroll Dennison, Cpl. Don Taylor, Judy Holliday, Cpl. Lea J. Cobb, 1/2 Sgt. Peter Lind Hayes, Cpl. Alan Baxter, Geraldine Wall, Cpl. Red Buttons, Cpl. Harry Nelson, Sgt. Rune Hultman, Cpl. Gary Merrill, Sgt. George Reeves, Pfc. George Petrie, Pfc. Alfred Ryder, Cpl. Karl Malden, Pfc. Martin Ritt, Cpl. Harry Lewis, Cpl. Henry Rowland, S/Sgt. Sascha Brastoff, Cpl. Jack Slate and Pfc. Henry Slate.

★★★ WITH YOUTH and its enthusiasm for Air Force combat the dominant keynote and with action giving way to heart-tugs, this latest Darryl Zanuck production rings the bell through sheer sincerity of purpose and the fact that all male principals are real soldiers.

Moss Hart did his own screenplay of his stage hit and it follows the legit version rather religiously. The screen's broader scope, however, does give more emphasis to that unique slant of things—the bulk of the story taking place in training camps.

As a morale builder and as good old American propaganda, it is tops. As straight entertainment it lands in the “excellent” division through its simplicity, speedy movement, heart-rending romance and its specialties.

Quite naturally, Zanuck gave it everything from the production angle. George Cukor's direction is as close to a matchless job for this type of film as would be possible. And Glen MacWilliams photography deserves a real round of applause.

But the highlight of satisfaction somehow comes from the fact that all the boys in the story are real men of the service. Their uniforms are not costumes. This is the real thing—in spirit.

Action is a side issue. In fact. There is no aerial combat—in spite of the fact that everything leads up to just that. When the boys arrive at a South that. When the boys arrive at a South tack, there is merely the sound of the siren, the get-ready to meet it—and then the lap-dissolve to the aftermath. That is three minutes from finis and serves as an example of how actual combat is avoided.

The heart-tugs come from the very wildness of youthful enthusiasm on the part of three boys to get in the Air Force, their parting from their wives and sweethearts, the death of one of them (McCallister) in a crash, and the wounding of another (Taylor) who has been the underdog of the theme.

No one is a hero. No soldier steals any outstanding honors. The entire cast swings an Academy-award per-

that Hollywood means to solve its story problem in no uncertain manner is just around the corner for release dates.

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

East Side Kids Nicely Set With Three To Go

Monogram has completed three stories for the East Side Kids. They are, “Pitch Dark,” by Harvey Gates; “East Side Adventure,” by Earle Snell; and another, untitled, by Gates.

Feature roles go to Leo Gorcey, Huntz Hall, Gabriel Dell and Billy Benedict. Again producing will be Sam Katzman and Jack Dietz.

20th Cutting Running Time Of Important Pix

Twentieth-Fox is now following the MGM policy of reducing the running time on all features. Eight to fifteen minutes is the average cut, with top budget productions limited to not more than 100 minutes.

RADIO BOND BOOST

(Continued from Page 1)

mieres are to be held at all of Hollywood Boulevard's first-run houses, including the Chinese, Egyptian, Warners, Paramount and Hawaii.

Tonight's Pantages radio and studio preview combination will feature Horace Heidt on the broadcast. Other shows will star Nelson Eddy, Burns and Allen, Frank Sinatra, Ken Murray and Duffy's Tavern.

formance as a team. Mark Daniels is somewhat like a quarterback, with Edmond O'Brien, Lon McCallister and Don Taylor the backs—leading their team to “Winged Victory.”

Of the girls—they're all eventually wives of the “backfield”—Jane Ball probably does the outstanding job as McCallister's wife. Jeanne Crain, Jo-Carroll Dennison and Judy Holliday all do swell jobs of the other better-halves left behind when the boys take off for their Big Adventure.

The specialties introduced during a Christmas hi-jinks on a lonesome island are exceptionally good. Hats off to Sascha Brastoff for a grand impersonation of Carmen Miranda, the Slate Brothers' imitation of the Andrews Sisters, and to John Tyers for his singing of “Silent Night.”

Earlier in the film and in that Andrews Sisters take-off is revealed Red Buttons, somewhat along the Danny Kaye type, who will bear strong watching “when he comes home.”

With no great marquee drawing power other than the title, “Winged Victory” is still . . .

A SURE-FIRE BOXOFFICE SMASH THAT DELIVERS SURE-FIRE ENTERTAINMENT.

Paddy-Rollers Infest A Soldier Town And Trick The Law Neatly, Until . . .

“MAIN STREET AFTER DARK”

PROGRAM (Metro - Goldwyn - Mayer) A Crime-Doesn't-Pay Drama, produced by Jerry Bresler and directed by Edward Cahn. Screenplay by Kail Kamb and John C. Higgins from an original story by John C. Higgins. Previewed in studio projection. Time, 57-MIN.

85%

Cast: Edward Arnold, Selena Royle, Tom Trout, Audrey Totter, Dan Duryea, Hume Cronyn and Dorothy Ruth Morris.

AS ANOTHER episode in the crime-doesn't-pay series which MGM so adroitly manages to keep alive through various approaches, this adventure with paddy-rollers, pickpockets and small-time bunco artists has enough novelty to spell sufficient entertainment—in spite of its propaganda.

Naturally it is purely on the program side. Nothing was attempted to make it a feature. Edward Arnold is the only name in the exceptionally small cast and, in one sense, he carries all the burden of keeping it out of the ten-twenty-third class.

There is no relief to the crime motif. Everyone in the cast but Arnold is a cheap crook—in fact, all members of the same flesh-and-blood family except Cronyn, who is the “fence.”

The “Ma Barker” of this particular family of criminal morons is Selena Royle. Her brood consists of 2 sons (Tom Trout and Dan Duryea), a daughter (Dorothy Morris), and a “daughter-in-law” (Audrey Totter). Tom has just returned after doing a stretch and Ma's only concern is that he shall henceforth carry no gun. But he does—and there is the expected murder when he trails a cafe owner on the way to the bank.

How police-lieutenant Arnold and the MP of the armed services collaborate to round up the cheap crooks is educational and interesting. Money and wallets marked with fluoro powder (visible only under a special light) is the main device.

Arnold's nonchalant portrait of the legal arm is the highlight performance. Selena Royal makes a perfect mother for the femme head of the scalawags, while Tom Trout is a bit melodramatic as the tough son and Dan Duryea quite simpish as the milksop offspring.

Dorothy Morris is quite adequate as the cheap little teenager with itchy fingers and Audrey Totter puts plenty of heat in the icicle role of Tom's cold-blooded mate.

Hume Cronyn is too good an actor to have been wasted in the part of the “fence.” Wearing a skull-piece for baldness, he appears a bit too-too coy.

With triteness and novelty vieing with each other at almost every turn, it still emerges as . . .

RIGHT ON THE MARGIN BETWEEN ‘GOOD’ AND ‘VERY GOOD’ AS A PROGRAMMER.

Zimbalist-Thaxter Again In Metro's ‘Green Years’

Following her role in “Alter Ego,” Phyllis Thaxter will star in Metro's “The Green Years,” with Sam Zimbalist again producing.

'THIN MAN' PAR ON SERIES STANDARD MIDDLE-AGE FLYING BASIS OF 'FEVER'

**Depends Entirely Upon
Powell-Loy Re-Union To
Lift Its Comedy-Mystery**

"THE THIN MAN GOES HOME"

FEATURE (Metro-Goldwyn-Mayer) Mystery Comedy, produced by Everett Riskin and directed by Richard Thorpe. Screenplay by Robert Riskin and Dwight Taylor from an original story by Robert Riskin and Mary Kurnitz. Based upon the characters created by Dashiell Hammett. Previewed at Village Theatre, Westwood Village. Time, 90-MIN.

87%

Cast: William Powell, Myrna Loy, Lucile Watson, Gloria DeHaven, Anne Revere, Helen Vinson, Harry Davenport, Donald Meek, Leon Ames, Edward Brophy, Lloyd Corrigan, Anita Bolster, Ralph Brooke, Donald MacBride, Morris Ankrum, Nora Cecil, Minor Watson, Irving Bacon and Virginia Sale.

★★ BECAUSE OF the re-union of William Powell and Myrna Loy, this latest in the Thin Man series of comedy mysteries rates higher in entertainment value than just its plot deserves. For feature material, the premise is far from weighty or important. The screenplay is another item that calls for little commendation. But, as usual, MGM shrewdness plays a strong part.

All accent has been placed upon the re-union of the two popular stars. The angle of the Thin Man going home for a vacation helps in this direction. His desire to just idle about, however, is carried a bit overboard with the screenplay doing considerable idling on its own.

Even the most unthinking fan, of course, knows his vacation will be busted wide open by a murder in the quiet little home town where the Thin Man's parents reside. So, after half of the footage of the story has been used up on insignificant incidents, the murder finally happens on the Thin Man's very doorstep.

With practically every reputable citizen under suspicion, it is only natural in mystery plotting that the most unlikely character be the guilty one.

What bolstered the proceedings and revealed the MGM shrewdness was the careful casting which includes a veritable array of troupers veterans as insurance factors. Witness, Anne Revere, Lucille Watson, Harry Davenport, Donald Meek, Eddie Brophy, Helen Vinson, Leon Ames, Lloyd Corrigan, Minor Watson and Irving Bacon—some of them playing but brief roles—to say nothing of that budding star, Gloria DeHaven.

In spite of that strong list of names, however, it is all William Powell and Myrna Loy—and Asta who by now is almost as nationally known as Fala.

After much ado over the "going home" of the Thin Man which involves train scenes and arrival sequences of great length, the mystery finally gets under way with the murder of the son of a queer character known as "Crazy Mary." In league with some spies, the murdered boy had been delivering copies of motor designs to the enemy via oil paintings quite innocent to the naked eye. Queer quirk is that no one knows the boy was Crazy Mary's son—except the plant owner and the doctor.

Powell and Miss Loy definitely prove that they have lost none of their indi-

**I-P Signs Welles
As Colbert Co-Star**

Orson Welles will co-star with Claudette Colbert in International Picture's "Tomorrow Is Forever," which David Lewis is slated to produce in February, with Irving Pichel in the director's chair.

George Brent is also inked for an important role.

**'Varga Girl' Rights
Bought By C. Rogers**

Screen rights to "The Varga Girl" title have been acquired by Charles R. Rogers from artist Varga and Esquire editor David Smart.

Rogers plans a Technicolor musical around the tag, slated for production in the late spring. He will go east shortly to confer with Varga and Smart.

**Patrick In 'Blessed'
Role With W. Twins**

Gail Patrick recently joined the cast of "Twice Blessed," which is now ready to roll.

Playing with her are the Wilde Twins, Marshall Thompson, Jimmy Lydon, Arthur Walsh and Jean Porter. Arthur Field will produce, with Harry Beaumont directing.

**Metro Trade Screens
5 More Of 2nd Block**

Metro will show a block of five more pictures this coming month, to make a total of ten for the company's second block of the season.

Tradeshows will include "Between Two Women," "Gentle Annie," "This Man's Navy," "Music For Millions," and "National Velvet."

Neilan A TCF Producer

Marshal Neilan has been inked as an associate producer by 20th-Fox, and assigned to Bryan Foy's staff. First pic will be "The Days Are Dark."

Batchelor Re-Signed

Republic has inked Stephanie Batchelor to a new contract. Miss Batchelor is currently in "Earl Carroll's Vanities."

vidual or team appeal—and that the Thin Man adventures can go on for quite a spell.

As "Crazy Mary," Anne Revere perhaps ranks second in performance honors, although Lloyd Corrigan as the guilty doctor runs a mighty close second with a nifty straight job.

Gloria DeHaven attempts her strongest dramatic role to date—that of a very effected teenager—but comes off with no special recognition her way. Neither her lines nor the direction seemed to give her the desired break.

Brophy, Meek, Ames and Davenport all do their bits in fine style, but neither Davenport nor Lucille Gleason appear too convincing as the Thin Man's parents.

DRAGGY BUT SUSPENSEFUL, IT PACKS VERY GOOD WEIGHT BECAUSE OF POWELL AND LOY.

**Just A Modernization
Of Old Triangle Premise
For Program Consumption**

"BLONDE FEVER"

PROGRAM (Metro-Goldwyn-Mayer) Triangle Comedy-Drama, produced by William H. Wright and directed by Richard Whorf. Screenplay by Patricia Coleman, based upon a play by Ferenc Molnar. Previewed at Fairfax Theatre, Los Angeles. Time, 70-MIN.

84%

Cast: Philip Dorn, Mary Astor, Felix Bressart, Gloria Grahame, Marshall Thompson, Curt Bois, Elizabeth Risdon and Arthur Walsh.

FOR PROGRAM consumption only, this modest little modernization of the old triangle premise is just mild entertainment, but it has enough attributes to land it at the top of the "good secondary" bracket.

The cast is quite small but well selected. All of the action revolves around a middle aged couple and a pair of teenage sweethearts. Philip Dorn of the first pair and newcomer Gloria Grahame of the teenagers indulge in an infatuation for each other. Philip's wife, Mary Astor, knows it's just a middle-age fling and combats it sensibly. Gloria's swain, Marshall Thompson, meets it belligerently, but that part is all in good comedy.

Philip and Mary operate a nightclub near Reno and Philip entirely loses his equilibrium because of his little blonde cigarette girl. When he wins a 40-grand lottery prize, the immature blonde promptly loses hers. Dorn still loves his wife but can't resist the "fever" so he is good enough to endorse the lottery check over to Mary when they decide to split. The disclosure of this was all that Mary needed to wash out the girl's infatuation and bring Philip back to his senses.

Not much story, you say? Well, you're right. It's just enough to warrant the telling of a simple little yarn for secondary entertainment. What makes it a bit more than just passable is the direction and performances. Dorn and Miss Astor are ideally casted as the nightclub operators with a carefree but rather honest attitude toward life. And the two kids, although entirely new to theatre patrons, do their jobs well.

In short, as rather silly is its premise, the general proceedings are kept homey and believable.

In one sense it is a showcase for the teenagers, especially the gal, Gloria Grahame. Looking enough like Ann Sothern to be her kid sister, she meets almost every situation like a veteran trouser and commands future attention along the lines of more important vehicles.

Feliz Bressart strengthens the proceedings generally with his usual grand trouping job of the cafe handyman who is forever eavesdropping on all conversations.

Two other good troupers, Curt Bois and Elizabeth Risdon, are in there pitching, but only for brief moments to keep the plot machinery moving.

Just as humorous as it is melodramatic, "Blonde Fever" registers as . . .

A VERY PLEASING SECONDARY FOR THE AVERAGE PROGRAM.

**Double Re-Union In
MGM's 'Jane & Jill'**

Margaret O'Brien and Jimmy Durante will be reunited in Metro's "Jane And Jill," which also brings together again producer Joe Pasternak and director Henry Koster. Both teams wowed preview audiences with "Music For Millions," made earlier by MGM.

Trigger Law

**Lotsa Action And Strong
Megging Compensate A
Weak Plot For Fan Okay**

PROGRAM (Monogram) Produced by Charles J. Bigelow and directed by Vernon Keays. Original screenplay by Victor Hammond. Not previewed, but caught at Hitching Post Theatre. Time, 54-MIN.

78%

Cast: Bob Steele, Hoot Gibson, Beatrice Gray, Ralph Lewis, Ed Cassidy, Jack Ingram, George Eldridge, Terry Frost, Pierce Lyden, Lane Chandler, Bud Osborne, George Morrell.

PLENTY OF fast action, smooth direction and smart dialogue compensate largely for this picture's distinct thinness of plot. Tailored to fit gun-fight favorites Bob Steele and Hoot Gibson, the story attempts little more than to furnish opportunities for Bob and Hoot to please their fans with the saddle battles that have made these two cow-pokes famous. The western program fans should be satisfied.

The yarn sets Bob and Hoot on the trail of an unknown gunman who murdered Bob's father. Riding into the cow-town where Bob was born, they find the ranchers incensed over ill treatment by Jack Ingram, George Eldridge and Terry Frost.

Although it never becomes quite clear just why everyone is up in arms, Bob and Hoot organize the ranchers into a vigilantes posse and start cleaning up on the three varmints and their stooges.

In the course of all the gun-slinging and fisticuffs there are a couple of more murders. A watch charm in the hand of a victim incriminates Frost. When his two cronies stage a jailbreak in order to get him lynched, Hoot and Bob save him and get the goods on his partners.

A fast tempoed finale rounds up all the skullduggers and leaves Steele in the tender clutches of Beatrice Grey, a charming girl who has very little to do with the story.

The entire cast troupes ably and production is well up to par.

A PROGRAM WESTERN THAT WILL DO ITS DUTY BY SATISFYING HOSS FANS.

**Binnie Barnes Set For
Real Swashbuckling Role**

Binnie Barnes has been chosen by RKO to play Anne Bonny, a real, two-fisted female pirate, in Robert Fellows' "The Spanish Main." Miss Barnes was picked from a long list of seekers eager for the coveted role.

Picker Lands 'Dead Man'

New associate producer Sidney Picker will handle Republic's "The Dead Man's Story," as his first Hollywood assignment. Picker was brought to his new post from Republic's New York exchange.

MOTION PICTURE EX DOUBLY HONORED B



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'FAMILY' PACKS ONE LONG LAUGH HOWL 'MY GAL' IS CLEVER ENOUGH TO GET BY

**Swell Script And Smooth
Piloting Give Home-Grown
Flavor To Smart Farce**

"3 IS A FAMILY"

FEATURE (United Artists) Social Farce Comedy, produced by Sol Lesser and directed by Edward Ludwig. Screenplay by Harry Chandler and Marjorie L. Pfaelzer, from the original play by Phoebe and Henry Ephron. Previewed at Biltmore Theatre. Time, 81-MIN.

89%

Cast: Marjorie Reynolds, Charles Ruggles, Fay Bainter, Helen Broderick, Arthur Lake, Hattie McDaniel, Jeff Donnell, John Philliber, Walter Catlett, Clarence Kolb, Elsie Janssen, Renie Riano, Warren Hymer, Clyde Fillmore, Christian Rub, Donna and Ellisa Lambertson, William Terry, Cheryl Walker, Fred Brady, and Margaret Early.

TIMELY AS this morning's news, John Golden's stage hit has been converted into an hilarious filmic mirror of today's domestic problems. From housing and husband shortage to sensitive servants and diaper disposal, this rib-tickling farce catches all the family flavors and dishes them up in zestful manner.

Sound production values and scintillating dialogue are factors that contribute heavily. But the really vitalizing force is the homeopathic treatment of the story. You simply move in with the Whitaker family. (They're used to it—everybody they know has moved in already.) And you are bound to share their problems, because so many of them are the same problems you have.

Tribulations start pyramiding when Marjorie Reynolds brings her twins home to papa Charlie Ruggles and mother Fay Bainter—because Navy husband Fred Brady is on roving duty.

But home happens to be an apartment. It's against the rules to bring in babies. Maiden aunt Helen Broderick has to give up her room and dolefully sleep on the short, squeaking day-bed in the living-room. . . .

Whereupon the servant problem raises its ugly head. Dishes, dusting and diapers start the big parade of hired help who come, see, and scoot. Until, in desperation, mamma Bainter brings in hollering Hattie McDaniel who gulps Ruggles' rye—goes on a tear with the twins—and drives the family frantic with fear.

Meanwhile, the stork continues his dirty work. Whitaker son and heir Arthur Lake, and expectant wife Jeff Donnell live downstairs. They too expect to lose their apartment, as well as each other via the army.

To make things worse, Navy Brady arrives . . . and so do desperate young Navy friends . . . couples with no place to stay . . . and expecting.

But to cap the climax, mother Bainter finds a dream house, gives tough landlord Clarence Kolb notice—only to find that Ruggles has secretly emptied their bank account into another of his invariably ill-fated investments.

This time, however, luck changes and business partner Walter Catlett comes through with a fat check and some sage OPA advice that forces meanie Kolb into line. Poetic justice pays Kolb back by sending home to

A Pearson Prophecy

According to Drew Pearson, noted radio commentator, Will Hays may soon be replaced by Eric Johnston as head of the MPPDA. Johnston is president of the U. S. Chamber of Commerce.

DOS Buys 'Duel In Sun' For Next Jennifer Jones

"Duel In The Sun" has been purchased by David O. Selznick from RKO as his next starrer for Jennifer Jones. The picture is slated to roll Jan. 15, in Technicolor.

Miss Jones is now completing her role in "Love Letters," at Paramount.

Durbin's 'Lady On Train' Set Ahead Of 'Marriage'

"Lady On A Train" is Universal's next for Deanna Durbin. "Merry, Merry Marriage" will follow, with Felix Jackson producing. Miss Durbin has just completed her first Technicolor starrer, "Can't Help Singing."

Hillyer Takes 'Santa Fe'

Monogram has signed Lambert Hillyer to direct Johnny Mack Brown's new western starrer, "Stranger From Santa Fe."

U Lifts Ryan Option

Universal will retain its option on director Frank Ryan for another year. Ryan recently completed Deanna Durbin's "Can't Help Singing."

Turhan Bey In 'Paradise'

Turhan Bey has been signed for the male lead in Walter Wanger's "A Night In Paradise," which Wanger is preparing for Universal.

K-D Have Mono 'Fear'

Sam Katzman and Jack Dietz are set to produce Monogram's "Jungle Fear" which stars Acquafredda.

Bette Davis Start Due

Bette Davis' next starrer for Warners, "Stolen Life," is due to roll early in December.

Republic Signs Langdon

Harry Langdon will hold down the comedy spot in Republic's "Swingin' On A Rainbow."

him his own Service daughter and a swarm of grand-kids!

The excellent direction of Edward Ludwig paces the story movement shrewdly from a tranquil beginning to an hysterical tempo which doesn't let down for a moment—and draws corking performances from his entire cast.

Swell though all the portrayals are, the real histrionic highlights come from Hattie McDaniel, and from John Philliber, the latter as the antiquated family doctor who comes out of moth-balls because of the physician shortage. His near-blind stumbling while he delivers the young Whitaker's baby is in a class by itself.

Smart editing and a very candid camera sustain the all-around production excellence.

THIS MODERN FARCE COMEDY IS MIGHTY FINE ENTERTAINMENT.

**Songs, Good Plotting And
Smart Piloting Pull Full
Value From Small Budget**

"MY GAL LOVES MUSIC"

PROGRAM (Universal) Musicomedy, produced and directed by Edward Lilley. Original story by Patricia Harper, adaptation by Edward Dein. Previewed at studio projection. Time, 63-MIN.

83%

Cast: Bob Crosby, Alan Mowbray, Grace McDonald, Betty Kean, Walter Catlett, Freddie Mercer, Paulina Carter, Tom Daly, Gayne Whitman, Chinita and Trixie.

THIS NEAT little secondary shows smart budget handling. A clever re-twisting of old plot threads, sensibly spotted songs, subdued performances and appropriate production . . . added up, they spell good program entertainment.

The Cinderella premise is given punch by double-barreled action. Grace McDonald pretends to be a 15-year-old child singer—and her own lusciously feminine self in alternate situations. While Betty Kean wears a makeup as Grace's mother—and also tries to alternate adroitly between her actual self and the phoney mother. This business of having two Cinderellas trying to get home before the pumpkin changes at midnight is good farce and sparks the whole action.

It all starts when a medicine show doctor, Walter Catlett, finds himself and his dance team stranded in vitamin-manufacturer Alan Mowbray's home town. To get back to New York, Grace enters Mowbray's child prodigy contest, with Betty be-wigged as her mamma.

Grace defeats clever kid singer Freddie Mercer, who goes along to the broadcast as the peeved alternate. But cupid causes trouble. Grace has fallen for the contest manager, Bob Crosby. And being 14 doesn't give her much chance to throw on the heat. Ditto for Betty, who can't grab off Mowbray while she looks like Whistler's Mother.

The result is fast-tempoed farce as the gals keep switching age, until disgruntled Freddie pulls the old exposé.

Finale finds Catlett's medicine show functioning again . . . 'til Bob and Alan finally locate it, and all ends with love wrapped up in a cute fade-out.

Smooth direction brings out uniformly competent portrayals, and technical elements are equally strong.

IT'S A MUSIC-STUDDERED LITTLE COMEDY THAT WILL ABLY SUPPORT MOST FEATURES.

Republic Renews Ralston

Republic has resigned Vera Hruba Ralston to a long term contract. Miss Ralston recently finished "Lake Placid Serenade."

Scott Gets 'Cornered'

RKO has set Adrian Scott to produce Ben Hecht's "Cornered." John Wexley is adapting the story, which will start early next year.

New Paramount High

Paramount has hit its activity high for the year with 22 big feature productions in preparation.

... The NEW STARTS

THIS LOVE OF OURS (Warners) Dramatic love story of national hero Al Schmid, the Marine who was blinded while killing an entire company of Jap soldiers—to protect his outfit. The picture follows his return and his reorientation thru the love of his girl. Should be poignant.

HOTEL BERLIN (Warners) Heavy melodrama based on Viki Baum's novel. Centered in a Berlin hotel left standing after the allied bombings, and in which various types of important Germans congregate. The action focuses on a young refugee from a concentration camp and an actress who aids his escape. Undertone is the disintegration of Nazi spirit. Sounds timely.

THE SPANISH MAIN (RKO) Costume drama on piracy in the 17th century. All the blood and thunder of the Spanish Main formula in Technicolor. Includes romance, comedy, a big budget and a female pirate. Spectacular, at least.

MEN OF THE DEEP (Columbia) Comedy melodrama concerning the life and loves of two young deep-sea divers who are engaged in salvage operations for the army. Emphasis is on action, with the Sgt. Quirt-Capt. Flagg motif used for the gal complications. Depends largely on direction and dialog.

BARBER OF RED GAP (PRC) Western meller in which a gambler commits murder for possession of a map that shows the route of a contemplated railroad. By smart sleuthing and a quick gun hand, the murdered man's pal brings the gambler and his henchmen to justice. Heavy comic relief thru the town barber. Okay idea.

JOHNNY ANGEL (RKO) Action whodunit with an international complication slant. Free French gold, smuggled out of Africa, is hi-jacked on the high seas. The brains behind the snatch and the murder it precipitates is a dark secret until the loot is recovered and boy gets girl. Listens like lusty entertainment.

CRIME DOCTOR (Columbia, untitled) In this one, the good doctor goes to Southern California for a rest . . . where he bumps into a heluva case . . . loaded with murders and what seems to be a Bluebeard and a pair of Draculas! Fine vacation! . . . but seems designed for fightful fun.

Selznick Signs Radio Producer Paul Stewart

Latest to leave the airplanes for films is "Cavalcade Of America" director, Paul Stewart, who has signed with David O. Selznick for assignment on "So Little Time." He will act as associate with Dore Schary, on Selznick's Vanguard unit.

Next RKO Block Set

National trade screenings of RKO's five newest pictures will be held Dec. 5, 6, and 7. Included are "Experiment Perilous," "Fairwell My Lovely," "Girl Rush," "Nevada" and "The Falcon In Hollywood."

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

MEN OF THE DEEP

Cast—Chester Morris, Vic McLaglen, Jean Rogers. Pro—Thurn-Taxis. Dir—Del Lord.

A GUY, A GAL AND A PAL

Cast—Lynn Merrick, Ross Hunter, Ted Donaldson. Pro—MacDonald. Dir.—Boetticher

A THOUSAND AND ONE NIGHTS

Cast—Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro—S. Bischoff. Dir—A. Green.

ONE AGAINST SEVEN

Cast—Paul Muni, Marguerite Chapman, Larry Parks. Pro—Zoltan Korda. Dir—Zoltan Korda.

(Now CUTTING or in BACKLOG)

(UNTITLED CRIME DOCTOR.....Warner Baxter
LEAVE IT TO BLONDIE.....Singleton - Lake
I LOVE A MYSTERY.....Jim Bannon, Nina Foch
OUR WANDERING DAUGHTERS.....Cora Collins
LET'S GO STEADY.....Pat Parrish - Jackie Moran
LAWLESS EMPIRE.....C. Starrett - Dub Taylor
DANCING IN MANHATTAN.....Donneli - Bady
EADIE WAS A LADY.....Ann Miller - J. Besser
SHE'S A SWEETHEART.....June Darwell - Parks
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast—Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

TWICE BLESSED

Cast—Wilde Twins, James Craig, Gail Patrick. Pro—Arthur Field. Dir—H. Beaumont.

THE HIDDEN EYE

Cast—Edw. Arnold, Frances Rafferty, Paul Langton. Pro—Robt. Sisk. Dir—Richard Whorf.

ALTER EGO

Cast—Phyllis Thaxter, Edmund Gwenn, Kay Lockhart. Pro—J. Bressler. Dir—Arch Oboler

WEEKEND AT THE WALDORF

Cast—Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

WOMEN'S ARMY.....Lana Turner, - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
BETWEEN TWO WOMEN.....Barrymore-Johnson
GENTLE ANNIE.....James Craig - Donna Reed
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
SON OF LASSIE.....Peter Lawford - Lanchester
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

FASHION MODEL

Cast—Robt. Lowery, Marjorie Weaver, Tim Ryan. Pro—Wm. Strobach. Dir—W. Beaudine.

(Now CUTTING or in BACKLOG)

MAKE WAY FOR KELLY.....Jackie Moran
CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
SONG OF THE RANGE.....J. Wakely - White
THE JADE MASK.....S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH.....Storm - Smith
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
BOWERY CHAMPS..........East Side Kids
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox

PARAMOUNT

(Now SHOOTING)

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir G. Marshall.

SCARED STIFF

Cast—Jack Haley, Ann Savage, Veda Ann Borg. Pro—Pine-Thomas. Dir—Frank McDonald

THE VIRGINIAN

Cast—Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast—Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast—Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir—Billy Wilder.

THE LOVE LETTERS

Cast—Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Siström. Dir—Hal Walker.

(Now CUTTING or in BACKLOG)

MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joe. M. ...
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE INVISIBLE ARMY

Cast—John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast—George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

THE ENCHANTED COTTAGE

Cast—Dorothy McGuire, Robert Young, Herbert Marshall. Pro—H. Parsons. Dir—Cromwell.

(Now CUTTING or in BACKLOG)

THE BODY SNATCHER.....Karloff - Lugosi
THE WONDER MAN.....Danny Kaye - V. Mayo
TAKZAN & THE AMAZONS.....J. Wei smaller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
NEVADA.....Robert Mitchum - Nancy Gates
FAREWELL MY LOVELY.....D. Powell - Shirley
HAYG WON'R'FUL CRIME.....O'Brien-Murphy
BELLE OF THE YUKON.....Gypsy Rose Lee
BETRAYAL FROM THE EAST.....Tracy - Kelly
FALCON IN HOLLYWOOD, THE.....T. Conway

REPUBLIC

(Now SHOOTING)

LONE TEXAS RANGER

Cast—Bill Elliott as "Red Ryder," Bobby Blake. Pro—Lou Gray. Dir—Spencer Bennett.

BEHIND THE SHIPS

Cast—Jane Randolph, John O'Malley. Pro—Rudy Abel. Director—George Blair.

JOHNNY MARCH

Cast—Richard Arlen, Cheryl Walker, Roger Pryor. Pro—Walter Colmes. Dir—Ernest Miller

EARL CARROLL'S VANITIES

Cast—Dennis O'Keefe, Constance Moore, Eve Arden. Pro—A. Cohen. Dir.—Joseph Santley.

(Now CUTTING or in BACKLOG)

JEALOUSY.....John Loder - Jane Randolph
THREE'S A CROWD.....Gertrude Michael
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
STRANGE AFFAIR.....Eric Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISSELL'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allan Lane

20TH CENTURY

(Now SHOOTING)

FIRST, LAST AND ALWAYS

Cast—Fred MacMurray as Capt. Rickenbacker. Pro—Win Sheehan. Dir—L. Bacon.

THE BULLFIGHTERS

Cast—Stan Laurel and Oliver Hardy. Pro—William Girard. Dir—Mal St. Clair.

ROYAL SCANDAL

Cast—Tallulah Bankhead, Chas. Coburn, Anne Baxter. Pro—Ernst Lubitsch. Dir—Preminger.

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

MOLLY, BLESS HER

Cast—Monty Woolley, Gracie Fields, Roddy McDowall. Pro—Robt. Bassler. Dir—Lew Seiler

(Now CUTTING or in BACKLOG)

CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft
SUNDAY DINNER FOR A SOLDIER.....Baxter
THUNDERHEAD, SON OF FLICKA.....McDowell
KEYS OF THE KINGDOM.....C. Hardwicke
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

G. I. JOE

Cast—Burdess Meredith as Ernie Pyle. Producer—Lester Cowan. Dir—Wm. Wellman.

GUEST WIFE

Cast—Claudette Colbert, Don Ameche. Producer—Jack Skirball. Dir—Sam Wood.

TEN LITTLE INDIANS

Cast—Barry Fitzgerald, Louis Hayward, John Ireland. Producer-Director—Rene Clair. John Ireland. Producer-Director—Ren Clair.

BEDSIDE MANNER

Cast—Ruth Hussey, John Carroll, Esther Dale. Pro—Andrew Stone. Dir—Andrew Stone

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews, A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREXWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
GUEST IN THE HOUSE.....A. Baxter, Bellamy
STORY OF G. I. JOE.....All Star Cast
I'LL BE SEEING YOU.....Ginger Rogers
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

ROMANCE, INC.

Cast—Allan Jones, Grace McDonald, Vivian Austin. Pro—Reginald LeBorg. Dir—R. LeBorg

HERE COMES THE CO-EDS

Cast—Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro—J. Grant. Dir.—Yarborough.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
SHE GETS HER MAN.....Joan Davis, Leon Errol
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
CAN'T HELP SINGING.....Durbin - Paige
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
NIGHT LIFE.....Vivian Austin - Billy Dunn
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FRANKENSTEIN.....Chaney - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

HOTEL BERLIN, '43

Cast—Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast—John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

(Now CUTTING or in BACKLOG)

NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Moran - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
HOLLYWOOD CANTEEN.....Leslie - Hutton
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brest

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) BD-5/8...96%
ALASKA (Mono) D-10/16...77%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) RC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (W8) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-3/7...83%
BATHING BEAUTY (MGM) CVT-5/29...95%
BERMUDA MYSTERY (TCF) M-4/24...72%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLONDE FEVER (MGM) CD-11/27...P-84%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
BRIDE BY MISTAKE (RKO) C-7/31...88%
BUFFALO BILL (TCF) OD-3/20...87%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLEL' IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CAROLINA BLUES (Col) T-11/20...78%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HTD-10/2...91%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (W8) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
CRIME BY NIGHT (W8) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DARK WATERS (UA) D-11/6...84%
DAYS OF GLORY (RKO) WD-4/17...90%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSSELL (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE INDEMNITY (Par) MD-5/1...88%
DOUGHGIRLS, THE (W8) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

END OF ROAD (Rep) M-11/13...P-77%
ENEMY OF WOMEN (Mon) XD-8/28...80%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
EVE OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN MEXICO (RKO) M-7/31...78%
FALCON OUT WEST (RKO) M-3/6...79%
FOLLOW THE BOYS (Uni) NT-3/27...89%
FOLLOW THE LEADER (Mon) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FRENCHMAN'S CREEK (Par) D-9/25...89%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%

GHOST GUNS (Mono) OA-11/23...P-83%
GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-87%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAT CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, BEAUTIFUL (U) CT-11/20...P-73%
HIDDEN VALLEY (Rep) OD-4/10...77%
HITLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (W8) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INVIBLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (W8) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (W8) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAIN ST. AFT. DARK (MGM) D-11/27...P-85%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMOON ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (W8) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
MEET THE PEOPLE (MGM) NT-4/10...89%
MEMPHIS BELLE (Par) X-3/20...84%
MERRY MONOHANS (Uni) CDT-8/21...87%
MILLION DOLLAR KID (Mon) CD-3/6...74%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'LLIE, FIFI (RKO) D-7/31...83%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
MR. SKEFFINGTON (W8) D-5/29...88%
MRS. PARKINGTON (MGM) D-9/18...92%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BEST GAL (Rep) CDT-3/20...81%
MY BUDDY (Rep) D-10/2...77%
MY GAL LOVES MUSIC (Uni) CT-11/27...P-83%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
PORT O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVETER (Rep) WT-4/10...82%

S

SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SECRET COMMAND (Col) AD-6/5...83%
SECRETS O'SCOT'D'Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VT-6/26...87%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SOMETHING FOR THE BOYS (TCF) T-11/6...87%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STRANGE AFFAIR (Col) CM-11/13...P-85%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWING FEVER (MGM) NT-11/15...79%
SWING HOSTESS (PRC) T-11/13...P-81%

T

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIN MAN (MGM) CM-11/27...87%
3 IS A FAMILY (UA) FC-11/27...89%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TOGETHER AGAIN (Col) C-11/6...91%
TO HAVE & HAVE NOT (W8) D-10/16...92%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TRIGGER LAW (Mon) OA-11/27...P-78%
TROCADERO (Rep) RDT-4/10...77%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (W8) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (W8) RD-10/16...86%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINGED VICTORY (TCF) W-11/27...91%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%

Y

YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. Thy're arranged by percentage rating.

FEATURES

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TO HAVE & HAVE NOT (WB) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
WINGED VICTORY (TCF) W-11/27...91%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
TOGETHER AGAIN (Col) C-11/6...91%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HTD-10/2...91%
ARSENIC & OLD LACE (W8) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
BRAZIL (Rep) T-10/30...90%
3 IS A FAMILY (UA) FC-11/27...89%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/28...89%
MINISTRY OF FEAR (Par) D-10/23...89%
BOWERY TO BROADWAY (U) T-10/30...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
THIN MAN (MGM) CM-11/27...87%
SOMETHING FOR THE BOYS (TCF) T-11/6...87%
LAURA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMOON ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY THOT OF YOU (W8) RD-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (W8) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAREM (MGM) ZC-9/4...85%
DARK WATERS (UA) D-11/6...84%
NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
LOUISIANA HAYRIDE (Col) CT-9/4...80%
CAROLINA BLUES (Col) T-11/20...78%

PROGRAM PICTURES

SAN FERNANDO VY. (Rep) OT-8/28...P-91%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
BLUEBEARD (PRC) H-10/16...P-89%
ENEMY OF WOMEN (Mon) XD-8/28...P-89%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
FACES IN FOG (Rep) D-10/23...P-87%
PEARL OF DEATH (U) M-9/4...P-87%
STAGE TO MONTEREY (Rep) O-10/2...P-87%
ONE BODY TOO MANY (Par) C-10/23...P-86%
EVER SINCE VENUS (Col) C-9/25...P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2...P-86%
MAIN ST. AFT. DARK (MGM) D-11/27...P-85%
BLOCK BUSTERS (Mon) CD-10/2...P-85%
MARK OF WHISTLER (Col) M-10/2...P-85%
STRANGE AFFAIR (Col) CM-11/13...P-85%
SHE'S SOLDIER TOO (Col) CD-8/28...P-85%
SINGING SHERIFF (U) OT-9/18...P-85%
BLONDE FEVER (MGM) CD-11/27...P-84%
GIRL RUSH, THE (RKO) CT-10/23...P-84%
ALASKA (Mon) D-10/16...P-84%
BIG NOISE, THE (TCF) ZC-9/25...P-84%
MY PAL WOLF (RKO) D-9/25...P-84%
RECKLESS AGE (U) T-9/4...P-83%
MY GAL LOVES MUSIC (Uni) CT-11/27...P-83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
BORDERTOWN TRAIL (Rep) O-9/4...P-83%
MY BUDDY (Rep) D-10/2...P-83%
I ACCUSE MY PARENTS (Mon) D-10/23...P-83%
GIRL WHO DARED (Rep) M-10/30...P-82%
LAST RIDE, THE (W8) D-9/25...P-82%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%
SWING HOSTESS (PRC) T-11/13...P-81%
CODE O' PRAIRIE (Rep) O-10/16...P-81%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SHADOWS IN NIGHT (Col) M-10/2...P-80%
CHEYENNE WILDCAT (Rep) O-9/25...P-80%
GHOST GUNS (Mono) OA-11/20...P-80%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
SILVER CITY KID (Rep) O-9/11...P-80%
DARK MOUNTAIN (Par) AD-9/11...P-80%
THUNDERING GUNS (PRC) O-10/2...P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2...P-80%
KANSAS CITY KITTY (Col) CT-9/4...P-79%
THEY LIVE IN FEAR (Col) D-10/2...P-79%
LAW OF VALLEY (Mon) O-10/23...P-79%
TRIGGER LAW (Mon) OA-11/27...P-78%
DEAD MAN'S EYES (U) M-9/18...P-78%
BLACK MAGIC (Mon) M-9/11...P-78%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
END OF ROAD (Rep) M-11/13...P-77%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25...P-75%
SOUL OF MONSTER (Col) H-9/11...P-74%
HI, BEAUTIFUL (U) CT-11/20...P-73%
ONE MYSTERIOUS N'T (Col) M-8/28...P-73%
LAND OF OUTLAWS (Mon) OA-8/28...P-72%
SONORA ST'GECO'CH (Mon) O-9/18...P-72%
THAT'S MY BABY (Rep) ZT-9/18...P-70%

GIVE THE JAPS HELL VIA SIXTH WAR LOAN!

Hollywood
MOTION PICTURE
REVIEW

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NOTHING BUT TROUBLE (M-G-M)	P-87%	5
FALCON IN HOLLYWOOD (R-K-O)	P-86%	4
FUZZY SETTLES DOWN (P-R-C)	P-83%	8
CYCLONE PRAIRIE RANGERS (Columbia)	P-79%	5

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Vol. XXXIII, No. 11

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

December 4, 1944

The ...
FIRST WORD

THE NEWS ITEM that 20th Century paid the reputed sum of \$50,000 for a 5-page brief of an original story by playwright Sidney Kingsley, entitled "But For the Grace of John," was the topic of much boulevard discussion the past week.

Not because the price was so exorbitant, although almost everyone at first figured it as an example of extravagance at the rate of 10-Grand a typewritten page.

Any second slant analysis, however, proved the highlight of luncheon slants — particularly amongst the writers.

They all well know that what Darryl Zanuck really bought was an Idea. The number of typewritten pages was not the issue. He was dealing directly in line with the new policy of many of the major producers that first and foremost in a story's value is the basic idea.

In this particular case, Kingsley's premise is that of a slain soldier who rises from the dead and returns to his home to explain to his people what would have happened if he and others like him had not died to stem the Nazi tide.

If properly treated, such an idea is easily worth 50-Grand. And, with all the writers at Zanuck's command, is there very much doubt about his getting the proper treatment of the story.

Under his personal supervision, it's almost an insurance factor that the best screenplaywrights and dialog artists will be whipping up an approach on "But For the Grace of John" before this reaches print.

What is really important is not that 20th Century sets somewhat of a new record price on original stories, but a new high for a single idea.

The Hollywood consensus is that

(Continued on Page 4)

PLAN HUNDREDS OF NEW 800-SEATERS
RECORD BREAKING SALE OF 'E' BONDS

Well Over A Thousand
New Theatres Set For
Post-War Construction

REAL ESTATE surveys show that well over a thousand new theatres are being planned for immediate post-war construction—with the accent on the small house averaging 800 seats. Most of the blueprints and site-options reveal much of this building boom is being manipulated by small chain operators and independent exhibitors who want to expand in their own individual communities.

One organization is depending solely upon the pre-fabricated theatres, complete with projection equipment, screen, seats and all accessories, which can be moved from one site to another with very little trouble.

In all cases, the new small theatre as compared with the currently popular de luxe giant, will be the last word in luxury, comfort and safety. In the safety vein, for example, the draperies of the fabricated structures

Hellinger May Get
Own Unit With RKO

Mark Hellinger is rumored to be negotiating with RKO to join that studio as an independent producer. Hellinger has given Warnes one year's notice in accordance with his production contract.

will be made of fireproof spun-glass, and bedecked with asbestos fittings.

Special theatres for television are also being widely discussed, but there are no widespread plans in any concrete form at present.

RKO Borrows Young And
Allen For 'Young Charms'

When Robert Young finishes his current assignment at RKO he will start immediately in "Those Endearing Young Charms" at the same studio, and marks the second consecutive time he has been borrowed from MGM.

Lewis Allen is to be loaned by Paramount for the directing chore. Lorraine Day is set for the femme lead opposite Young.

Considine Gets Okay
For New 'Boys Town'

John Considine, producer of MGM's two "Boy Town" pics, has received Father Flanagan's permission to make another film at the well-known school.

Considine's new story, which will be independently released, deals with the many former pupils of Boys Town who have joined the services.

MacDonald Gets 'Habit'

Producer Wallace MacDonald has been assigned "The Girl Habit" by Columbia; story deals with teen-agers.

16,000 Showmen Geared
For Powerful Finale To
Sixth War Loan Drive

FILM THEATRES throughout the land will prove more conclusively than ever their importance as places of public contact in the great Sixth War Loan Drive now sweeping the nation. The task of putting over the Treasury Department's quota of \$2-Billion of "E" Bonds as part of the overall objective of \$14-Billion already appears pretty well under control.

The sale of the "E" Bonds has already reached record-breaking figures, but just to thwart any last-minute letdown, there are now 16,000 showmen well co-ordinated and geared for the mighty finale set for the theatre drive.

Following a series of key-city meetings, attended by members of the National Committee and more than 6,000 active and affiliated independent showmen, the industry has been solidly moulded into one united fighting force ready to put forth its greatest

(Continued on Page 4)

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	5	447	.894
2—Warners	5	443	.886
3—Univ.	3	265	.883
4—20th Cent	5	439	.878
5—P-R-C	3	262	.873
6—Unit Art.	2	173	.865
7—R-K-O	6	518	.863
8—Rep.	2	172	.860
9—Col.	4	339	.847
10—Para.	8	610	.763

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	3	256	.853
2—20th Cent	1	84	.840
3—Para.	2	166	.830
4—Univ.	8	663	.829
R-K-O	5	414	.829
5—Rep.	14	1151	.822
6—Warners	1	82	.820
7—P-R-C	7	565	.807
8—Mono.	11	886	.805
9—Col.	12	963	.803

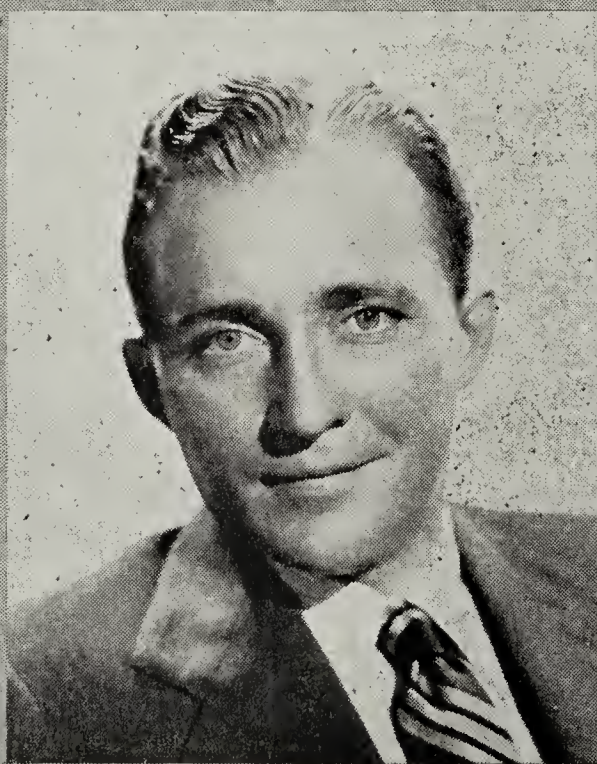
The Pulse of the Motion Picture BOXOFFICE

reports

**GARSON, CROSBY AND ROGERS
TOP ALL-AMERICAN FAVORITES**



GREER GARSON



BING CROSBY



ROY ROGERS

and they do mean

ROY ROGERS

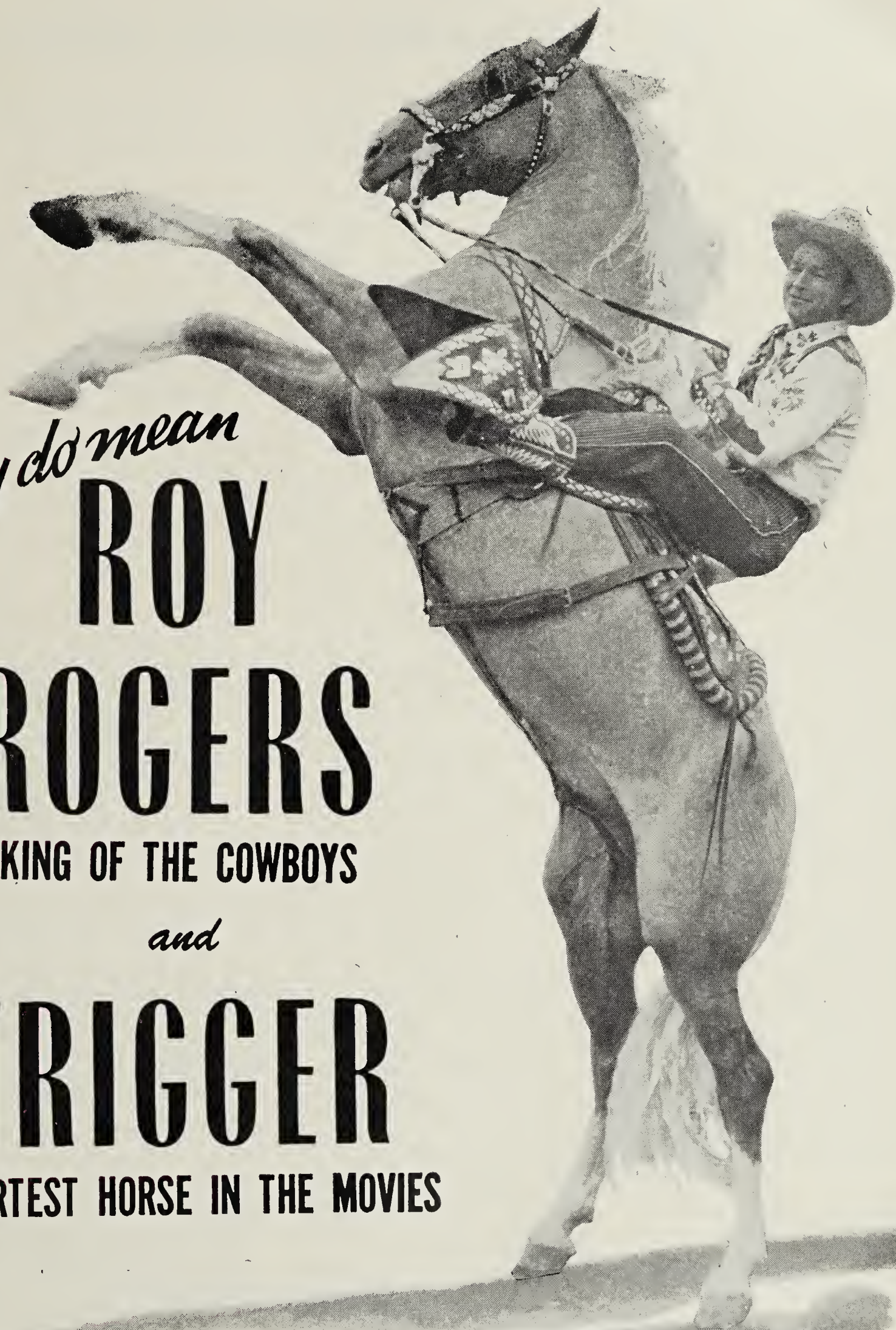
KING OF THE COWBOYS

and

TRIGGER

SMARTEST HORSE IN THE MOVIES

REPUBLIC
STARS



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VOL. XXXIII, No. 11

DEC. 4, 1944

The First Word

(Continued from Page 1)

Zanuck merely put into work the plan that several important producers believe is the only way to shoot directly for more appealing, Bigger Themes.

With published stories and staged plays running rather consistently to the routine—and not so many available at that—the men behind the production guns are not sitting so pretty on the subject of future material.

On the other hand, they have never found much boxoffice power in the available originals—as written.

But here and there, amongst the originals, bops up a basic idea that is different, distinctive. Why then not buy the story or script for the idea it contains?—and toss the routine treatment aside for the last word presentation of the valuable premise.

On every major lot there are writers of so-called genius capabilities. Certainly expert in their line. Naturally enough, they too occasionally have an outstanding basic idea. But, in most cases, their own premise follows too closely scads of things that have been done before. And only their own individual cleverness partially disguises that fact.

Hand a real, potent idea to any such writer and, in a vast majority of cases, he will come up with a powerful story and screenplay.

Scores of these very capable screenplay and dialog writers are on salary anyway—pacing their bungalow offices with a prayer on their lips for an idea that is different.

The new plan, as exemplified by Zanuck and 20th Century, is merely to not hedge on an original story price if the premise for a big and important picture is there. At least it is the highlight of Hollywood's solution of the current story-shortage problem.

And it has all the earmarks of a policy that will work out.

Republic Sets 'Rio' As 'Brazil's' Tune Sequel

Republic has chosen "Rio de Janeiro" as a musisequel to its highly successful "Brazil." Director Joseph Santley, who piloted the latter pic, will handle the producer-director reins. Most of the original "Brazil" cast will be used, with Tito Guizar set for the lead.

Bren Begins 'First Man'

J. Robert Bren recently took over production reins on his first picture, "First Man In Tokio," for RKO. Bren also collaborated on screen play.

'DESTINY' A VERY STRONG SECONDARY SMART SCRIPT AND PACE IN 'FALCON'

Good Plot Proves Nifty Set-Up For Power Drama With 'Sleeper' Tendencies

"DESTINY"

PROGRAM
89%

(Universal) Melodrama, produced by Roy William Neill and directed by Reginald Le Borg. Original screenplay by Roy Chanslor and Ernest Pascal. Previewed at studio projection. Time, 65-MIN.

Cast: Gloria Jean, Alan Curtis, Frank Craven, Grace McDonald, Vivian Austin, Frank Fenton, Minna Gombell.

HERE'S A picture that's bound to click. The heavily thematic undertone which carefully builds up the crime-doesn't-pay motif, is presented on the premise that unselfishness is fun and pays off better. This lofty concept is plotted into an action packed story that moves fast right from the start. For honest audience appeal it would be hard to beat and lands automatically on the top side of "very good program."

Particularly effective are the special effects created to show the forces of nature aligning themselves against the predatory man who dares to violate their queen, a blind girl who has found and shared their secrets.

The understanding direction of Reginald Le Borg is a key factor in meshing the conflicting plot elements. His shrewd pacing flings the story into immediate, suspensive action and builds progressive power right up to the point where the benign influence of the girl begins to make itself felt. Le Borg then slows the tempo sharply to make the contrast dramatic. In keeping with his careful work are the sharply etched characterizations he draws from his cast.

There are several significant sequences in this picture which add much to its high entertainment value. Paramount are the powerful scenes of Alan Curtis' dream, where he sees the truth of crime's folly. The morbid ugliness of criminal passion is graphically contrasted with the serene beauty in the blind girl's life. The loveliness of her heart is objectified in the tranquil charm of her little valley.

Curtis is the boy who started life with a bad break and almost destroyed himself over a greedy woman.

He is embittered by an unjust arrest and jail sentence only to be further warped by a second injustice which makes him feel that no woman is to be trusted. Hunted by the law, he stumbles into a secluded and lovely valley where Blind Gloria Jean teaches him that life and people can be good. His work is splendid and demands features in the future.

Miss Jean handles her difficult role with finesse, injecting an effect of unspoiled innocence into the part which lends believability to her attunement-with-nature therapeutics.

Good casting puts Frank Craven once again into the role of a kindly down-to-earth farmer, Gloria's Dad, whose warm, homespun philosophy springs from the earth he loves.

Grace McDonald does her bit picquantly. Strong support comes also from Vivian Austin, Minna Gombell and Frank Fenton.

Commendable, too, is the smart

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Dunne Gets Church's OK For 'Risen' Lead

Irene Dunne has been okayed by New York's Archbishop Spellman for the feminine lead in MGM's "The Risen Soldier," which will be produced next year on a big budget.

Approval of the archbishop was obtained early this year by L. B. Mayer, since preparation could not begin until the request was granted.

Wallis Wins Big Wad In Warners' Pay-Off

Hal Wallis and Warners are in the process of completing settlement of their pact. It appears that Wallis is to receive close to \$1,000,000.

His studio contract stipulated a percentage on the big pictures he produced there, plus his plush salary.

Leshin Leaves Paramount

E. D. Leshin has been granted a release from his producer contract with Paramount. Among his jobs are "And The Angels Sing," and "Rainbow Island."

Hodiak Grabs 'Girls'

John Hodiak has been set for the male lead in "The Harvey Girls," for MGM. He will co-star with Judy Garland, with Arthur Freed holding the production reins.

RECORD BOND SALE

(Continued from Page 1)

effort in the final days of the powerful campaign.

Among the significant highlights of the past week is the fact that exhibitors now more than ever before are rapidly becoming established issuing agents. Accordingly, there is little doubt that the final results will show that all previous bond drive efforts have been surpassed.

showmanship of screenscripters Roy Chanslor and Ernest Pascal. Their yarn makes adroit use of almost every possible facet of audience-appeal.

Particularly important is the dramatic camera work of George Robinson and Paul Ivano. Giving strong support to the camera are art directors John B. Goodman and Abraham Grossman. Properly subdued underscoring by Frank Skinner and Alexander Tansman round out the excellent production of Roy William Neill.

IT'S A PROGRAMMER TO BE PROUD OF—LOADED WITH SURPRISE POSSIBILITIES.

Good All-Around Job Is Highlighted By Megging And By Veda Ann Borg

"THE FALCON IN HOLLYWOOD"

PROGRAM
86%

(RKO) Murder mystery, produced by Maurice Geraghty and directed by Gordon Douglas. Screenplay by Gerald Geraghty, based on Michael Arien's character. Previewed at Larchmont theatre. Time, 67-MIN.

Cast: Tom Conway, Barbara Hale, Veda Ann Borg, John Abbott, Sheldon Leonard, Konstantin Shayne, Emory Parnell, Frank Jenks, Jean Brooks, Rita Corday, Walter Soderling, Useff Ali, Robert Clarke.

THIS WHODUNIT secondary is an honest job well done. The script is smooth, the directoral pace is smartly progressive, the cast is believable and the production values are sound. Suspense is nicely sustained without making the plot involvement too complex for a clear finale explanation. With refreshing candor, this newest Falcon yarn places itself squarely in the 'very good support' bracket.

Shrewd scripting chose the always-interesting film-studio for the murder locale with opening shots at Hollywood Park races. Equally thoughtful is the handling of filmland characters. Directors, producers, actors, are lightly satirized without losing believability.

The story starts with the Falcon on vacation in Hollywood. But actresses Barbara Hale and Rita Corday quickly involve his interest and his sleuthing propensities when their purses get mixed at the races and Conway finds a dead body on a deserted sound stage.

Much of the following action is standard formula but neatly handled. The body disappears and police dicks Emory Parnell and Frank Jenks are out-sleuthed by Conway who doesn't really want to solve the case but is pushed into it by cute taxi-driver, Veda Ann Borg. Miss Borg gives a swell portrayal and takes acting honors away from everyone, although Tom Conway does his usual suave job.

Effective also is John Abbott's interpretation of the Shakespeare-spouting producer who commits murder to cover his film racketeering.

Interesting, too, is the temperamental director done by Konstantin Shayne. The parody element points to two well-known meggers.

Gangster Sheldon Leonard does a relaxed job of gun-waving right up 'til the time he gets bumped off by a poisoned ring which producer Abbott gives him in payment for his share in Abbott's over-subscribed movie.

A relief from the usual over-emphasis on police - dick - and - his - dumb - shadow, Emory Parnell and Frank Jenks do their detecting with-

Perhaps of most importance is Gordon Douglas' direction which draws clean-cut characterizations and carefully holds down the ticklish parodies to their properly subordinate place.

Excellent editing provides slick story movement and camera work dittos along with other technical elements.

THIS COMPACT WHODUNIT IS STRONG ENOUGH TO HOLD UP THE SECOND HALF OF ANY AVERAGE BILL.

PLENTY OF WACKY FUN IN 'TROUBLE' WHIRLWIND OF ACTION IN 'CYCLONE'

Stan And Oliver Swell In Good Story But Held Down By Weak Dialogue

"NOTHING BUT TROUBLE"

PROGRAM (Metro-Goldwyn-Mayer) Comedy, produced by B. F. Zeidman and directed by Sam Taylor. Original screenplay by Russell House and Ray Golden. Reviewed at Fairtax theatre. **87%** Time, 70-MIN.

Cast: Stan Laurel, Oliver Hardy, Mary Boland, Philip Merivale, Henry O'Neil, David Leland, John Warburton, Matthew Boulton, Connie Gilchrist.

THAT ZANEY team is at it again—this time as a pair of ancestor-conscious servants, who aren't conscious in any other way. Their smooth burlesquing makes up for enough dialogue (in spots) to land this farcical comedy in the "very good" program column.

The situational humor is smartly scripted and gives both Laurel and Hardy full opportunity for exercising their neatly counterpointed comedy styles. If their lines had been given an equally zestful flavor this picture would rate as excellent program.

The boys are introduced during the last depression when even good cooks and butlers couldn't find work. Stan and Oliver pack up their family album, which holds portraits of their illustrious cook-and-butler forebears, and seek success in foreign lands. By the time they've exhausted themselves and other countries, it's 1944 and they are snatched up as soon as they arrive back home.

Their unfortunate captor is socialite Mary Boland who is expecting a visit from Balkan royalty. Naturally the boys screw up the visiting dignitary's dinner. Having lost Miss Boland's meat points, they swipe a horse steak from a lion in a nearby zoo and are finally reduced to cutting the steak with a saw . . . at the dinner table.

But underneath the string of similarly wacky situations there is a timely story. The disgruntled dignitary, Philip Merivale, is the uncle of King Christopher, a Balkan boy-king who stands in Merivale's way because the boy believes in democracy and the philosophy of generous government. Matter of fact, he'd rather play football at Notre Dame than rule his country.

Neat scripting gives him over to Stan and Oliver as protectors and unwitting tutors in the finer points of democratic living. Upshot is that Laurel and Hardy become royal butler and Chef respectively to his Highness and story ends with meanie Merivale dead by the poison he intended for the King.

David Leland is outstanding as the minor Monarch, giving a superbly convincing portrayal. Mary Boland, John Warburton, Philip Merivale and the rest of the cast troupe excellently.

Competent direction and the usual fine Metro production values are backed up by A-1 camera work and okay editing.

Although this comedy has no actual oomph, it

RATES AS STRONG SUPPORT ON ALMOST ANY BILL.

'Wild' Trio Dicker For UA Berth

Bernard R. Roth, Clarence Green and Russell Rouse, young producers of "The Town Went Wild," which scored so heavily with preview audiences the negotiating for a release deal with United Artists.

The trio have two more commitments at PRC before they can sign other contracts.

Double Dealing Throws 'Sex Is Out' To RKO

Having purchased screen rights to "Sex Is Out" some months ago, RKO may finance half the cost of the stage production in New York. Original deal was for the unproduced play, at a cost of about \$10,000.

In a recent similar deal RKO acquired stage dramatization rights to "Mama's Bank Account," which John Van Druten dramatized as "I Remember Mama," and to which RKO owned book rights.

Bronston Makes 'Decision'

Samuel Bronston has revoked his decision not to film "Decision," and will roll it next year with Walter Huston in the leading role. Bronston acquired picture rights to the stage play some time ago, but only recently determined to reslant it in order to comply with OWI requirements.

Bacall Sings In 'Sleep'

Lauren Bacall will sing "And Her Tears Flowed Like Wine" in Warners "The Big Sleep." Miss Bacall has been given several months of training by Warners vocal section head, Dudley Chambers.

Berke Gets 'Girls'

William Berke has been inked by Sam Sax to direct "Why Girls Leave Home," to be released through Republic. Richard Cromwell will star with Rosemary and Lola Lane.

Haskin Handed Pilot Spot

Byron Haskin, former special effects head for Warners, was recently inked by Hal Wallis Productions as an executive director. Haskins developed a new color process for Warners.

'Postman' Passes Hays

Okayed by the Hays office, Metro's new version of "The Postman Always Rings Twice" will go into production soon under guidance of Carey Wilson.

Goodwins Gets 'Gab'

Leslie Goodwins has been set by Universal to direct "Gift Of Gab," which goes into production this week.

A Radio Whodunit

Republic has purchased a psychological radio mystery, with Rudy Abel set as associate producer. Tentative title is "Banquo's Chair."

Zanuck Gets 'Siam'

"Anna And The King Of Siam" has been purchased by 20th-Fox. This makes the best-seller recently acquired by Daryl F. Zanuck.

Frenzied Fisticuffs And Furious Tempo More Than Make Up For Thin Script

"CYCLONE PRAIRIE RANGERS"

FEATURE (Columbia) Western melodrama, produced by Jack Fier and directed by Benjamin Kline. Screenplay and story by Elizabeth Beecher. Not previewed, but caught at Hitching Post theatre. Time, 55-MIN.

Cast: Charles Starrett, Walter Taylor, Jimmy Davis, Jimmy Wakely and his Saddle Pals, Robert Fiske, Clancy Cooper, Ray Bennett, Stan Jolley, Edward M. Phillips, Edmund Cobb, Forrest Taylor, Paul Zarembo.

PACED BY the resounding crack of fists on flesh, this fight-filled western is bound to please the action fans. The furious tempo never lets up, and the gunpowder and pummeling are tied into today's problems of war effort and War Bonds.

The naturally fast tempo is accelerated and strengthened by a swell montage of fifth-column raiders burning food depots and trucks. Further action emphasis comes from the knock-down-and-drag-out manner of staging the many fisticuff sequences. No opportunity is lost to break furniture, shatter equipment and crack heads.

Another pleasing feature is the timeliness. It's a here-and-now picture. Starrett is a rodeo rider assigned as an F.B.I. agent to track down a Nazi sabotage ring which is destroying food shipments to a nearby vital war production area.

Interspersed with the series of fights as Starrett and his riders follow clues and trade blows with the skullduggers, is the sweet singing of Jimmy Wakely, his Saddle Pals and Jimmy Davis, now Governor of Louisiana, has a fine voice.

The story itself is not too plausibly woven and the editing is ragged in spots. Direction and photography are satisfactory and production is on a high level.

Starrett, of course, gives his usual sturdy portrayal, with okay support by "Dubs" Taylor, Constance Worth, Robert Fiske, Clancy Cooper and others.

Fussy fans can find a lot of holes, but . . .

THIS UP-TO-THE-MINUTE WESTERN IS BOUND TO SATISFY THE SAGE SEEKERS.

Vallee Gets 'Funny'

Rudy Vallee is set to co-star with Jack Haley in "People Are Funny," for Pine-Thomas.

Wright Gets 'A Letter'

William Wright will produce "A Letter For Evie," Saturday Evening Post story, which goes into preparation soon.

'Her Heart' Now 'Unseen'

Paramount's "Her Heart In Her Throat" will be released as "The Unseen."

Gorcey To Pine-Thomas

Leo Gorcey has been inked by Pine-Thomas for a tough-mug role in "Cheezit, The Corpse."

... The NEW STARTS

GOOD INTENTIONS (Para) Comedy concerning a banking heir whose kleptomaniacal propensities involve him with a gun moll, her gang, and the police. He finishes strong by swiping the stolen jools and the g.m. Plenty of punchy possibilities.

THE BULLFIGHTERS (20th - Fox) Laurel and Hardy in Mexico. Stan is mistaken for a famous toreador and tossed into the arena with an annoyed bull . . . and the equally annoyed real toreador who arrives just in time to save Stan and his own reputation in a frantic free-for-all.

G.I. JOE (U.A.) War drama from Ernie Pyle's Pulitzer prize winning account of how your boys win battles. First big pic to follow General Eisenhower's request to show "a just bit of glory for the Infantry." This mirror of Yankee heroism should be really forceful.

TEN LITTLE INDIANS (U.A.) From Agatha Christie's best seller and stage play about ten murderers who are invited to a lonely island and killed one by one, because the self-appointed executioner knows that they are all outside the clutches of the law . . . and feels that justice must be done. This Grand Hotel of murder mysteries might prove up as nifty entertainment.

FIRST, LAST AND ALWAYS (20th-Fox) The biography of Eddie Rickenbacker, Ace of fighters, flyers and lovers of liberty. Follows Eddie from his boyhood experiments in flying and auto-racing, through both wars, to his present powerful plans for finishing the big fight. A great guy . . . should be an equally great film.

BEHIND THE SHIPS (Rep) Romantic drama of the shipyards. When a boat-building big-shot dies, he leaves the yards in care of his young assistant who is to determine whether or not his hey-hey daughter proves herself worthy of inheriting his mazuma. She hates him, falls in love with him and makes good. Sounds kinda cute.

TWICE BLESSED (MGM) Comedy drama involving divorced parents who each raise one of their twin daughters. Mamma rears hers on psychology texts and produces a super I.Q. intellectual. Pappa's methods beget a jitterbug . . . but the gals get together and work out a strategy which reunites the family. Listens like lotsa laffs.

THE HIDDEN EYE (MGM) Light mystery drama from Baynard Kendrick's novel. Once again the blind detective solves some murders. Plot hinges on a conniving district attorney who kills two men . . . and the long trail of clues by which the sightless sleuth brings him to justice. Depends on manner of development.

FASHION MODEL (Mono) Detective comedy in which the boy and gal construe themselves as amateur detectives and drive real dicks crazy by balling up the police investigation of a murder. Their sleuthing uncovers a mess of more murders which they finally solve. An old premise.



Martin Toohey, Publicity State Chairman and Exhibitor State Chairman of Rhode Island for the Sixth War Loan!



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Look at Rhode Island's record
— then get busy to make
your own measure up to it. If

Rhode Island can do it 100%—so can you!



SMASH 'EM WITH THE SIXTH
IN EVERY STATE OF THE U.S.A.

ODD--

Isn't It...

... That some producers are quite sensitive to derogatory reviews on their pictures. Perhaps it is because it's simply human to resent any aspersions cast on one's own creations. But the peculiar angle is that these same producers seem to remember nothing about the reviewer's fault-finding but the fact that fault was found.

The faults themselves which cause the unfavorable comment are evidently condoned by the producer—even though every reviewer marks the same weaknesses.

Proof is that the same errors are both repeated by the producer and repeatedly remarked by the reviewers. Off-hand example is the perennially poor marksmanship and the thousand-shot pistols in westerns.

Reviewers call attention to these things constantly because audiences object to them. But producers keep right on firing away—and continuing to resent the reviewers kicking about 'em ...

... That no matter where, or at what angle, a punch lands on the puss of a fighter in program westerns—it always sounds like the same old pair of boards being clapped together ...

... That some western heroes are made to shout their threats or warnings ... when it is well-established that the quiet, deadly smile-when-you-say-that demeanor is always more dramatically effective ...

... That so many western heroes can shoot a gun out of the hand of the meanie whenever the script calls for it—but can't hit the broad side of a barn when they're chasing each other on horses?

... That western supermen are sometimes held up and told to lift their guns out of their holsters and toss 'em away—when any really good gunman can trigger-twirl and shoot twice in the space of a heartbeat—half the time needed to lift and let go of the gun ... Hickok did it often and invariably killed the man who held him up ...

... That husky heroes in today's pictures are given no story plot reason why they aren't in the Army ... seems odd that at least studio publicity doesn't explain why young, athletic leads aren't in uniform.

Selznick Leases Stages

Because of his extensive seven-picture program for the coming year, David O. Selznick last week negotiated a deal for three of the four California Studio stages for a three-month period. Selznick hopes to acquire the rest of California's space for a one-year minimum term, to be used as overflow from the Culver city lot.

Kelly's In The Army Now

Gene Kelly, Metro star, was inducted into service last week at Fort MacArthur. Kelly hopes to get a Navy assignment.

'YUKON' HAS DINAH SHORE, LITTLE MORE 'FUZZY' FURNISHES FUN AND ACTION

Spendorous Production Values And Technicolor Understudy Missing Spark

"BELLE OF THE YUKON"

FEATURE

80%

(International Pictures, Released through RKO) Northwest Roorinrunner, produced and directed by William A. A. Selter. Screenplay by James Edward Grant from a story by Houston Branch. Music and lyrics by Johnny Burke and Jimmy van Heusen with one song by Gus Edwards and Will Cobb. Previewed at Village Theatre, Westwood. Time, 84-MIN.

Cast: Randolph Scott, Gypsy Rose Lee, Dinah Shore, Charles Winniger, Bob Burns, Florence Bates, Guinn Big Boy Williams, William Russell, Robert Armstrong, Victor Kilian, Edward Fielding, Wanda McKay, Charles Soldani and a chorus of "Yukon Belles."

★ THE CRUST that was supposed to hold this together went soggy. As feature pie, it is only fairly good. Quite apparently there were too many cooks (censors) in the kitchen—mumbling "too much spice" or "too much this-and-that." At any rate a summary of the proceedings shows mighty little flavor, in spite of lavish production and Technicolor.

From the entire cast of well-known names, no one emerges unscathed except Dinah Shore. Her singing and personality are the only digestible items. There is little more.

Don't look now, but the story-batter was whipped up with powdered eggs—none too fresh when processed. To conceal this, production went hog-wild with incongruities which can most kindly be referred to as "tongue-in-cheek" treatment. Instead of the Far-North region of the Yukon, it has the sunshiney atmosphere of the sagebrush country—with the boat arrival smacking of the Mississippi.

In short, it's a rootintuner western, sans tootin and very routin'.

An Alaskan cabaret is revealed with barracks-like halls to the backwoods dressingrooms, but once inside those dressing rooms!—one finds a suite a la the Sherry Netherlands. And the floor show would do any Broadway emporium proud.

What caused all this? Well, your guess is as good as any. The premise must have been a vehicle for Gypsy Rose Lee but, during the cooking, someone must have slammed too many doors. And everything went flat as a pancake, including poor Gypsy, Randy Scott, Bob Burns, Charles Winniger, Big Boy Williams and Robert Armstrong.

All of those named are cheap racketeers in the story—5 lads and a lass who have sought out the Yukon to dodge their notorious pasts. Randy parades under an "Honest John" title, but he's still out to gyp everyone including Gypsy. Not one of the 6 trusts any one of the others out of their sight. Poor Gypsy really wants to go straight, however, and she and Fate finally manage to round-up Randy on that side of the equation—in spite of his desire to duck clean living and matrimony.

For love interest, Winniger has a daughter—the only innocent character—Dinah Shore. Cut apart from the incongruous story, she is in love with a pianoplayer, William Marshall, upon whom they also try to pin the skull-duggery of his having a wife and kids back in the States. Taint true, so—

Warners Quits Hays

Warner Bros. has withdrawn from the Hays organization after holding membership for 22 years. membership for 22 years.

Only reason given is that WB has consistently maintained they have never secured the proper coordination from other studios and have decided to quit seeking it.

Auer Back From Mex. On Cantinflas Deal

John H. Auer returned recently from Mexico City where he conferred with Mexican star Cantinflas who will star in RKO's forthcoming bi-lingual picture.

Auer has been set to produce and direct.

Mooney To Make Four More On Current Sked

PRC's associate producer, Martin Mooney, has added four more to his present schedule. They are "I Ring Doorbells," "Detour," "Mother Cabrini," and "Once Too Often."

RKO Gets 'On Wheels'

RKO has acquired film rights to P. W. Tell's play, "America On Wheels."

'Kelly' Title Changed

Monogram's "Make Way For Kelly" will screen as "There Goes Kelly."

after Dinah's heart is unduly broken—Bill's papa and sister arrive to clear up his tainted past, making Dinah very, very happy.

The original yarn simply must have made more sense than that in the first script sent the Hays Office. What happened thereafter is so involved that it is difficult, indeed, to spot the blame for flat performances and general entertainment. The vain-glorious settings and costumes only add to the bewilderment. Technicolor helps a lot, but even the layman will consider it as a powerful item wasted.

Dinah Shore, however, was never more charming or in better voice—and thereby hangs the saving grace. Randy Scott couldn't do else but merely amble through his part as "Honest John," and Bob Burns has his usual comedy moments which register on the brighter side.

The balance of the supporting cast are shoved on and off like so many mannikins much to their own dismay—at least made to appear that way perhaps by censor clips.

And it would accordingly be unfair to attempt an analysis of the direction. Things happen apparently just as the script decreed, there is a speedy tempo, and much elaborate background for whimsical characterizations.

But nothing jells. There is no spark. Not even Dinah could manage that.

Because of its marquee draw and lavish qualities, its initial boxoffice power is strong enough to make this of consideration along the lines of ...

A FAIRLY GOOD FEATURE FOR SHORT STANDS.

Good Story Builds Up A Nice Combination of Fast Action And Clever Corn

"FUZZY SETTLES DOWN"

PROGRAM

83%

(PRC) Western comedy-drama, produced by Sigmund Neufeld and directed by Sam Newfield. Screenplay and story by Louise Rousseau. Not previewed, but caught at Hitching Post theatre. Time, 55-MIN.

Cast: Buster Crabbe, Al St. John, Patti McCarthy, Charles King, John Morton, Frank McCarroll, Hal Price, John Elliot, Ed Cassidy, Robert Hill.

ONE OF the best western yarns to come from PRC. The story has a strong premise and a well worked-out script in which realistic action is nicely tempered with relevant comedy and believable dialogue, but for an occasional weak sequence and the formula touches, this sage opus would have earned a still higher rating. As it is, it will definitely please the pistol-packer clique.

The plot centers around Fuzzy's desire to settle down and become a citizen of importance. When he and Buster collect a hefty reward for collaring a pair of bank bandits, Fuzzy invests his share in the purchase of a small-town newspaper.

The catch is that the former owner is planted on boot hill for trying to arouse the citizenry against the town's outlaw element—and Fuzzy is also an honest lad.

Action develops fast as Fuzzy and Patti McCarthy, daughter of the martyred editor, campaign to have a telegraph line built to the town, so that Rangers can constantly be contacted in time to intercept inter-border outlaws.

Crabbe does a smooth job as Fuzzy's easy-going partner who kids Fuzzy's hectic efforts and stands lazily by—until St. John gets into trouble—then bursts into dynamic action. Since Fuzzy spends most of the time in a pickle, Buster has plenty of opportunity to use his guns and fists.

Payoff finds the telegraph line installed, the meanies dead or in the clink and Fuzzy weirdly bedecked in cutaway and bowler ... quite the personage of his dreams. But when Buster bursts out laughing and rides away—Fuzzy flings the newspaper to Miss McCarthy as a gift and gallops after his pardner—happy to again be a saddle-bum. ...

Okay production and direction combine with competent casting to fulfill technical program expectations. Camera and editing are above par.

A BETTER - THAN - USUAL PROGRAM WESTERN.

Columbia Buys 'Wolf'

Columbia has purchased Dorothy Bennett's original story, "Girl Meets Wolf." Yarn deals with a New York actress and her press agent.

Wright Takes 'Fools'

William Wright has been set by MGM to produce a remake on "Three Wise Fools" which will star Margaret O'Brien.

'Daughters' Now 'Trial'

Columbia's "Our Wandering Daughters" is now titled "Youth On Trial."

MACHATY'S CAREER SHOWS HOW A MAN BECOMES 'FORGOTTEN' IN HOLLYWOOD

European Director Lost In Shuffle, But Finally Makes Grade Hard Way

• FILMDOM'S "forgotten man," Gustav Machaty, the Czech director and producer of the world famous "Ecstasy," has soared into the limelight again after seven years of oblivion.

Today, Machaty is in the midst of producing and directing his first psychological love drama in America, "Jealousy," adapted to the screen from an original story by Dalton Trumbo.

Because of Machaty's great successes in Europe in directing such pictures as "Erotikon," which played on the screen for two years in Paris; "Nocturno," the powerful and popular love drama; "Ballerine," and among thirty others the most difficult of all to film, Count Leo Tolstoi's philosophy of love, "Kreutzer Sonata," many of Hollywood's film executives are watching with interest his first American drama.

Unusual, too, is that "Jealousy," has no supporting players—all five principal characters are equal in importance and each is entitled to co-starring status.

Only a few extras are being used. The entire story revolves around the characters portrayed by John Loder, Jane Randolph, Nils Asther, Karen Morley and Hugo Haas, who are hopelessly enmeshed in a love triangle of suspicion, jealousy and a murder.

Machaty's directorial technique with the camera is so adroitly used that it interprets, through symbolism and allegory, not only the thoughts and moods of the people, but even their subconscious motivations.

He has also shown uncanny judgment in selecting talent. It was Machaty who discovered and skyrocketed to world fame the beautiful and talented Hedy Lamarr. When she first appeared on the screen, in "Ecstasy," she was known as Hedy Kiesler.

In all of his European pictures, Machaty never used so-called "big names." He selected unknown players and made them into stars.

It was 7 years ago that Machaty came to Hollywood from Prague, Czechoslovakia. It was not his first visit, however. Eighteen years before that, when he was 14 years old, he came to America to learn how motion pictures were made. He stayed three years and then returned to Czechoslovakia where he produced and directed, at the age of 18, his first picture, "Kreutzer Sonata." From then on Machaty established himself as one of Europe's greatest directors.

When he came to America 7 years ago he was immediately placed under contract at MGM. For 5 years he was under contract and during this time he was given little or no opportunity to make use of his extraordinary talents.

Ironically, and typical of Hollywood, this directorial wizard who had proved himself some sort of a genius in filming profound philosophies on love with intense emotional feeling, spent his first two years drawing salary without working for it.

Then he was given two gangster pictures to direct, "Within the Law" and "The Wrong Way Out," which

Exhibit 'A' Of New 'Queer Quirks Of Hollywood' Series

• There are probably 1,001 "queer quirk" examples of Hollywood's strange manner of doing things. The Hollywood Review doesn't intend to cover them all—but enough to make a series of what should be good reading.

The accompanying article on Gustav Machaty is just one example—a sort of Exhibit "A" of what may appear in these columns from time to time.

were highly praised despite the fact that he knew little or nothing about American gangsters.

Later he was given the locust scenes to direct in Pearl Buck's "Good Earth"—another far cry from his specialty, psychologically love dramas.

After that a few more years went by with nothing for him to do except draw his pay. Machaty became a "forgotten man" at the studio and it got "under his skin." That is why he secured his contract release some months ago and made plans to form his own independent motion picture company.

Machaty then searched for a powerful love story to film. He found it in Dalton Trumbo's "Jealousy." Next, Machaty contacted two of the nation's foremost musicians, also friends of his, to write special songs and a musical score. Thus it is that Rudolph Krumpholtz, the world-famous composer of "Rose Marie" and "Firefly," is writing a special theme song for Machaty's first American drama, and Hans Eisler, who scored "None But the Lonely Heart," is scoring the music for the film.

Machaty's climb to success in the motion picture world is comparable to a Horatio Alger story. The lure of America became so strong within him that Machaty became determined to run away and make his own in the world.

He saved the liberal weekly allowance given him by his parents, and when he was 14 years old Machaty sold a few of his prized personal properties and obtained passage by train and ocean liner to New York city.

It was not long before he was broke. Tall and appearing far older than 14, Machaty lied about his age. He claimed to be 17 or 18 years old, giving either age to fit the need. For awhile he worked as a dishwasher and then he even took to making a living in digging graves at a cemetery. He needed more money to achieve his goal—Hollywood.

Within a day after he arrived in Hollywood, Machaty had obtained a job at Universal as a laborer, sweeping the stages. Then he was given the task of taking care of animals at the zoo which was at that time part of the Universal Studio.

Machaty made numerous friends at Universal, among them being Bernie Hyman, who later became an MGM producer; Irving Thalberg, who was then a \$50-a-week secretary, and Eddie Polo. All three helped Machaty. They showed him how pictures were made.

He started on the long trip back to Czechoslovakia. His parents had heard from him numerous times dur-

'Discoverer' Of Hedy Lamarr Now Has Husband John Loder As Star Item

ing his long absence. He had assured them that he was in good health, earning his way and that he was determined to make motion pictures his life's work.

On the ocean liner, Machaty met a wealthy Czech, also returning to his homeland. A year later, in Prague, when his parents and the banks turned him down for loans to make a picture, the wealthy friend came to his rescue and financed him.

Thus it was that Machaty at the age of 18 produced and directed his first picture. It was Count Tolstoi's "Kreutzer Sonata."

It played three years in Budapest. Because it was not believed that good pictures could be made in Prague, it was advertised as a Russian production. It was a sensational success. Czech leaders in business and government announced it was a Czechoslovakia product, and from then on Prague became one of the film centers of Europe with Machaty as the foremost director and producer.

Machaty had many heartbreaks before he made "Kreutzer Sonata." When he announced that he was going to film the Tolstoi story, the drama critics of Prague made fun of him because of his youth and because it was not believed that such a story on the philosophy of love could be filmed. Later, when the picture was finished and theater audiences hailed it, the same critics apologized and praised Machaty as a genius.

From then on, each of the 35 pictures he made in Europe were not only outstanding, but also called works of camera and directorial art. The Machaty technique was copied by other directors and producers. Machaty's originality in treatment of emotional situations, love scenes were studies themselves in psychology.

Of "Ecstasy," which won international prizes and was adjudged the best picture of the year in Europe, Machaty asserts:

"It was a sober, serious piece of work. The original picture was art. Even the Pope saw it and liked it. There was nothing obscene or lascivious about it.

"Abuse was heaped on the picture after an American promoter bought the picture, together with all the film which was cut from it during the editing. He patched the love films into lengthy erotic scenes and turned the picture into a sexy film.

"'Ecstasy' made no money for me. It cost \$80,000 to make. The American version of it, promoted as a sex picture, has netted more than \$5,000,000 for the promoters, and it is still being shown."

Columbia Skeds Another 'Whistler' Starring Dix

Richard Dix will star in another "Whistler" mystery for Columbia. Tentatively labeled "Until Tomorrow," the pic has Jeff Donnell and Loren Tindall set for the romantic leads.

This is the third in the series suggested by the radio mystery program.

The... LAST WORD

• PLENTY of excitement at Republic since Prexy Herbert J. Yates okayed the highest budget in the studio's history for the upcoming, "Calendar Girl." This is reported to be a lavishly mounted musical that will have the finest cast the valley lot can assemble, together with production and directorial guidance of top-drawer quality.

But most important, to Yates and other Republic officials, is the search for a completely unknown girl to play the lead, a search that the studio is prepared to carry to every nook and hamlet of the country to find the right young woman.

Requirements: She must be as nearly "ideal of face and figure" as a girl can be (and still be human); she need have no acting experience whatever; she must be the "perfect camera type" (motion picture authorities have learned that not all pretty girls photograph well); she must have sufficient educational background and 'bringing up' to give her the poise she'll need as the holder of the title role in one of Hollywood's costliest efforts.

The studio doesn't know exactly how this ideal person will come to its attention. But photographers from the film-conscious aspirants themselves, their boy friends, parents may reveal her. Or exhibitors, agents, radio station operators, theatrical and night club impressarios, columnists and just plain folk who've no connection with or interest in show business may help in the search.

Guaranteed to the lucky girl: Stardom overnight and fame as the "Calendar Girl." Picture will face the cameras in the spring—IF the girl is found by that time.

All of which brings to mind the current policy of accent on novel musical ideas. Warners, for example, are set to roll 9 of this type beginning in January with the story of Cole Porter's life—"Night and Day."

"Mississippi Belle," another Cole Porter item, Rodgers and Hart's "Connecticut Yankee," the Sime Silverman life story—"Mr. Broadway," the Marilyn Miller life story—"Silver Lining," the Vincent Youman life story—"Sometimes I'm Happy," and that old favorite—"Time, Place and the Girl" are all okayed for New Year shooting.

Life stories and old pop vehicles have both proved money-makers, but apparently not enough attention has been given to the old favorites—in a modernization dress.

What about George Ade's "College Widow" and "The Fair Coed"? And those other famous Hough-Adams-Howard hits at Chicago's La Salle theatre—"The Golden Girl," "September Morn," "The Umpire," and so many others?

Everyone had a potent musical idea. Everyone had a premise that built for a hit at the boxoffice. Re-dressed and brought up to date, each would make grand screenfare for today.

Univ. Sets Next A & C

"You Hypnotize Me," is Universal's next for Abbott and Costello. Edmund Hartmann will produce.

YOUR BOOKING GUIDE

How they rate: Near-Perfect—95-100%. Excellent Topper—90-95%. Good Feature—85-90%. Fair Feature—80-85%. Okay Program—75-80%. Fair Program—70-75%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—Comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TO HAVE & HAVE NOT (WB) D-10/16...92%
MRS. PARKINGTON (MGM) D-9/18...92%
WINGED VICTORY (TCF) W-11/27...91%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
TOGETHER AGAIN (Col) C-11/6...91%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HD-10/2...91%
ARSENIC & OLD LACE (WB) MC-9/4...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
BRAZIL (Rep) I-10/30...90%
3 IS A FAMILY (UA) FC-11/27...89%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
FRENCHMAN'S CREEK (Par) D-9/25...89%
DOUGHGIRLS, THE (WB) C-8/26...89%
MINISTRY OF FEAR (Par) D-10/23...89%
BOYMET TO BROADWAY (U) I-10/30...89%
PRINCESS & PIRATE (RKO) C-10/10...89%
MASTER RACE, THE (RKO) D-9/25...88%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
THIN MAN (MGM) CM-11/27...87%
SOMETHING FOR THE BOYS (TCF) I-11/6...87%
LAUKA (TCF) M-10/16...87%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%
MAN IN HALFMOON ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
VERY HOT OF YOU (WB) D-10/16...86%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
TILL WE MEET AGAIN (Par) WD-9/4...86%
CONSPIRATORS, THE (WB) M-10/16...85%
GREAT MIKE, THE (PRC) D-9/4...85%
LOST IN A HAZE (MGM) ZC-9/4...85%
DARK WATERS (UA) D-11/6...84%
NAT'L BARN DANCE (Par) ZT-9/11...84%
RAINBOW ISLAND (Par) ZC-9/4...84%
IN MEANTIME DARLING (TCF) RD-9/25...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
BABES ON SWING ST. (Uni) CTD-9/25...82%
STORM OVER LISBON (Rep) D-9/4...82%
LOUISIANA HAYRIDE (Col) C-9/4...80%
CAROLINA BLUES (Col) T-11/20...78%

PROGRAM PICTURES

SAN FERNANDO VV. (Rep) OT-8/28...91%
DESTINY (Univ) D-12/4...89%
LIGHTS OF OLD S. FE (Rep) U-11/6...89%
BLUEBEARD (PRC) H-10/16...89%
ENEMY OF WOMEN (Mon) XD-8/28...89%
ENTER ARSENE LUPIN (U) D-11/20...88%
FACES IN FOG (Rep) D-10/23...87%
NOTHING BUT TR'BLE (MGM) Z-12/4...87%
PEARL OF DEATH (U) M-9/4...87%
STAGE TO MONTREY (Rep) O-10/2...87%
ONE BODY TOO MANY (Par) C-10/23...86%
EVER SINCE VENUS (Col) C-9/25...86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2...86%
FALCON IN H'YWOOD (RKO) M-12/4...86%
MAIN ST. AFT. DARK (MGM) D-11/27...85%
BLOCK BUSTERS (Mon) CD-10/2...85%
MARK OF WHISTLER (Col) M-10/2...85%
STRANGE AFFAIR (Col) CM-11/13...85%
SHE'S SOLDIER TOO (Col) CD-8/28...85%
SINGING SHERIFF (U) OT-9/18...85%
BLONDE FEVER (MGM) CD-11/27...84%
GIRL RUSH, THE (RKO) CT-10/23...84%
ALASKA (Mon) D-10/16...84%
BIG NOISE, THE (TCF) ZC-9/25...84%
MY PAL WOLF (RKO) D-9/25...84%
RECKLESS AGE (U) T-9/4...83%
MY GAL LOVES MUSIC (Uni) CT-11/27...83%
FUZZY SETTLES DOWN (PRC) O-12/4...83%
COWBOY, LONE RIVER (Col) O-11/13...83%
BORDERTOWN TRAIL (Rep) O-9/4...83%
MY BUDDY (Rep) D-10/2...83%
I ACCUSE MY PARENTS (Mon) D-10/23...83%
GIRL WHO DARED (Rep) M-10/30...82%
LAST RIDE, THE (WB) D-9/25...82%
VIGILANTES OF D. CITY (Rep) O-11/6...81%
SWING HOSTESS (PRC) T-11/13...81%
CODE O' PRAIRIE (Rep) O-10/16...81%
SHERIFF SUNDOWN (Rep) O-10/30...80%
SHADOWS IN NIGHT (Col) M-10/2...80%
CHEYENNE WILDCAT (Rep) O-9/25...80%
GHOST GUNS (Mon) OA-11/20...80%
MRDR. IN BLUE ROOM (U) CM-11/13...80%
SILVER CITY KID (Rep) O-9/11...80%
DARK MOUNTAIN (Par) AD-9/11...80%
THUNDERING GUNS (PRC) O-10/2...80%
BELLE OF YUKON (IP-RKO) T-12/4...80%
I'M F'M ARKANSAS (PRC) ZC-10/2...80%
KANSAS CITY KITTY (Col) CT-9/4...79%
THEY LIVE IN FEAR (Col) D-10/2...79%
LAW OF VALLEY (Mon) O-10/23...79%
CYCLONE RANGERS (Col) O-12/4...79%
TRIGGER LAW (Mon) OA-11/27...78%
DEAD MAN'S EYES (U) M-9/18...78%
BLACK MAGIC (Mon) M-9/11...78%

HOLLYWOOD REVIEW

BRAND OF THE DEVIL (PRC) O-11/6...P-77%
END OF ROAD (Rep) M-11/13...P-77%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25...P-75%
SOUL OF MONSTER (Col) H-9/11...P-74%
HI, BEAUTIFUL (U) CT-11/20...P-73%
ONE MYSTERIOUS N'T (Col) M-8/28...P-73%
LAND OF OUTLAWS (Mon) OA-8/28...P-72%
SONORA ST'GEOCH (Mon) O-9/18...P-72%
THAT'S MY BABY (Rep) ZT-9/18...P-70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket.

A

ABROAD WITH 2 YANKS (UA) C-7/24...89%
ADDRESS UNKNOWN (Col) WD-4/24...84%
ADVENT'S O' M'K TWAIN (WB) BD-5/8...86%
ALASKA (Mono) D-10/16...84%
ALDRICH PLAYS CUPID (Par) C-5/1...78%
ALDRICH'S SECRET (Par) C-6/12...79%
ALLERGIC TO LOVE (Uni) KC-5/8...75%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...86%
AND NOW TOMORROW (Par) D-10/23...86%
AND THE ANGELS SING (Par) CT-5/1...87%
ANDY'S BLOND TR'BLE (MGM) C-4/10...89%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARSENIC & OLD LACE (WB) MC-9/4...91%
ATLANTIC CITY (Rep) I-8/7...89%
ATTACK (RKO) W-6/12...83%

B

BABES ON SWING ST. (Uni) CTD-9/25...82%
BARKLEY COAST GENT (MGM) CD-3/1...83%
BELLE OF YUKON (IP-RKO) T-12/4...80%
BETWEEN TWO WORLDS (WB) D-5/15...94%
BIG NOISE, THE (TCF) ZC-9/25...77%
BLACK MAGIC (Mon) M-9/11...74%
BLACK PARACHUTE (Col) WD-6/19...72%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLONDE FEVER (MGM) CD-11/27...84%
BLUEBEARD (PRC) H-10/16...84%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
BRIDE BY MISTAKE (RKO) C-7/31...88%

C

CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF ROCKIES (Rep) OD-6/12...73%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLELIT IN ALG'A (TCF) D-6/26...83%
CANTERVILLE GHOST (MGM) CWF-5/20...90%
CAROLINA BLUES (Col) T-11/20...78%
CASANOVA BROWN (RKO) C-8/7...91%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CLIMAX, THE (Uni) HD-10/2...91%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (WB) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
CRIME BY NIGHT (WB) M-7/31...79%
CRY OF WEREWOLF (Col) H-9/11...73%
CYCLONE RANGERS (Col) O-12/4...P-79%

D

DANGEROUS JOURNEY (TCF) XN-8/14...83%
DARK MOUNTAIN (Par) AD-9/11...75%
DARK WATERS (UA) D-11/6...84%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DESTINY (Univ) D-12/4...89%
DIXIE JAMBOREE (PRC) T-7/10...74%
DR. WASSER (Par) WD-4/24...95%
DRAGON SEED (MGM) WD-7/17...94%
DOUGHGIRLS, THE (WB) C-8/28...89%
DOUGHGIRLS, THE (WB) C-8/28...89%

E

END OF ROAD (Rep) M-11/13...P-77%
ENEMY OF WOMEN (Mon) XD-8/28...80%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
EYE OF ST. MARK (TCF) WD-5/22...94%
EVER SINCE VENUS (Col) C-9/25...78%

F

FACES IN FOG (Rep) D-10/23...79%
FALCON IN H'YWOOD (RKO) M-12/4...P-86%
FALCON IN MEXICO (RKO) M-7/31...78%
FOLLOW THE LEADER (Mon) CD-6/26...73%
PORT OF 40 THIEVES (Rep) M-6/26...83%
FORTY THIEVES, THE (UA) OA-6/26...77%
FRENCHMAN'S CREEK (Par) D-9/25...89%
FUZZY SETTLES DOWN (PRC) O-12/4...P-83%

G

GAMBLER'S CHOICE (Par) AD-4/24...78%
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GASLIGHT (MGM) HD-5/15...91%
GHOST CATCHERS (Uni) ZT-6/5...77%
GHOST GUNS (Mono) OA-11/20...P-80%
GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL AND GORILLA (PRC) H-3/27...71%
GIRL IN THE CASE (Col) CM-6/5...79%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-82%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH' (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREAT MOMENT, THE (Par) XD-6/12...89%
GREENWICH VILLAGE (TCF) T-8/14...91%
GUNSMOKE MESA (PRC) OA-7/10...73%
GYPSY WILDCAT (Uni) AD-8/7...84%

H

HAIL CONQUER'G HERO (Par) C-6/12...91%
HAIRY APE, THE (UA) D-5/22...85%
HAI CHECK HONEY (Uni) RT-3/13...75%
HEAT'S ON, THE (Col) CT-1/24...75%
HEAVENLY BODY, THE (MGM) C-1/3...88%
HEAVENLY DAYS (RKO) C-7/31...83%
HER PRIMITIVE MAN (Uni) C-4/3...82%
HEY, ROOKIE (Col) WC-5/8...83%
HI, BEAUTIFUL (U) CT-11/20...P-73%
HIDDEN VALLEY (Rep) OD-4/10...77%
HILLER GANG, THE (Par) WD-4/24...89%
HOME IN INDIANA (TCF) RD-5/29...89%
HOT RHYTHM (Mon) VT-3/6...72%
HOUR BEFORE DAWN (Par) RWD-3/6...86%

I

I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IMPATIENT YEARS, THE (Col) CD-8/28...90%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN OUR TIME (WB) RWD-2/7...86%
IN SOCIETY (Uni) ZC-8/14...84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT HAPPEN'D TOMORROW (UA) F-3/27...88%

J

JAMBOREE (Rep) ZRCVT-4/3...71%
JAM SESSION (Col) T-5/22...73%
JANIE (WB) CDT-7/31...91%
JIVE JUNCTION (PRC) NT-4/3...80%
JOHNNY NO LIVE HERE (Mon) C-5/15...80%
JUNGLE WOMAN (Uni) H-5/29...72%

K

KANSAS CITY KITTY (Col) CT-9/4...75%
KISMET (MGM) CD-8/21...95%

L

LADIES COURAGEOUS (Uni) WD-3/20...87%
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LADY AND MONSTER (Rep) HF-3/20...83%
LADY INDEATH HOUSE (PRC) M-3/27...74%
LAND OF OUTLAWS (Mon) OA-8/28...71%
LARAMIE TRAIL (Rep) O-3/20...71%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (WB) D-9/25...76%
LAURA (TCF) M-10/16...81%
LAW OF SADDLE (PRC) A-7/24...73%
LAW OF VALLEY (Mon) O-10/23...75%
LAW MEN (Mon) O-3/27...74%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%
LUMBER JACK (UA) OD-4/3...76%

M

MACHINE GUN MAMA (PRC) M-7/24...69%
MAIN ST. AFT. DARK (MGM) D-11/27...P-85%
MAKE YOUR OWN BED (WB) Z-5/22...83%
MAN FROM FRISCO (Rep) D-5/1...84%
MAN IN HALFMOON ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARINE RAIDERS (RKO) WD-6/26...87%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MARKED TRAILS (Mon) OA-8/14...73%
MARSHALL OF RENO (Rep) OA-7/10...76%
MAISIE GOES TO RENO (MGM) CD-8/14...87%
MASK OF DIMITROS (WB) MD-6/12...89%
MASTER RACE, THE (RKO) D-9/25...88%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
MERRY MONOHANS (Uni) CDT-8/21...87%
MINSTREL MAN (PRC) DT-6/19...88%
MINISTRY OF FEAR (Par) D-10/23...88%
M'LLIE FIFI (RKO) D-7/31...83%
MR. SKEFFINGTON (WB) D-5/29...88%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
MRS. PARKINGTON (MGM) D-9/18...92%
MOONLIGHT & CACTUS (Uni) ZT-8/21...73%
MOON OVER LAS VEGAS (Uni) RT-4/17...72%
MUMMY'S GHOST, THE (Uni) H-5/8...73%
MUSIC IN MANHATTAN (RKO) CT-7/31...88%
MY BUDDY (Rep) D-10/2...77%
MY GAL LOVES MUSIC (Uni) CT-11/27...P-83%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N

NAT'L BARN DANCE (Par) ZT-9/11...84%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
NOTHING BUT TR'BLE (MGM) Z-12/4...P-87%

O

OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGH (Col) M-8/28...72%
ONCE UPON A TIME (Col) FCD-4/24...85%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%

P

PARDON MY RHYTHM (Uni) CT-5/8...73%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PEARL OF DEATH, THE (Uni) M-9/4...79%
PINTO BANDIT, THE (PRC) AO-6/26...72%
P'RI O' 40 THIEVES (Rep) HM-6/26...83%
PRINCESS & PIRATE (RKO) C-10/10...89%

R

RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) I-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
RIDING WEST (Col) OD-6/5...71%
ROGER TOUHY (TCF) G-5/29...74%
ROSIE THE RIVER (Rep) WI-4/10...82%

S

SAN ANTONIO KID (Rep) OA-8/7...73%
SAN FERNANDO VALLEY (Rep) OT-8/28...81%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SECRET COMMAND (Col) AD-6/5...83%
SECRET'S O'SCOT'D Y'D (Rep) M-6/19...84%
SENSATIONS OF 1945 (UA) VI-6/26...87%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SEVENTH CROSS, THE (MGM) WD-7/24...89%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHAKE H'DS W' MURDER (PRC) M-5/8...73%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING NEIGHBOR SING (Rep) ZT-8/14...71%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SINCE YOU WENT AWAY (UA) D-7/24...96%
SINGING SHERIFF, THE (Uni) OT-9/18...78%
SOMETHING FOR THE BOYS (TCF) T-11/6...81%
SONG OF NEVADA (Rep) OT-6/19...83%
SONG OF OPEN ROAD (UA) NCT-5/8...82%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
STAGE TO MONTEREY (Rep) O-10/2...79%
STARS ON PARADE (Col) T-7/31...75%
STRANGE AFFAIR (Col) CM-11/13...P-85%
STORM OVER LISBON (Rep) D-9/4...82%
SUMMER STORM (UA) D-5/29...90%
SWEET AND LOWDOWN (TCF) T-8/7...84%
SWING HOSTESS (PRC) T-11/13...P-81%

T

30 SEC. OVER TOKYO (MGM) W-11/20...92%
TAKE IT BIG (Par) CT-6/12...77%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
TAMPICO (TCF) AWD-4/3...83%
THAT'S MY BABY (Rep) ZT-9/18...70%
THEY LIVE IN FEAR (Col) D-10/2...75%
THIN MAN (MGM) CM-11/27...87%
3 IS A FAMILY (UA) FC-11/27...89%
THREE LITTLE SISTERS (Rep) T-7/31...88%
THREE OF A KIND (Mon) CD-8/21...74%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TOGETHER AGAIN (Col) C-11/6...91%
TO HAVE & HAVE NOT (WB) D-10/16...92%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TRIGGER LAW (Mon) OA-11/27...P-78%
TROCADERO (Rep) RDT-4/10...77%

U

U-BOAT PRISONER (Col) WD-7/31...78%
UNCERTAIN GLORY (WB) WD-4/10...87%
UP IN MABEL'S ROOM (UA) C-3/27...89%

V

VALLEY OF VENGEANCE (PRC) O-7/17...75%
VERY THOT OF YOU (WB) RD-10/16...86%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%

W

WATERFRONT (PRC) WD-5/15...77%
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WIERD WOMAN (Uni) MH-4/3...79%
WILSON (TCF) XD-8/7...99%
WING AND A PRAYER (TCF) WD-7/24...89%
WINGED VICTORY (TCF) W-11/27...91%
WINKLE GOES TO WAR (Col) WD-7/17...85%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%

Y

YELLOW ROSE O' TEXAS (Rep) OT-5/22...81%
YOUTH RUNS WILD (RKO) D-6/26...87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

ROCKIN' IN THE ROCKIES

Cast — Mary Beth Hughes, Jay Kirby, Tim Ryan. Pro—Colbert Clark. Dir—Vernon Keays.

MEN OF THE DEEP

Cast — Chester Morris, Vic McLagien, Jean Rogers. Pro—Thurn-Axis. Dir—Del Lord.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro—S. Dischott. Dir—A. Green.

(Now CUTTING or in BACKLOG)

ONE AGAINST SEVEN...P. Muni - M. Chapman
YOUTH ON TRIAL...Cora Sue Collins
A GUY, A GAL AND A PAL...Lynn Merrick
(UNTITLED CRIME DOCTOR)...Walter Baxier
LEAVE IT TO BLONDIE...Singletton - Lake
I LOVE A MYSTERY...Jim Bannon, Nina Foch
LET'S GO STEADY...Pat Parrish - Jackie Moran
LAWLESS EMPIRE...C. Starrett - Dub Taylor
DANCING IN MANHATTAN...Donnell - Brady
EADIE WAS A LADY...Ann Miller - J. Besser
SHE'S A SWEETHEART...June Darwell - Parks
SING ME A SONG OF TEXAS...Pinky Tomlin
SONG OF TAHITI...J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT...Rita Hayworth
DORMANT ACCOUNT...Richard Dix - Carter
MISSING JUKOR, THE...Janis Carter - Bannon
BOTH BARRELS BLAZING...Starrett - Harding
EYE KNEW HER APPLES...Ann Miller - Wright
RENEGADE ROUNDUP...C. Starrett - S. Bliss
SERGEANT MIKE...Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE...Tom Neal - Savage
BATMAN, THE...Lewis Wilson - D. Goff
RESTLESS LADY...Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS...Baxter
SONG TO REMEMBER, A...Muni - Oberon
SWING IN THE SADDLE...Dave - Frazee

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG...H. Davenport

M-G-M

(Now SHOOTING)

HER HIGNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

TWICE BLESSED

Cast — Wilde Twins, James Craig, Gail Patrick. Pro—Arthur Field. Dir—H. Beaumont.

THE HIDDEN EYE

Cast—Edw. Arnold, Frances Rafferty, Paul Langton. Pro—Robt. Sisk. Dir—Richard Whort.

ALTER EGO

Cast — Phyllis Thaxter, Edmund Gwenn, Kay Lockhart. Pro—J. Bressler. Dir—Arch Oboler

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

THE VALLEY OF DECISION

Cast—Greer Garson, Gregory Peck, Lionel Barrymore. Pro—Edwin Knopf. Dir—Garnett.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

WOMEN'S ARMY...Lana Turner - Laraine Day
CLOCK, THE...Judy Garland - Robert Walker
THRILL OF A ROMANCE...Johnson - Williams
ANCHORS AWEIGH...G. Kelly - F. Sinatra
HOLD HIGH THE TORCH...Taylor - "Lassie"
BETWEEN TWO WOMEN...Barrymore-Johnson
GENTLE ANNIE...James Craig - Donna Reed
ZIEGFELD FOLLIES, THE...Astaire - Arnold
THIS MAN'S NAVY...W. Beery - J. Gleason
MUSIC FOR MILLIONS...M. O'Brien - Iturbi
SON OF LASSIE...Peter Lawford - Lanchester
NATIONAL VELVET...Mickey Rooney
SECRETS IN DARK...R. Young - S. Peters
PICTURE OF DORIAN GRAY...Geo. Sanders

MONOGRAM

(Now SHOOTING)

THE MODEL MURDER

Cast—Robt. Lowery, Marjorie Weaver, Tim Ryan. Pro—Wm. Strobach. Dir—W. Beaudine.

(Now CUTTING or in BACKLOG)

CISCO KID COMES THROUGH...D. Renaldo
JOHN DILLINGER...L. Tierney - Elisha Cook
NAVAJO TRAILS...J. M. Brown - R. Hatton
G. I. HONEYMOON...Gale Storm - Cookson
THERE GOES KELLY...Jackie Moran
SONG OF THE RANGE...J. Wakely - White
THE JADE MASK...S. Toler (Charlie Chan)
THEY SHALL HAVE FAITH...Storm - Smith
MURDER IN THE FAMILY...Gilbert - Howard
ADVENTURES OF KITTY O'DAY...Jean Parker
LITTLE DEVILS...Parry Carey - Paul Kelly
BOWERY CHAMPS...East Side Kids
UTAH KID, THE...Hoot Gibson - Bob Steele
ARMY WIVES...Marjorie Rambeau - E. Knox

PARAMOUNT

(Now SHOOTING)

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir—G. Marshall.

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast — Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir—Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Siström. Dir—Hal Walker.

(Now CUTTING or in BACKLOG)

SCARED STIFF...Jack Haley - Ann Savage
MISS SUSIE SLAGLE...Sonny Tufts, V. Lake
HIGH MAN...Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE...Sonny Tufts - V. Lake
KITTY...Paulette Goddard - Ray Milland
ISLE OF TABU...Nancy Porter - C. Quigley
BONNIE LASSIE...D. Brooks, G. Saunders
HALFWAY TO HEAVEN...J. Johnston - Rhodes
THE UNSEEN...Joel McCrea
FUN TIME...Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD...Bracken - Lynn
TWO YEARS BEFORE THE MAST...Donlevy
MEDAL FOR BENNY, A...Lamour - deCordova
ALDRICH'S CODE OF HONOR...J. Lydon
ROAD TO UTOPIA, THE...Crosby-Hope
BRING ON THE GIRLS...V. Lake - Tufts
MURDER HE SAYS...MacMurray - Main
INCENDIARY BLONDE...Betty Hutton

P-R-C

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP...Buster Crabbe
CRIME, INC...Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE...Aldridge-O'Brien
FOG ISLAND...Lionel Atwill - Geo. Zucco
MARKED FOR MURDER...T. Ritter - D. O'Brien
THE KID SISTER...Constance Worth - R. Pryor
WHISPERING SKULL, THE...T. Ritter - O'Brien
STRANGE ILLUSION...Sally Eilers - J. Lydon
HIS BROTHER'S GHOST...Crabbe - Al St. John
HOLLYWOOD AND VINE...Ellison - McKay
MANHATTAN RHYTHM...Langford - Wood
SWEET HOMOCIDE...F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

FOLLOW YOUR HEART

Cast—Jack Haley, Marcia McGuire, Glenn Vernon. Pro—Bert Granet. Dir—Tony Mann.

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast — George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

THE ENCHANTED COTTAGE...D. McGuire
WONDER MAN...D. Kaye - Virginia Mayo
THE BODY SNATCHER...Karlott - Lugosi
TARZAN & THE AMAZONS...J. Weissmuller
WEST OF THE PECOS...B. Mitchum - B. Hale
IT'S A PLEASURE...Sonja Henie - Wm. Johnson
CHINA SKY...Kandolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY...Brown - Carney
COME SHARE MY LOVE...L. Errol - E. Riley
PAN-AMERICANA...Philip Terry - A. Long
ISLE OF THE DEAD...Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE...Tom Conway
BRIGHTON STRANGLER, THE...Loder - Duprez
HAY'G WON'R'FUL CRIME...O'Brien-Murphy
BETRAYAL FROM THE EAST...Tracy - Kelly

REPUBLIC

(Now SHOOTING)

UTAH

Cast — Roy Rogers, Dale Evans, George Hayes. Pro—Don Brown. Dir—John English.

WHY GIRLS LEAVE HOME

Cast—Richard Cromwell, Rosemary Lane, Lola Lane. Pro—Sam Sax. Dir—William Berke.

BEHIND THE SHIPS

Cast—Jane Kandolph, John O'Malley. Pro — Rudy Abel. Director—George Blair.

EARL CARROLL'S VANITIES

Cast—Dennis O'Keefe, Constance Moore, Eve Arden. Pro—A. Cohen. Dir—Joseph Santley.

(Now CUTTING or in BACKLOG)

LONE TEXAS RANGER...Bill Elliott as "Ryder"
JOHNNY MARCH...Richard Arlen, Cheryl
JOHNNY MARCH...K. Arlen - Cheryl Walker
JEALOUSY...John Loder - Jane Kandolph
THREE'S A CROWD...Gertrude Michael
SWINGIN' ON A RAINBOW...Taylor - Frazee
THE PHANTOM SPEAKS...K. Arlen - L. Roberts
A DARING HOLIDAY...E. Horton - G. George
VAMPIRE'S GHOS, THE...J. Abbott - Stewart
SONG FOR JULIE, A...A. Dolin - A. Markova
CHICAGO KIDS, THE...D. Barry - L. Roberts
STRANGE AFFAIR...Eric Von Stroheim
TOPEKA TERROR...Allan Lane - Sterling
HITCH HIKE TO HAPPINESS...Pearce - Evans
LAKE PLACID SERENADE...Ralston - Taylor
GRISLY'S MILLIONS...P. Kelly - V. Grey
STAGECOACH ROBBERY...Elliott (Red Ryder)
THOROUGHBREDS...Tom Neal - Roger Pryor
NEXT COMES LOVE...Arthur Lake, Dale Evans
BIG BONANZA...Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST...John Wayne
SHERIFF OF LAS VEGAS...Wild Bill Elliott
VIGILANTES OF DODGE CITY...Bill Elliott
MAN OF MYSTERY...E. Norris - J. Stotey
GIRL WHO DARED, THE...Lorna Grey
HOUSE OF TERROR...W. Terry - V. Grey
MARSHALL OF RENO...Elliott - Blake
SHERIFF OF SUNDOWN...Allen Lane

20TH CENTURY

(Now SHOOTING)

COL. EFFINGHAM'S RAID

Cast — Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

FIRST, LAST AND ALWAYS

Cast — Fred MacMurray as Capt. Rickenbacker. Pro—Win Sheehan. Dir—L. Bacon.

THE BULLFIGHTERS

Cast — Stan Laurel and Oliver Hardy. Pro—William Girard. Dir—Mal St. Clair.

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

MOLLY, BLESS HER

Cast—Monty Woolley, Gracie Fields, Roddy McDowall. Pro—Robt. Bassler. Dir—Lew Seiler

(Now CUTTING or in BACKLOG)

ROYAL SCANDAL...T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE...Michael O'Shea
ROSE'S DIAMOND HORSESHOE...B. Grable
WHERE DO WE GO FROM HERE...MacMurray
HANGOVER SQUARE...L. Cregar - G. Sanders
BON VOYAGE...J. Crain - Sir Aubrey Smith
NOB HILL...Joan Bennet, George Raft
SUNDAY DINNER FOR A SOLDIER...Baxter
THUNDERHEAD, SON OF FLICKA...McDowell
KEYS OF THE KINGDOM...C. Hardwicke
TREE GROWS IN BROOKLYN...D. McGuire

UNITED ARTISTS

(Now SHOOTING)

G. I. JOE

Cast — Burgess Meredith as Ernie Pyle. Producer—Lester Cowan. Dir—Wm. Wellman.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

TEN LITTLE INDIANS

Cast — Barry Fitzgerald, Louis Hayward, John Ireland. Producer-Director—Rene Clair. John Ireland. Producer-Director—Ren Clair.

BEDSIDE MANNER

Cast — Ruth Hussey, John Carroll, Esther Dale. Pro—Andrew Stone. Dir—Andrew Stone

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

HOLD AUTUMN IN HAND...Z. Scott - Field
IT'S IN THE BAG...Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS...Jane Powell
SPELLBOUND...Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS...O'Keefe - 'Rochester'
THE GREAT JOHN L...Darnell - McClure
STORY OF G. I. JOE...All Star Cast
I'LL BE SEEING YOU...Ginger Rogers
INTRUDER, THE...Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

I'LL TELL THE WORLD

Cast — Lee Tracy, Brenda Joyce, June Preisser. Pro—Frank Gross. Dir—L. Goodwins.

HERE COMES THE CO-EDS

Cast—Abbott & Costello, Martha O'Driscoll, Peggy Ryan. Pro.—J. Grant. Dir.—Yarborough.

SALOME—WHERE SHE DANCED

Cast—David Bruce, Rod Cameron, Albert Dekker. Pro—Walter Wanger. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

ROMANCE, INC...A. Jones - G. McDonald
IT'S NEVER TOO LATE...Bonita Granville
SONG OF THE SARONG...Gargan - Kelly
SHE GETS HER MAN...Joan Davis, Leon Errol
FRISCO SAL...Susanna Foster - Turhan Bey
SUSPECT, THE...Chas. Laughton - Ella Raines
FAIRY TALE MURDER...Gloria Jean - Brassel
JUNGLE CAPTIVE...Betty Bryant - V. Lane
CAN'T HELP SINGING...Durbin - Paige
ACCENT ON RHYTHM...L. Collier - E. Norris
SWING OUT, SISTER...McDonald - Cameron
QUEEN OF THE NILE...Montez - Jon Hall
I'LL REMEMBER APRIL...Gloria Jean - Grant
NIGHT LIFE...Vivian Austin - Billy Dunn
BEYOND THE PECOS...Red Cameron - Dew
STARS OVER MANHATTAN...Andrew Sisters
FROZEN GHOST, THE...L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE...Cameron - Knight
PATRICK THE GREAT...O'Connor - Ryan
SEE MY LAWYER...Olsen & Johnson
HOUSE OF FRANKENSTEIN...Chaney - Karloff
HOUSE OF FEAR, THE...Rathbone - Bruce
RIDERS OF SANTE FE...Dew - Whitley
RAIDERS OF GHOST CITY...D. Moore
WILD HORSE ROUNDUP...Tex Ritter
TRAIL TO GUNSIGHT...Eddie Dew
MUMMY'S CURSE, THE...Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE...Cameron

WARNERS

(Now SHOOTING)

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

(Now CUTTING or in BACKLOG)

NOBODY LIVES FOREVER...John Garfield
PILLAR TO POST...Ida Lupino - Walter Huston
OF HUMAN BONDAGE...Heinreid - E. Parker
GOD IS MY CO-PILOT...D. Morgan - Massey
THE CORN IS GREEN...Bette Davis - J. Dal
HOLLYWOOD CANTEN...Leslie - Hutton
CHRISTMAS IN CONNECTICUT...Stanwyck
ROUGHLY SPEAKING...Russell - J. Carson
OBJECTIVE BURMA...Errol Flynn - J. Brown
MEN WITHOUT DESTINY...Sullivan - Dorn
CONFLICT...Humphrey Bogart - A. Smith
DEVOTION...I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE...Ann Sheridan
SARATOGA TRUNK...Cooper-Bergman
CINDERELLA JONES...Joan Leslie
HORN BLOWS AT MIDNIGHT...J. Benny
MY REPUTATION...Stanwyck - Brent

An Event

To Deanna Durbin achievement is now a matter of course.

But we CAN'T HELP SINGING the praises of Deanna's first Technicolor production, "CAN'T HELP SINGING," which becomes an event that not only Universal heralds with exceeding joy, but which exhibitors and the public will acclaim as one of the most entertaining pictures of all time.

Deanna D^URBIN

CAN'T HELP SINGING

IN **TECHNICOLOR**

with ROBERT PAIGE

AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ
Directed by FRANK RYAN Produced by FELIX JACKSON Assoc. Producer FRANK SHAW Music by JEROME KERN Lyrics by E. Y. HARBURG

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer and Lea Townsend
Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky A UNIVERSAL PICTURE



P. S. It now makes us happy to inform the motion picture industry that "CAN'T HELP SINGING" will be ready for Christmas and New Years.

Hollywood

MOTION PICTURE

REVIEW

The ... FIRST WORD

• WITH ONLY approximately a fortnight left in this year of 1944, let us hope that there will be no more Hollywood boners worth putting on record—before New Year's Eve.

The past year has really been a honey when one considers how many things have happened—the wrong way. Rather blindly, sometimes stupidly, various problems were faced—and yet somehow everything seemed to turn out all right.

It was the year of accidents, or what might be termed fortunate accidents. Nothing really backfired with

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

December 11, 1944

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Bogart To Columbia In Swap For Grant

Humphrey Bogart will star in an unannounced picture for Columbia. Deal was made through an exchange agreement with Warners in which Cary Grant is to be loaned to the valley studia for one film commitment.

This deal marks the second time in less than two years that Bogart has been borrowed by Columbia. "Sahara" was first.

Cotten And Bergman Assigned 'Dawning'

Joseph Cotten will co-star with Ingrid Bergman in David O. Selznick's "Dawning," which is first on the International schedule for '45.

Fritz Lang is to direct under producer Dore Schary, who is preparing the screenplay from an original by Ben Grauman Kohn and Julian Blaustein.

John Loder in 'Fighting'

John Loder was inked by Columbia last week for lead in "The Fighting Guardsman," based on Dumas' novel, "The Companion of Jehu." Henry Levin will direct.

REPUBLIC-AUTRY CONTROVERSY CHARY P-R-C TO COMPLETE '45 SKED IN FEB.

Waxes Cute As Western Star, Now In Service, Is Seeking Contract Break

• CONTROVERSY between Republic Pictures and former western star, Gene Autry, now a flight officer in the Army Air Force, has all the earmarks of waxing cute with Gene's attempt in court last week to prove he is "no drugstore cowboy."

Autry, who has done himself proud in the armed service deserves plenty of praise, but his attitude of resenting the build-up of Roy Rogers as a Republic star during his absence at the front has an unethical ring.

In seeking to break his contract with Republic, Autry makes no bones of the fact he resents the Rogers build-up as a rival for cowboy honors. The alleged slighting of him in favor of the new star is presented as the reason for desiring his contract terminated.

At the trial last week his attorneys contended that, in view of the 'slighting' and the fact that his present

(Continued on Page 4)

Republic's Annual 'New Faces' Begun

Republic's annual showcase feature for rising young talent got under way recently when Leonard Sillman was set as producer. With cast still unannounced, rehearsals are set for this week. Pic is first on Sillman's seven-year contract.

8 Yarns Assigned By Zanuck To Producers

20th-Fox has announced the assignment of 8 top stories to ranking producers.

Ernst Lubitsch gets two best sellers, "Dragonwyck" and "Cluny Brown." Somerset Maugham's "The Razor's Edge," go to Lamar Trotti. William Bacher is slated for Ben Ames Williams' "Leave Her To Heaven." Louis Lighton will take "Anna And The King of Siam."

Oscar Hammerstein II is set to co-produce, with Otto Preminger, a musical romance based on the life of Hammerstein's grandfather. Prepping of "Forever Amber," and "Junior Miss" is to be handled by William Perlberg.

Lasky Likely To Get 'Thanks, God' Rights

Despite rumors that MGM has acquired film rights to "Thanks, God, I'll Take It From Here," it is reliably reported that Jesse L. Lasky will make it as first pic to be done by the new Lasky-MacEwen unit.

Lasky expects to be in New York for several weeks arranging for releases.

Para. Picks Paul Jones

Paul Jones has been signed to a new three-year pact by Paramount. Contract contains options for several subsequent years.

Heaviest Schedule In History Set To Start On Jan. 1 With 6 Rolling

• P-R-C IS SET to complete its entire 1944-45 product by the end of February, according to announcement made over the week-end by Leon Fromkess, president of the company. To accomplish this the company will launch the heaviest production schedule in its history, starting Jan. 1.

Six feature pictures are scheduled to start during January and four on the '44-'45 schedule will go into production in February, plus two others listed for the 1945-56 program.

In addition PRC will produce during January and February, four Westerns, two starring Buster Crabbe and two co-starring Dave O'Brien and Tex Ritter.

The six features to go before the cameras in January include "Phantom of Forty Second Street," mystery novel by Milton Raison and Jack Harvey, with Al Herman as associate producer; "Swamp Man," an Edgar Ulmer production; "Deadline," short story by Harry O. Hoyt; "Detour," by Mar-

(Continued on Page 2)

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	6	541	.902
2—Warners..	6	534	.890
3—20th Cent	6	532	.887
4—Univ.	3	265	.883
5—P-R-C	3	262	.873
6—Unit Art..	3	260	.867
7—Rep.	2	172	.860
8—R-K-O	8	684	.855
9—Col.	4	339	.847
10—Para.	8	610	.763

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	3	256	.853
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Para.	2	166	.830
5—Warners..	1	82	.820
6—Rep.	15	1228	.819
7—Univ.	9	734	.816
8—P-R-C	7	565	.807
9—Mono.	12	965	.804
10—Col.	12	963	.803



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VOL. XXXIII, No. 12 DEC. 11, 1944

The First Word

(Continued from Page 1)

any great damage. But, oh, what a floundering policy seemed to pervade the atmosphere throughout most of the year.

Producers knew almost anything coming from the cameras would make money. Yet, with fear and trepidation, they sought the public pulse—which was beating audibly enough, but too jerkily.

Trying to discover the whimsy of public passions, they pulled such beautiful gestures as that of changing the title of the Red Skelton starrer, "Mr. Co-ed," to "Bathing Beauty"! That was just what you might call a cute boner.

Because of the shortage of big and important screen subjects, "Forever Amber" is quickly purchased and rushed toward production before it has had its reading fling—being sent to the Hays office (accompanied by a bottle of headache tablets for the film czar).

And the Hays office manages to prove itself a burden to one of its own major members, so Warner Bros. pull out.

Space prohibits the recording here of all of 1944 slips and boners, but wouldn't you like to vent your ire on the ones who picked "Rainbow Island" as a vehicle, upon which to waste the talents of Dorothy Lamour, Eddie Bracken, Gil Lamb, et al.?

And mix a Mickey Finn for those producers who continue to produce who continue to produce chiller-dillers too horrible to be called horror pictures.

Or to contrive a Goldberg contraption that would put a stop to nightclub brawls, Orson Welles' desire to write-produce-direct-act-and-edit his own pictures, the idea of padding or reshaping fairly good stories to fit Gypsy Rose Lee and Maria Montez, and the habit of thinking the public can't count those gunshots from a westerner's six-shooter—which never seem to hit their mark?

And, speaking of real slip-ups, can we ever forget "The Deerslayer"?

Elliot Remains For More Rep. 'Ryders'

Bill Elliot's contract with Republic has been extended two months ahead of time, because rights to the "Red Ryder" series have been renewed for 8 more pics in 1945.

'Captain' Taken By 20th

"Captain From Castile" is the ninth consecutive best-seller to be purchased by 20th-Fox.

'VELVET' A POWER DEAL IN HUMANITY 'GUEST' IS SWELL DREAR-PSYCHOLOGY

Elizabeth Taylor Steals It In Spite Of Trouper Stars And Grand Direction

"NATIONAL VELVET"

FEATURE (Metro-Goldwyn-Mayer) Steelplechase Drama, produced in Technicolor by Pandro Berman and directed by Clarence Brown. Screenplay by Theodore Reeves and Helen Deutsch, based on the novel of same name by Enid Bagnold. Previewed in studio projection. Time, 123-MIN.

94%

Cast: Macey Rooney, Donald Crisp, Elizabeth Taylor, Anne Revere, Angela Lansbury, Jackie Jenkins, Juanita Quigley, Arthur Treacher, Reginald Owen, Norma Varden, Terry Kilburn, Arthur Shields, Aubrey Mather, Alec Craig, Eugene Loring, Dennis Hoey, Matthew Bolton and Gerald Oliver Smith.

★★★ THIS CAN easily be called the most exciting and human, racing picture of all time. So powerful is its dealing with humanity that it packs as big a punch with its theme as it does thrills with its action.

Equally surprising is the manner in which that youthful starlet, Elizabeth Taylor, wraps up the picture as "just all her own" and steals it from right under the noses of such trouper-stars as Mickey Rooney, Donald Crisp, and Anne Revere. Rooney is top-billed as the big star, but everyone leaving the theatre will vote the new little femme dynamo as bigger—in the lights of judgment.

There isn't a single scene in which she appears that she does not dominate. And this, in spite of Clarence Brown's grand direction which consistently aimed for even performance.

The diminutive Elizabeth enacts the role of Velvet Brown, whose love for horses knows no bounds. The story revolves around Velvet and her family—and Mickey Rooney who drops in to see them because his father knew Velvet's mother. It is disclosed his father once trained her mother to be a champion swimmer—and master the English Channel.

Anne Revere is the mother who quite understands when Velvet wins a horse in a raffle—and wants to enter it in the Grand National Steeple Chase. Donald Crisp, the father, is not so understanding, but Mrs. Brown usually has her way. Throughout the period of training the horse for the jumps, the story runs lieurely on via the grand characterizations of the family which also includes two sisters and a kid brother (Jackie Jenkins).

The regeneration of Rooney—who is next to a miscreant by nature—is vividly emphasized until he becomes the righthand bower of Velvet—and, in fact, the entire Brown family. Velvet rides her own steeple chase and wins—as a 100-to-1 shot—but is disqualified when she topples from her horse after crossing the tape. The discovery of her sex, however, makes her a national figure for possible great showmanship dividends. But, to her father's dismay, she will have no part of the commercialism. Like her mother, she had her day of glory and was satisfied with that.

Anne Revere's portrait of Mrs. Brown is of real Academy Award proportions. She is truly great with her cold restraint that is but an acquired veneer over a warm, understanding heart.

As Mr. Brown, Donald Crisp turns

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS . ★★★★★	95%-100%
Excellent . ★★★★★	90%- 95%
Very Good . ★★★★★	85%- 90%
Good ★★★★★	80%- 85%
Only Fair ★★★★★	75%- 80%
Just Passable ★★★★★	70%- 75%
Below Par ★★★★★	Below 70%

Universal To Star Foster And Korvin

Susanna Foster and Charles Korvin will co-star in "Once Upon A Dream," an original story prepared for them by writer producers Ernest Pagano and Michael Fessier.

Korvin's first picture, "Enter Arsene Lupin," brought him wide attention.

P-T Takes Lew Landers

Lew Landers has been inked by Pine-Thomas to pilot "Follow That Woman," which is set to roll after "People Are Funny." Landers is now directing a "Whistler" picture for Columbia.

PRC Pushes English Prod.

Leon Fromkess recently announced that "The Spell of Amy Nugent," an English production, will be distributed here though PRC's domestic exchanges.

PRC'S HEAVY SKED

(Continued from Page 1)

tin Goldsmith, with Martin Mooney as associate producer; "Undercover Girl," starring Mary Beth Hughes, and "Fire Patrol," both Alexander-Stern productions.

The four 1944-45 productions scheduled to start production in February include the Leon Fromkess production "Queen of Burlesque"; "The Wife of Monte Cristo," an I. E. Chadwick production; "Murder in Spades," a Harry Gourfain production, and "White Gorilla," a Sigmund Neufeld attraction.

in a fine cameo of character delineation that makes one think any other casting for the part would have fallen short by comparison.

Mickey Rooney enters and leaves the story a hard-shelled youth—and plays it hard. An almost thankless role, only such fine tramping as Mickey gives it keeps it from being next to merely a contrasting element.

Jackie Jenkins pulls his usual hilarious lines in his inimitable manner that stamped him so outstanding in "The Human Comedy." As charming as ever, he shows more adherence to direction, even if less naturalness. Yes, Jackie is growing up—to become a great actor.

Because of its powerful theme, intensely interesting but simple plot, its thrills and excitement, and its tremendous drawing power, you can spot this readily as . . .

ONE OF THE BIGGEST BOXOFFICE BETS OF THE SEASON.

Masterful Production And Performances Lift This Above Its Morbid Theme

"GUEST IN THE HOUSE"

FEATURE (Hunt Stromberg - United Artists) Psychological Melodrama, produced by Hunt Stromberg and directed by John Brahm. Screenplay by Ketti Frings from the stageplay by Hagar Wilde and Dale Eunson. Previewed at the Village Theatre, Westwood Village. Time, 120-MIN.

87%

Cast: Anne Baxter, Ralph Bellamy, Aline MacMahon, Ruth Warrick, Scott McKay, Marie McDonald, Jerome Cowan, Percy Kilbride, Margaret Hamilton and Connie Laird.

★★ MORBID and depressing as almost any story of a neurotic is bound to be, the masterful production and direction of this one lifts it by its own bootstraps to a high plane of appreciation. Fine performances go further to make it quite a feature attraction—especially for those who like shocking melodrama.

It is purely a psychological tale, dealing with the devastation that can be wrought—even in a happy family—by one who sows poisonous thoughts for purely selfish reasons. The Stromberg press department aptly describes it as a story of the venom which "can be spread from an evil mind and infect the viewpoints of healthy, normal people—finally exploding into disastrous decisions and events."

The decisions and events in this case are that a commercial artist, Ralph Bellamy, who idolizes his wife, is made to appear in her eyes as faithless, and a no-good cheater—and that his model, Marie McDonald, who is as simon pure as she is physically charming, is made to appear a she-devil in the eyes of everyone connected with the family.

'How?' you ask can all this be brought about. It's all Anne Baxter. She arrives as a relative guest—a neurotic with a presumed heart ailment who plays on the sympathies of everyone to attain her desires. And her desires suddenly concentrate in landing Bellamy, the head of the house. The model makes her jealous, so she spreads her chatter amongst the servants—even to a child—and to the wife, Ruth Warrick.

After that it is easy. Circumstances help her point the finger of faithlessness. It hadn't been for Aunt Martha (Aileen MacMahon), who suddenly got wise, she might have won out with her deviltry. But, playing upon her own neurotic fears, Martha encourages her to the border of insanity—and a jump to her death over the cliff.

Surprise package is the alluring Marie McDonald—dubbed "The Body" by her press agents—who more or less explains that appellation to everyone's satisfaction. She poses her limbs and torso, you see, for those commercial drawings that brought Ralph his comfort coin. And the swell part of this form of presentation is that good direction denudes her nudity of sex (oh, well—it's a magnificent try, at least).

IT WILL DELIVER A SURPRISING AMOUNT OF PSYCHOLOGICAL SATISFACTION.

'DINNER' SPARKED WITH HUMAN TOUCH NEAT KNUCKLE-BRUIISING IN 'NEVADA'

Great Direction Of 'Just One Big Family Idea Does Wonders With Performers

"SUNDAY DINNER FOR A SOLDIER"

FEATURE (20th Century-Fox) War Service Comedy-Drama, produced by Walter Morosco and directed by Lloyd Bacon. Screenplay by Wanda Tuchock and Melvin Levy from a story by Martha Cheavens. Previewed in studio projection. Time, 87-MIN.

93%

Cast: Anne Baxter, John Hodiak, Charles Winninger, Anne Revere, Connie Marshall, Chill Wills, Robert Bailey, Bobby Driscoll, Jane Darwell, Billy Cummings, Marietta Canty, Barbara Sears and Chester Conklin.

★★★ VIVIDLY SHOWN here is the importance of direction. And how it can make a simple, almost plotless, story into a great and grand piece of human understanding. It is director Lloyd Bacon's picture—no matter how you view it—and this is said without detracting one whit from the swell performances turned in by Anne Revere, Anne Baxter, Charles Winninger and John Hodiak.

The title doubtless falls short of carrying sufficient weight at the box-office. It certainly is no definite pointer to the excellence of entertainment awaiting this picture's audience. But it is mighty fitting, to say the least.

The yarn, what there is of it, is entirely about Anne Baxter and her brood (grandfather Charles Winninger and her younger sister and brothers—Connie Marshall, Billy Cummings and Bobby Driscoll) getting ready to play host to "a soldier" who is coming (they hope) to a Sunday dinner.

But their trials and tribulations, directly traceable to their poverty and augmented materially by the irresponsibility of "Grandfeathers" Winninger, make up for what the story may lack in plot tricks. And, behind the deft direction that makes the most of human frailties through fine character delineations, there is a theme that is all-powerful—and right down to the level of the masses.

It has to do with that never disproven fact—real welth is in the happiness you create around you.

You see, Anne and her charges lived on a river boathouse, at the end of the busline from the nearest village. The kids helped a lot, but "grandfeathers" let his generosity run away with him whenever his pension arrived. When the expected soldier-for-dinner occasion arises, they need a chicken. The life of the pet hen who lays their only eggs is threatened. But Anne hocks a bracelet to get the desired fowl, only to find that Billy had earned another, that Anne Revere had donated still another, and that the pet hen had disappeared and there was a fourth in the icebox!

Surfeited with chicken, they are already for the soldier, who turns out to be John Hodiak, a stray waist-gunner from a bomber who just happened to be strolling the beach in lonesomeness.

Although sought by a very likeable and wealthy lad of the community, Anne finds the answer to real happiness as she dances in the arms of Hodiak in an abandoned hotel project which had never been really built—

Mono Readies Rest Of '45's Yarns

All of Monogram's scripts for the 1944-45 program are either finished or in preparation. Last to be completed are "Land Of the Sky Blue Water," "Jungle Fear," "Divorce," "Sunbonnet Sue" "Pitch Dark" a Charlie Chan and two Cisco Kid features.

Paramount Sets Ladd In Costly 'Post-War'

Alan Ladd will star in an untitled original by Frank Partos, for Paramount. Yarn is said to be most expensive original purchased by the studio in many years.

Story deals with a soldier who comes back blinded and falls in love with a girl of easy virtue. Theme delineates their mutual regeneration.

Lou Gray Grabs Rep. Big Budget Pictures

Lou Gray has been relieved of production duties on Republic's "Red Ryder" series, and assigned to high budget pictures. First on his new schedule will be "The Fabulous Texan."

Bug Springsteen has been given Gray's "Ryder" chores.

Para Drops 'Flame' Because Of Big Cost

C. B. DeMille has dropped plans for producing "The Flame" for Paramount. Reason given is that costs would be prohibitive.

but where Anne danced in her land of make-believe.

The Hodiak-Baxter romance is fast and thrilling, but human every inch of the way. Yes, there is plenty of spark in the story, the simple plot, the theme and the romance—with excellent direction governing the smooth ignition system.

It is this same direction that brings about some elegant performances. Charles Winninger—always the thorough artist—turns in the finest job of his grand career. Anne Revere finally gets a comedy-sympathetic role and she again proves she is the mistress of any part entrusted to her. Hers is an especially fine characterization.

Hodiak and Baxter make the ideal team for this or any other story. John appears far more at ease with Anne than with any other screen leading lady. Anne seems equally at ease in his arms.

The kids are all glovefitting in heavy parts. Connie Marshall is the perfection of quaintness, Billy Cummings the ideal American lad, and Bobby Driscoll the ideal for that wildly enthusiastic type of youngster rounding five.

Robert Bailey, Chill Wills and Jane Darwell all have quite brief parts but each makes their individual bit a standout.

Because of its exceptional warmth and its milk of human kindness . . .

SPOT THIS AS SURE-FIRE FOR ENTERTAINMENT THAT WILL LONG BE REMEMBERED.

Fine Fighting And Okay Acting Compensate Weak Dialog And Loose Tempo

"NEVADA"

PROGRAM (RKO) Western drama, produced by Herman Schlom and directed by Edward Killy. Screenplay by Norman Houston, from the Zane Grey novel. Previewed at studio projection.

84%

Time: 62-MIN.

Cast: Robert Mitchum, Anne Jeffreys, Nancy Gates, Guinn "Big Boy" Williams, Richard Martin, Craig Reynolds, Harry Woods, Edmund Glover, Alan Ward, Harry McKim, Larry Wheat, Jack Overman, Emmett Lynn, Wheaton Chamvers, Philip Morris.

FINE PRODUCTION and better-than-average cast puts this expertly photographed western well above the action program standard. Had the script been compacted into a tighter pattern and the dialogue strengthened, the "good program" is now rates might easily have been replaced with a much higher bracket.

Most effective element is the series of plausibly plotted, short, vicious fistfights staged between Bob Mitchum and the meanies. Mitchum is a natural as the stern-mouthed, silent six-gun toter. Although his diction is a bit too perfect to really represent the early raw-boned rangehand—he sits easily in the saddle, looks the part and packs a believably paralyzing punch in both big fists.

Effective also is Harry J. Wild's camera which catches the dramatic power of the western back-country to carry the raw frontier mood.

Although the plot follows a typical western formula with skull-diggers after honest miners' claims, there are several refreshing deviations. One is the new and logical excuse for the old runaway coach sequence.

Another is the running gag in which Mitchum's pardners, Guinn Williams and Richard Martin, always rebelliously deride Bob's plans for getting them out of trouble—but invariably follow his dangerous suggestions.

Most of their difficulties stem from winning \$7,000 in bank notes at craps . . . Hard working miner Larry Wheat is dry-gulched by varmints Craig Reynolds and stooge Harry Woods to keep him from finding that his claim is worth a fortune and his own \$7,000 bank-roll is taken. When Bob is picked up with his gambling winnings, the fun and fighting begins. . . .Finale finds the Comstock miners rich and happy with a silver strike, sweet Nancy Gates in tacit possession of the muscular Mr. Mitchum, retribution for the rascals, and Anne Jeffreys dying with a Chamber of Commerce eulogy of Nevada on her lovely lips.

The cast is uniformly competent, ditto direction and production.

This first of a new Zane Grey series is . . .

AN OKAY SECONDARY FOR MOST HOUSES.

20th Remakes 'Knights'

Twentieth-Fox has added "Two Arabian Knights" to its next year's production schedule. Pic, which was first done in 1927, will be shot in Technicolor on a huge budget as a musical.

... The NEW STARTS

ROCKIN' IN THE ROCKIES (Col) Western comedy musical concerning a college lad who inherits a ranch and leaves it in charge of a guy with gold-hunting fever who mixes ranch, cattle, grub-stakers, girls and gold . . . The boy gets one of the girls and a buyer gets the ranch. Sounds a bit nutty but should have nice possibilities.

HER HIGHNESS AND THE BELLBOY (MGM) Whimsical comedy romance in which the princess of a mythical kingdom comes to New York in search of a newsman she met when they were kids. She hires a bellhop who gets fired from her hotel for walking with her . . . he helps her locate her newsboy friend . . . She gets the n.b.f. and the bellhop finds love in a crippled girl to whom he has often read fairy tales . . . Depends on direction and dialogue.

FOLLOW YOUR HEART (RKO) Light comedy musical wherein a well known war correspondent sticks his neck out by chaperoning a gang of kids returning to the good old USA after being interned in Occupied France. Romance and juvenile rascality keep him hopping. Cute idea.

UTAH (Rep) Musical western dealing with a gal who wants to sell a ranch she has inherited but never seen, in order to finance a musical comedy. The young ranch foreman saves her from being fleeced by a conniving cattle broker. Regular Roy Rogers routine.

WHY GIRLS LEAVE HOME (Rep) Mystery drama about a gal with an unhappy home-background who falls for a nightclub manager. He gives her a singing job. Shortly afterward she is found half downed in the sea and suffering from amnesia. A young reporter solves the sudden salt bath, salvages her memory and marries her. Nothing new here.

COL. EFFINGHAM'S RAID (20th-Fox) Comedy drama depicting the vicissitudes of a retired colonel who returns to his home town as the boys are shoving off to war . . . He finds the town held by corrupt politicians and tears into 'em. A timely premise with emphasis on an important theme.

I'LL TELL THE WORLD (Univ) Comedy concerning a fast-talking lad who gets a radio program on "advice to the lovelorn" with a psychology gal-student as his copy writing partner. Since she also sings, he tries to get her a songster audition . . . which backfires and sends her off pouting . . . but phoney laryngitis and his quick tongue bring her back to him and their program. Cute camera gags may give this more than appears here.

Santley Seeks New Deal

Having finished "Earl Carroll's Vanities" for Republic, director Joseph Santley is negotiating for a new contract.

'Fashion' Is Now 'Murder'

Monogram's "Fashion Model" has been retitled "The Model Murder."

'EXPERIMENT' FAILS THRU WEAK STORY 'FAREWELL' IS FAST BUT CONFUSING

**Poor Script Dulls Sharp
Edge Of Smart Direction
And Production Values**

"EXPERIMENT PERILOUS"

FEATURE 85% Murder drama, produced by Warren Duff and directed by Jacques Tourneur. Screenplay by Warren Duff from the novel by Margaret Carpenter. Previewed at Pantages theatre. Time, 91-MIN.

Cast: Hedy Lamarr, George Brent, Paul Lukas, Albert Dekker, Carl Esmond, Olive Blakeney, George N. Neise, Margaret Wycherly, Stephanie Bachelor, Mary Servoss, Julia Dean, William Post, Jr., Billy Ward.

★★ THE POTENTIALLY dynamic entertainment contained in a powerful story idea, a fine cast and superb production, has been heavily weakened in this dreary study of psychopathia—by a loose-jointed screenplay which wanders artistically for most of its 91 minutes before it gets to the point. But, despite the ponderous tempo and stately innuendoes which are threaded through it, the sheer drawing power of the marquee brings this murder-pic into the "very good" bracket.

The story is located in New York at the turn of the last century. The period sets are brilliantly executed, adding heavy authenticity to the somber atmosphere which permeates the attempt of a young doctor to save a sensitive girl and her child from the malignant influence of her murderous, insanely brilliant husband.

George Brent is the keen socially prominent physician whom coincidence shoves into the twisted lives of Hedy Lamarr and Paul Lukas. A slow unfoldment discloses the bird-in-a-gilded-cage motif with Lucas trying to drive his wife mad and alienate their child from her.

The emotional backgrounds of Lukas, his devoted sister whom he kills, his wife Hedy and her family, are etched in gradually through flashback as Brent meets the martyred sister by coincidence and becomes aware of the diseased mentality of Lukas by reading her notations on him in her diary and notebooks.

The story tempo quickens toward the end as Brent suspects Lukas' cold, killer instinct and rushes to the gloomy, prison-like mansion. He finds Lukas has already begun the destruction of his wife and child by turning on gas, close to an open fire.

The final scenes are charged with excellent suspense as Lukas holds Brent at gun-point while he divulges his vicious plan and coldly admits the murder of his sister and one of his wife's admirers. Brent jumps him, knocks the gun from his hand and manages to get mother and child to comparative safety before the gas explodes. Lukas is killed and Brent badly hurt.

Finale finds Brent, Hedy, and the child happily wandering in wind-blown fields of daisies—which throughout the picture have symbolized Hedy's hopes of happiness.

Outstanding is the comparatively brief work of Olive Blakeney as Lukas' sweet, pathetic sister.

Paul Lukas gives another of the

PRC Picks Costume Pic For '45 First

Leon Fromkess recently announced that the first production on PRC's 1945 Schedule will be "The Wife Of Monte Cristo" period story based on an original by Edgar Ulmer and Franz Rosenwald. Ulmer is set to direct, with John Caradine playing Edmund Dantes.

Arnow Grabs 'Friend' For First Col Prep.

Max Arnow, former talent head for Columbia, has been lifted to producer status. His first picture, a musical, will be "The Girl Friend."

Although the pic cannot roll until tune and title rights are cleared, Lee Bowman and Janet Blair are said to be considered for leads.

Rep's 'Star' For Aurora

Republic's new musical, "Tell It To A Star," will feature Aurora Miranda, Carmen's sister.

AUTRY CONTROVERSY

(Continued from Page 1)

duties make it impossible for him to live up to the terms of his contract, it should be cancelled. And, as testimony that he is no drugstore cowpoke, the fact that he had practical experience long before earning screen stardom—having worked for his father on the latter's ranch until he was 17 years old.

Studio contends contract—as in all similar cases—merely has been suspended for duration, and is willing to carry on when war ends or whenever Gene returns.

Interest aroused is around effect decision might have on other contracts between studios and men in service. If the latter felt they dominated an entire "type" field, such as cowboys, heavies, juveniles or what-not, all such agreements would appear valueless.

skillful, finished performances expected of him, deftly building up a rounded picture of a warped, brilliant mentality.

Hedy Lamarr's exquisite loveliness compensates for her miscasting as a vibrant young New Englander crushed by her husband's Svengaliism.

Bright spot in the dreary pattern is Albert Dekker's role of a carefree artist. As a friend of both Brent and Hedy, he has little to do with the story but lightens the general gloom.

Competent support comes from Carl Esmond, Geo. Neise, Margaret Wycherly who does a standout bit, Mary Servoss, Stephanie Bachelor and others.

Direction by Jacques Tourneur creates an exceptionally strong illusion of reality which does much to compensate the vague story.

Had a clear-cut, single line of conflict been followed instead of using the vague, uncontrolled novel form, this picture could have hit a high spot. As it is,

THE STAR STRENGTH IN IT IS ITS MAIN SELLING POINT.

Punchy Lines, Powerful Pace And Pleasing Cast KO'd By Befuddling Play

"FAREWELL MY LOVELY"

FEATURE 81% (RKO) Murder mystery, produced by Adrian Scott and directed by Edward Dmytryk. Screenplay by John Paxton, based upon Raymond Chandler's novel. Previewed at Pantages theatre. Time, 95-MIN.

Cast: Dick Powell, Claire Trevor, Anne Shirley, Otto Kruger, Mike Mazurki, Miles Mander, Douglas Walton, Don Douglas, Ralf Harolde, Esther Howard.

★ ONCE AGAIN an excellently directed and strongly produced picture loses a large chunk of its audience appeal through a complicated screen treatment—which spends more time in confusing the audience than in telling a story. But swell performances, suspense and sparkling dialogue carry enough punch to drop this bewildering whodunit into the "good feature" slot.

Vernon Walker's special effects aid greatly by pulling the audience into Dick Powell's dazed mind and battered body, thus building an intimate sympathy.

Dick is a tough, quick-witted private detective who has been hired in the same night by two men. One, Mike Mazurki, is a stir-daffy giant who wants his lost girl-friend traced. The other, Douglas Walton, is a weak socialite who wants a bodyguard while he makes a payoff on a jewelry theft.

When Powell is slugged and his socialite client murdered, Dick feels he is ethically obligated to solve the murder, which leads him into a grim adventure of bloodshed, brutality and intrigue.

The surprise package of the picture is the superb delineation Dick Powell gives of the hard-fisted dick who can take it as well as dish it out.

Claire Trevor capably handles the beautiful menace, ladling out libido and lawlessness with a nice touch.

Less glittering, but no less attractive, is Anne Shirley's interpretation of Miss Trevor's poor-little-rich-girl step-daughter. Her frightened roguishness contrasts properly with Claire's sinister sleekness.

Otto Kruger gives his usual finished performance as the secondary menace, a suave and soulless racketeer who preys upon neurotic women.

The hulking, unhappy and mentally unhinged "Moose" is outstandingly done by Mike Mazurki, who brings out the pathetically helpless quality of undirected might.

Support by Miles Mander, Douglas Walton, Don Douglas and others in minor parts is uniformly smooth and points praiseably at Edward Dmytryk's masterful direction. His sense of timing and tempo is a key to the excellently sustained suspense.

With grand production elements and Harry Wild's omniscient camera to back them up, this picture has everything it takes but a coherent story. But because you just can't tell what it's all about . . .

THIS FINELY MADE BUT DRAMATICALLY UNFOCUSED FEATURE MISSES FIRE.

Dr. Gallup To Get Low- Down On Films

Dr. George Gallup, head of the American Institute Of Public Opinion, has been signed by Photoplay Magazine to conduct an extensive survey into public choice of this year's best picture and talent.

Bowery Champs

**Fast Pace And Lotsa Laughs
Keep New East Side Kids'
Pic Up To Standard Par**

PROGRAM 79% (Monogram) Comedy drama produced by Sam Katzman and Jack Dietz. Directed by William Beaudine. Original screenplay by Earle Snell. Not previewed, but caught at Orpheum theatre. Time, 63-MIN.

Cast: Leo Gorcey, Huntz Hall, Gabriel Dell, Billy Benedict, Bobby Jordan, Thelma White, Evelyn Brent, Ian Keith, Frank Jaquet, Fred Kelsey, Anne Sterling, Bill Ruhl, Wheeler Oakman, Bud Gorman, Jimmy Strand, Francis Ford, Eddie Cherkose.

THE KINDS join the big parade of amateur sleuths now flooding the film market—and solve a murder by keeping one hop ahead of the cops. The brisk pace and wacky antics are nicely sustained to bring this yarn right up to the sturdy program level of its predecessors.

Neat story springboard shoves the boys into their hilarious sleuthing routine when Gorcey, now a newspaper copy boy, finds that his police-reporter pal is out buying a hope-chest carpet while a murder takes place. To cover for pal Francis Ford, Gorcey rounds up his demon crew and tears huge holes in police and reporter procedure.

By the time the frenzied action is over pal Ford gets fired, reinstated, and the gal he got the carpet for; the editor gets falsely arrested; the police get driven nuts and Huntz Hall gets a pie pushed in his puss by "mugs" Gorcey.

Gorcey again carries the show with his first-class caricature of a tough tyke with a yen for polysyllabics.

Huntz Hall does an adroit job with his difficult assignment which makes him even more of a moron than in prio pics.

Bobby Jordan flits through the footage with a 12-hour pass from the Army which he uses up trying to catch the kids long enough to say hello. Others of the gang Billy Benedict, Jimmy Strand, Bud Gorman and Gabriel Dell show well in briefer bits.

As the pistol-packing mama who causes all the commotion by being falsely accused, Evelyn Brent gives out with a nicely restrained performance. Ian Keith clicks with a slick villainy and the rest of the cast carry their parts properly.

Direction is smooth, with camera and production sustaining the general program strength. Producers Sam Katzman and Jack Dietz have come through again with an accurate shot into the market from which Monogram pulls its ample returns on this series.

THIS IS AN OKAY SECONDARY FOR MOST NABES.

Evans Dittos With Rogers

Dale Evans will again play opposite Roy Rogers in his latest for Republic, "Utah." This pic makes her height with the cow-poke star.

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MUSISKITS MAR 'CANTEEN' GREATNESS 'NIGHT CLUB' IS A DULL EVENING

**Grand Story, Production
And Direction Shunted
By Forced Specialties**

"HOLLYWOOD CANTEEN"

FEATURE (Warner Bros.) Service Musicomedy-Drama, produced by Alex Gottlieb and directed by Delmar Daves. Original screenplay by Delmar Daves. Previewed at Warner's Hollywood theatre. Time, 126-MIN.

91%

Cast: (Alphabetical) Joe E. Brown, Kitty Carlisle, Jack Carson, Dane Clark, Joan Crawford, Helmut Dantine, Bette Davis, Faye Emerson, Victor Francen, John Garfield, Sydney Greenstreet, Alan Hale, Paul Henreid, Robert Hutton, Andrea King, Joan Leslie, Peter Lorre, Ida Lupino, Irene Manning, Dolores Moran, Dennis Morgan, Janis Paige, Eleanor Parker, William Prince, Joyce Reynolds, John Ridgely, S. Z. Sakall, Zachary Scott, Alexis Smith, Barbara Stanwyck, Craig Stevens, Joseph Szigeti, Donald Woods and Jane Wyman.

Specialties: Jimmy Dorsey and his band, Cavallaro and his orchestra, Andrews Sisters, Jack Benny, Eddie Canton, Roy Rogers and Trigger, Bob Nolan and his Sons of the Pioneers, Golden Gate Quartette, Joan McCracken and dancers, Rosario and Antonio.

★★★ NO PLEASURE is afforded in reporting the one big mistake in the screen presentation of "Hollywood Canteen." The only thing that keeps it from being tops and GREAT is the fact that far too many specialties are forced into the proceedings—with highly damaging effect on the grand story.

These "specialties" do not include the big star names in particular. For the most part, the celebrities are woven into the story with script and dialogue tactics that are exceptionally clever. All the big names listed in the "cast" above are justified. Their presence in the Canteen and on the screen is delightfully qualified. From that side of things, and the fact that he wrote the original screenplay himself, director Delmar Daves rates a barrel of orchids.

But the specialties—running all the way from the Andrews Sisters down the alphabet to the Sons of the Pioneers—are all squeezed in "old-style." Not that they aren't swell specialties, but every single one smacks like a vaudeville bit from a Service Short Subject.

As for added drawing power, of course, they were far from necessary. The legion of stars in the story proper are enough to outdraw anything yet screened.

And every time a specialty is introduced and prolonged, Daves' very swell story suffers from the heavy interstices.

The simplicity of the yarn is charming. Robert Hutton is ga-ga about Joan Leslie. When he hits Hollywood and the "Canteen," he and his buddy, Dane Clark, are wafted to the clouds of dizzy delight by meeting ALL the stars—including Miss Leslie. Then it happens that Bob arrives as the "millionth service man" to enter the portals, and becomes a symbol hero—with prizes galore and Joan Leslie as his escort for the weekend!

Naturally, the homespun romance between Bob and Joan buds into

East, Middle-West Chains Book Mono

The entire 1944-45 Monogram program has been booked by the Affiliated Circuit of New England and by the Oscar Hanson Circuit of Iowa and Nebraska. Theatres of both circuits total 41.

King Vidor Directs DOS' 'Duel In Sun'

David O. Selznick has signed King Vidor to direct "Duel In The Sun," for the Selznick International 1945 schedule.

Jennifer Jones and Gregory Peck are set for leads in the Niven Busch story.

Pic is Vidor's first with Selznick since 1932.

Haley And Davis In 'Scandals Of 1945'

RKO has signed Jack Haley and Joan Davis to co-star in "George White's Scandals Of 1945."

George White is co-producing with Nat Holt under supervision of Jack Gross. Gene Krupa and his band are inked to head a featured cast.

Winchell For Romances

Walter Winchell last week confessed that he hopes to produce a picture based on a group of true romances concerning great Americans. Winchell has already discussed the plan with a major studio.

something real and important—with the train goodbye a happy climax.

Robert Hutton and Dane Clark easily steal all the performance honors, although Miss Leslie fits glove-like into the role of Bob's dream girl. Hutton far surpasses his work in Janie—which was good enough—and Dane Clark poves conclusively his flair for character comedy is tops in naturalness.

Bette Davis and John Garfield win great favor as the Canteen sponsors, but no more than do all the co-workers from the film colony. Joe E. Brown, Joan Crawford, Ida Lupino, Paul Henreid, Barbara Stanwyck and S. Z. Sakall all click hot in their brief entrances. Sydney Greenstreet and Peter Lorre enact a sweet bit of floor business that warrants the special applause it gets.

The grand angle is that all of these and scores of other celebrities appear right at home in the Canteen. Only the specialties seem dragged in by the heels. Of this group, perhaps the most praise is deserved by Eddie Cantor, Carmen Cavallaro, Jack Benny and the Golden Gate Quartette.

Over-footage hurts some like "Oklahoma's" Joan McCracken in a burlesque ballet, and Rosario & Antonio in a Spanish hoofing session.

With about a half-hour of the interpolated vaudeville eliminated, "Hollywood Canteen" would rate as an exceptional, outstanding topper. As it is, it still warrants some such sum-up as . . .

THE BEST SUPER-STAR-STUDDER CAST IDEA SCREENED TO DATE.

**Trite Treatment Of Old
Story And Lack Of Firm
Megging Smacks It Down**

"NIGHT CLUB GIRL"

PROGRAM (Universal) Comedy musical, produced by Frank Gross and directed by Eddie Cline. Screenplay by Henry Blankfort and Dick Irving Hyland, from an original story by Adele Co-

71%

mandini. Previewed at studio projection. Time, 61-MIN.

Cast: Vivian Austin, Edward Norris, Maxie Rosenbloom, Minna Gombell, Judy Clark, Billy Dunn, Leon Belasco, Andrew Tombes, Fred Sanborn, Clem Bevans, Virginia Brissac, Emmett Vogan, George Davis, The Mulcays, Paula Drake, Delta Rhythm Boys.

EVERY ONE in this well intentional little musical programmer works like mad to put it over—but it just doesn't quite jell. G.I.'s may swallow it uncritically for its songs and shapely legs, but general audience-appeal is lacking. Only an occasional bright spot lifts it into "only fair" rating.

Aside from its completely implausible development, the premise itself is too worn out to stand the rough treatment it gets. Home-town brother-and-sister act of Vivian Austin and Billy Dunn wins a local contest and tickets to Hollywood—for fame and fortune.

Arriving in the metropolis of movie magic, the kids make the usual disillusioning march through disinterested agencies, use up their money, sleep in parked cars, swipe milk from a cat and collect pawn tickets.

Next, of course, comes the big opportunity at a night club through the kindly help of "big-shot" columnist Edward Norris. Muffing the chance, the kids take menial jobs at the club and live with kindly club-concessionist, Minna Gombell, who plans a new debut for them.

With the help of cigarette girl Judy Clark, MC Fred Sanborn and chef Leon Belasco, the ever-helpful Mr. Norris keeps irate club-owner Maxie Rosenbloom busy and the kids do their stuff successfully.

In keeping with all Hollywood Horatio Alger stories, synthetic suspense is attempted by having Mamma and the home-town mayor arrive just when things look blackest.

Other pivotal humor hinges on the introduction of a home-town culinary masterpiece called "soupy hash" which takes the club and nation by storm. Equally unfunny is Mayor Clem Bevans' worn-out wheeze of constantly starting a speech.

Charles Van Enger's photography is efficient and film editor Charles Maynard holds his flimsy material together capably.

Despite the profusion of songs and novelty numbers,

THIS LIGHT PROGRAMMER WILL HAVE TROUBLE CARRYING ITS LOWER HALF OF THE LOAD.

Koster On 'Beach'

Henry Koster is set to direct Joe Pasternak's "Brighton Beach" for MGM. Pic will roll in February.

Coburn—'Over 21'

Charles Coburn will star with Irene Dunne and Alexander Knox in Columbia's "Over 21," an adaptation of Ruth Gordon's stage hit.

Boyer Sponsors French Fight Film

Charles Boyer last week sponsored the showing of "The Liberation," an uncut French film revealing hitherto unknown phases of the French struggle for freedom.

Firebrands Of Arizona

**Carefree Corn And Broad
Farce Kid Western Action
For Kiddie Consumption**

PROGRAM (Republic) Farce western, produced by Louis Gray and directed by Lesley Selander. Original screenplay by Randall Faye. Not previewed, but caught at Hitching Post theatre. Time, 55-MIN.

77%

Cast: Smiley Burnette, Sunset Carson, Peggy Stewart, Earle Hodgins, Roy Barcroft, LeRoy Mason, Tom London, Jack Kirk, Bud Geary, Rex Lease, Charles Morton.

A SATURDAY matinee special is this slapstick, slaphappy take-off on program westerns. Designed exclusively for kids of all ages, it will prove a giggle-getting pleaser for program houses—except where blood-and-thunder fans or adult audiences predominate.

The title is misleading, since most of the running time is devoted to Smiley Burnette's buffoonery and very little actual action takes place. The old double-identity deal makes Smiley a cow-poke hypochondriac who lives on pills—and also a cold killer who pins his crimes on the pill-packing cowboy.

When Smiley and his pal Carson are tossed into the jug by sheriff Earle Hodgins who assumes that the chubby horseman is Killer Driscow—the boys think it is a gag cooked up by their boss, Peggy Stewart, to cure Smiley of his imaginary ills.

But when the preparations for a necktie party are begun, the lads begin to plan a break. Meanwhile the real Killer has been making plans . . . He manages to switch spots and clothes with Smiley—getting into jail and getting Smiley onto his own horse, to be shot by a posse. Plus this neat bit of maneuvering he swipes the reward money for his own capture!

Gags are plentiful, especially in the sequences between Smiley and the reward-hungry sheriff who plans a big hanging party and parade. When both the Killer and Smiley get mixed up in the same jail cell, the puzzled lawman prepaes to hang them both!

Fast fist-work and gunplay by Carson save the situation and Smiley is a cured cowboy, as sheriff Hodgins quick hangs the bullet-punctured Killer before he dies—so that the recovered reward can be claimed.

Burnette handles the extremely broad farce in his typical manner and does equally well with the straight role of the Killer.

Sunset Carson is still too new to lead roles for smooth histrionics, but he rides and shoots convincingly. Earle Hodgins takes full advantage of his lines, and Tom London's bit is smartly played.

ALTHOUGH THIS IS NOT A STRAIGHT ACTION WESTERN, IT WILL MORE THAN PLEASE THE KIDDIES.

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

OUT OF THE FOG

Cast — William Wright, Nina Foch, Otto Kruger. Pro—W. MacDonald. Dir—Boetticher.

UNTIL TOMORROW

Cast — Richard Dix, Janis Carter, Loren Tindall. Pro—Leonard Picker. Dir—L. Landers.

THE FIGHTING GUARDSMAN

Cast — John Loder, Anita Louise, Leslie Brooks. Pro—Michel Kraike. Dir—H. Levin.

ROCKIN' IN THE ROCKIES

Cast — Mary Beth Hughes, Jay Kirby, Tim Ryan. Pro—Colbert Clark. Dir—Vernon Keays.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro — S. Bischoff. Dir — A. Green.

(Now CUTTING or in BACKLOG)

MEN OF THE DEEP.....Chester Morris
ONE AGAINST SEVEN.....P. Muni - M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
A GUY, A GAL AND A PAL.....Lynn Merrick
(UNTITLED CRIME DOCTOR).....Warner Baxter
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
LAWLESS EMPIRE.....C. Starrett - Dub Taylor
DANCING IN MANHATTAN.....Donnell - Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
UNWRITTEN CODE, THE.....Tom Neal - Savage
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

HER HIGNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

TWICE BLESSED

Cast — Wilde Twins, James Craig, Gail Patrick. Pro—Arthur Field. Dir—H. Beaumont.

THE HIDDEN EYE

Cast—Edw. Arnold, Frances Rafferty, Paul Langton. Pro—Robt. Sisk. Dir—Richard Whorf.

ALTER EGO

Cast — Phyllis Thaxter, Edmund Gwenn, Kay Lockhart. Pro—J. Bressler. Dir—Arch Oboler

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
BETWEEN TWO WOMEN.....Barrymore-Johnson
GENTLE ANNIE.....James Craig - Donna Reed
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
MUSIC FOR MILLIONS.....M. O'Brien - Iturbi
SON OF LASSIE.....Peter Lawford - Lanchester
NATIONAL VELVET.....Mickey Rooney
SECRETS IN DARK.....R. Young - S. Peters
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

THE MODEL MURDER

Cast—Robt. Lowery, Marjorie Weaver, Tim Ryan. Pro—Wm. Strobach. Dir—W. Beaudine.

(Now CUTTING or in BACKLOG)

CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox

PARAMOUNT

(Now SHOOTING)

CHEEZIT, THE CORPSE

Cast — William Gargan, Ann Savage, Leo Gorcey. Pro—Pine-Thomas. Dir—W. Thomas.

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir G. Marshall.

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast — Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir—Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir—W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Siström. Dir—Hal Walker.

(Now CUTTING or in BACKLOG)

SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

FOLLOW YOUR HEART

Cast—Jack Haley, Marcia McGuire, Glenn Vernon. Pro—Bert Granet. Dir—Tony Mann.

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast — George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

THE ENCHANTED COTTAGE.....D. McGuire
WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karloff - Lugosi
TARZAN & THE AMAZONS.....J. Weissmuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAY'G WON'R'FUL CRIME.....O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

TELL IT TO A STAR

Cast — Bob Livingston, Ruth Terry, Aurora Miranda. Pro—W. Goetz. Dir—F. McDonald.

TUGBOAT ANNIE'S SON

Cast — Jane Darwell, Edgar Kennedy, Chas. Gordon. Pro—Jas. Burkett. Dir—Phil Rosen.

SHERIFF OF CIMARRON

Cast — Sunset Carson, Linda Sterling, Riley Hill. Pro—Thomas Carr. Dir—Yakima Canutt.

UTAH

Cast — Roy Rogers, Dale Evans, George Hayes. Pro—Don Brown. Dir—John English.

WHY GIRLS LEAVE HOME

Cast—Richard Cromwell, Rosemary Lane, Lola Lane. Pro — Sam Sax. Dir — William Berke.

(Now CUTTING or in BACKLOG)

BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER.....Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
THREE'S A CROWD.....Gertrude Michael
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
STRANGE AFFAIR.....Eric Von Stroheim
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
LAKE PLACID SERENADE.....Ralston - Taylor
GRISSELL'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
NEXT COMES LOVE.....Arthur Lake, Dale Evans
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane

20TH CENTURY

(Now SHOOTING)

COL. EFFINGHAM'S RAID

Cast — Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

FIRST, LAST AND ALWAYS

Cast — Fred MacMurray as Capt. Rickenbacker. Pro—Win Sheehan. Dir—L. Bacon.

THE BULLFIGHTERS

Cast — Stan Laurel and Oliver Hardy. Pro—William Girard. Dir—Mal St. Clair.

A BELL FOR ADANO

Cast — Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

(Now CUTTING or in BACKLOG)

MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft
THUNDERHEAD, SON OF FLICKA.....McDowell
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

G. I. JOE

Cast — Burgess Meredith as Ernie Pyle. Producer—Lester Cowan. Dir—Wm. Wellman.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

BEDSIDE MANNER

Cast — Ruth Hussey, John Carroll, Estner Dale. Pro—Andrew Stone. Dir—Andrew Stone

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
I'LL BE SEEING YOU.....Ginger Rogers
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

EASY TO LOOK AT

Cast — Gloria Jean, Kirby Grant, Eric Blore. Pro. Henry Blankfort. Dir—Ford Beebe.

BLONDE RANSOM

Cast — Donald Cook, Virginia Grey. Assoc Pro — Gene Lewis. Dir — William Beaudine.

I'LL TELL THE WORLD

Cast — Lee Tracy, Brenda Joyce, June Preisser. Pro—Frank Gross. Dir—L. Goodwins.

(Now CUTTING or in BACKLOG)

HERE COMES THE CO-EDS.....Abbott & Costello
SALOME—WHERE SHE DANCED.....David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
SHE GETS HER MAN.....Joan Davis, Leon Errol
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brassel
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olson & Johnson
HOUSE OF FRANKENSTEIN.....Chane - Karloff
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
MUMMY'S CURSE, THE.....Lon Chaney - Coe
RENEGADES OF THE RIO GRANDE.....Cameron

WARNERS

(Now SHOOTING)

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

(Now CUTTING or in BACKLOG)

NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Bren

YOUR BOOKING GUIDE

How they rate: Tops — 95-100%. Excellent — 90-95%. Very Good — 85-90%. Good — 80-85%. Only Fair — 75-80%. Just Passable — 70-75%. Below Par — Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A — action. B — biographical. C — comedy. D — drama. F — fantasy. G — gangster. H — horror. M — mystery. N — novelty. O — outdoor. P — period. R — romance. S — spiritual. T — tune-film. V — variety. W — war. X — documentary. Z — zaney.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

NATIONAL VELVET (MGM) D-12/11	94%
SUNDAY D'NER—SOLDIER (TCF) D-12/11	93%
30 SEC. OVER TOKYO (MGM) W-11/20	92%
TO HAVE & HAVE NOT (W8) D-10/16	92%
MRS. PARKINGTON (MGM) D-9/18	92%
HOLLYWOOD CANTEN (W8) T-12/11	91%
WINGED VICTORY (TCF) W-11/27	91%
MEET ME IN ST. LOUIS (MGM) CD-11/6	91%
TOGETHER AGAIN (Col) C-11/6	91%
IRISH EYES ARE SMILING (TCF) T-10/2	91%
CLIMAX, THE (Uni) HTD-10/2	91%
ARSENIC & OLD LACE (W8) MC-9/4	91%
WOMAN IN WINDOW (P-RKO) M-10/16	90%
IMPATIENT YEARS, THE (Col) CD-8/28	90%
BRAZIL (Rep) T-10/30	90%
3 IS A FAMILY (UA) FC-11/21	89%
GUEST IN HOUSE (UA) D-12/11	87%
TOWN WENT WILD, THE (PRC) C-11/13	87%
TALL IN THE SADDLE (RKO) OD-9/25	89%
FRENCHMAN'S CREEK (Par) D-9/25	89%
DOUGHGIRLS, THE (WB) C-8/28	89%
MINISTRY OF FEAR (Par) D-10/23	86%
BOWERY TO BROADWAY (U) T-10/30	88%
PRINCESS & PIRATE (SG-RKO) C-10/16	88%
MASTER RACE, THE (RKO) D-9/25	88%
WHEN LIGHTS GO ON (PRC) D-9/18	88%
THIN MAN (MGM) CM-11/27	87%
SO' THING FOR THE BOYS (ICF) T-11/6	87%
LAURA (TCF) M-10/16	87%
OUR HEARTS YOUNG-GAY (Par) C-9/4	87%
MAN IN HALFMOON ST. (Par) D-10/23	86%
AND NOW TOMORROW (Par) D-10/23	86%
VERY THOT OF YOU (W8) RD-10/16	86%
SAN DIEGO I LOVE YOU (U) C-9/11	86%
TILL WE MEET AGAIN (Par) WD-9/4	86%
EXPERIMENT PERILOUS (KRO) D-12/11	85%
CONSPIRATORS, THE (W8) M-10/16	85%
GREAT MIKE, THE (RKO) D-9/4	85%
LOST IN A HAREM (MGM) ZC-9/4	85%
DARK WATERS (UA) D-11/6	84%
NAT'L BARN DANCE (Par) ZT-9/11	84%
RAINBOW ISLAND (Par) ZC-9/4	84%
IN MEANTIME DARLING (TCF) RD-9/25	83%
NONE BUT LONELY H'RT (RKO) D-10/2	83%
BABES ON SWING ST. (Uni) CTD-9/25	82%
STORM OVER LISBON (Rep) D-9/4	82%
FAREWELL MY LOVELY (RKO) M-12/11	81%
LOUISIANA HAYRIDE (Col) C-T-9/4	80%
CAROLINA BLUES (Col) T-11/20	78%

PROGRAM PICTURES

SAN FERNANDO VY. (Rep) OT-8/28	P-91%
DESTINY (Uni) D-12/4	P-89%
LIGHTS OF OLD S. FE (Rep) OT-11/6	P-89%
BLUEBEARD (PRC) H-10/16	P-89%
ENEMY OF WOMEN (Mon) XD-8/28	P-89%
ENTER ARSENE LUPIN (U) D-11/20	P-88%
FACES IN FOG (Rep) D-10/23	P-87%
NOTHING BUT TR'BLE (MGM) Z-12/4	P-87%
PEARL OF DEATH (U) M-9/4	P-87%
STAGE OF MONTREY (Rep) O-10/2	P-87%
ONE BODY TOO MANY (Par) C-10/23	P-86%
EVER SINCE VENUS (Col) C-9/25	P-85%
SHAD'W O' SUSPIC'N (Mon) MC-10/2	P-86%
FALCON IN H'WOOD (RKO) M-12/4	P-86%
MAIN ST. AFT. DARK (MGM) D-11/27	P-85%
NEVADA (RKO) OD-12/11	P-85%
BLOCK BUSTERS (Mon) CD-10/2	P-85%
MARK OF WHISTLER (Col) M-10/2	P-85%
STRANGE AFFAIR (Col) CM-11/13	P-85%
SHE'S SOLDIER TOO (Col) CD-8/28	P-85%
SINGING SHERIFF (U) OT-9/18	P-85%
BLONDE FEVER (MGM) CD-11/27	P-84%
GIRL RUSH, THE (RKO) CT-10/23	P-84%
ALASKA (Mon) D-10/16	P-84%
BIG NOISE, THE (TCF) ZC-9/25	P-84%
MY PAL WOLF (RKO) D-9/25	P-84%
RECKLESS AGE (U) T-9/4	P-83%
MY GAL LOVES MUSIC (Uni) CT-11/27	P-83%
FUZZY SETTLES DOWN (PRC) O-12/4	P-83%
COWBOY, LONE RIVER (Col) O-11/13	P-83%
BORDERTOWN TRAIL (Rep) O-9/4	P-83%
MY BUDDY (Rep) D-10/2	P-83%
I ACCUSE MY PARENTS (Mon) D-10/23	P-83%
GIRL WHO DARED (Rep) M-10/30	P-82%
LAST RIDE, THE (WB) D-9/25	P-82%
VIGILANTES OF D. CITY (Rep) O-11/16	P-81%
SWING HOSTESS (PRC) T-11/13	P-81%
CODE O' PRAIRIE (Rep) O-10/16	P-81%
SHERIFF SUNDOWN (Rep) O-10/30	P-80%
SHADOWS IN NIGHT (Col) M-10/2	P-80%
CHEYENNE WILDCAT (Rep) O-9/25	P-80%
GHOST GUNS (Mon) OA-11/20	P-80%
MRDR. IN BLUE ROOM (U) CM-11/13	P-80%
SILVER CITY KID (Rep) O-9/11	P-80%
DARK MOUNTAIN (Par) AD-9/11	P-80%
THUND'RING GUNS (PRC) O-10/2	P-80%

BELLE OF YUKON (IP-RKO) T-12/4	P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2	P-80%
BOWERY CHAMPS (Mono) CD-12/11	P-79%
KANSAS CITY KITTY (Col) CT-9/4	P-79%
THEY LIVE IN FEAR (Col) D-10/2	P-79%
LAW OF VALLEY (Mon) O-10/23	P-79%
CYCLONE RANGERS (Col) O-12/4	P-79%
TRIGGER LAW (Mon) OA-11/27	P-78%
DEAD MAN'S EYES (U) M-9/18	P-78%
BLACK MAGIC (Mon) M-9/11	P-78%
FIREBRANDS O' ARIZ. (Rpe) O-12/11	P-77%
BRAND OF THE DEVIL (PRC) O-11/6	P-77%
END OF ROAD (Rep) M-11/13	P-77%
GOING TO TOWN (RKO) C-9/25	P-77%
CRY OF WEREWOLF (Col) H-9/11	P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25	P-75%
SOUL OF MONSTER (Col) H-9/11	P-74%
HI, BEAUTIFUL (U) CT-11/20	P-73%
ONE MYSTERIOUS N'T (Col) M-8/28	P-73%
LAND OF OUTLAWS (Mon) OA-8/28	P-72%
SONORA ST'GECO'CH (Mon) O-9/18	P-72%
NIGHT CLUB GIRL (Uni) T-12/11	P-71%
THAT'S MY BABY (Rep) ZT-9/18	P-70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A

ABROAD WITH 2 YANKS (UA) C-7/24	89%
ADDRESS UNKNOWN (Col) WD-4/24	84%
ADVENT'S O' M'K TWAIN (WB) 8D-5/8	96%
ALASKA (Mon) D-10/16	77%
ALDRICH'S SECRET (Par) C-6/12	79%
ALLERGIC TO LOVE (Uni) RC-5/8	75%
AMAZING MR. FORREST (PRC) C-7/10	75%
AMERICAN ROMANCE (MGM) RX7/3	96%
AND NOW TOMORROW (Par) D-10/23	86%
AND THE ANGELS SING (Par) CT-5/1	87%
ARE THESE OUR PARENTS (Mon) D-6/19	86%
ARSENIC & OLD LACE (W8) MC-9/4	91%
ATLANTIC CITY (Rep) T-8/7	89%
ATTACK (RKO) W-6/12	83%

B

BABES ON SWING ST. (Uni) CTD-9/25	82%
BARBARY COAST GENT (MGM) CD-8/7	83%
BETWEEN TWO WORLDS (W8) D-5/15	94%
BIG NOISE, THE (TCF) ZC-9/25	77%
BLACK MAGIC (Mon) M-9/11	74%
BLACK PARACHUTE (Col) WD-6/19	72%
BLOCK BUSTERS, THE (Mon) CD-10/2	78%
BLONDE FEVER (MGM) CD-11/27	P-84%
BLUEBEARD (PRC) H-10/16	80%
BORDERTOWN TRAIL (Rep) O-9/4	77%
BOWERY CHAMPS (Mono) CD-12/11	P-79%
BOWERY TO BROADWAY (U) T-10/30	88%
BRAZIL (Rep) T-10/30	90%
BRAND OF THE DEVIL (PRC) O-11/6	P-77%
BRIDE BY MISTAKE (RKO) C-7/31	88%

C

CALL OF THE JUNGLE (Mon) M-7/24	72%
CALL OF ROCKIES (Rep) OD-6/12	73%
CALL OF SOUTH SEAS (Rep) MT-8/21	74%
CANDLE'L IN ALG'A (TCF) D-6/26	83%
CANTERVILLE GHOST (MGM) CWF-5/20	90%
CAROLINA BLUE (Col) T-11/20	78%
CASANOVA BROWN (RKO) C-8/7	91%
CHEYENNE WILDCAT (Rep) O-9/25	75%
CHINESE CAT, THE (Mon) M-8/3	74%
CHRISTMAS HOLIDAY (Uni) RD-6/12	90%
CLIMAX, THE (Uni) HTD-10/2	91%
CODE OF PRAIRIE (Rep) O-10/16	76%
CONSPIRATORS, THE (W8) M-10/16	85%
COURAGEOUS MR. PENN (SR) XD-7/17	86%
COWBOY, LONE RIVER (Col) O-11/13	P-83%
CRY OF WEREWOLF (Col) H-9/11	73%

D

DANGEROUS JOURNEY (TCF) XN-8/14	83%
DARK MOUNTAIN (Par) AD-9/11	75%
DARK WATERS (UA) D-11/6	84%
DEAD MAN'S EYES (Uni) M-9/18	74%
DELINQUENT DAUGHTERS (PRC) D-7/10	80%
DESTINY (Uni) D-12/4	P-89%
DIXIE JAMBOREE (PRC) T-7/10	74%
DRAGON SEED (MGM) WD-7/17	94%
DOUGHGIRLS, THE (W8) C-8/28	89%

E

END OF ROAD (Rep) M-11/13	P-77%
ENEMY OF WOMEN (Mon) XD-8/28	80%
ENTER ARSENE LUPIN (U) D-11/20	P-88%
EVER SINCE VENUS (Col) C-9/25	78%
EXPERIMENT PERILOUS (KRO) D-12/11	85%

F

FACES IN FOG (Rep) D-10/23	79%
FALCON IN H'WOOD (RKO) M-12/4	P-86%

FALCON IN MEXICO (RKO) M-7/31	78%
FAREWELL MY LOVELY (RKO) M-12/11	81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11	P-77%
FOLLOW THE LEADER (Mon) CD-6/26	73%
FRENCHMAN'S CREEK (Par) D-9/25	89%
FUZZY SETTLES DOWN (PRC) O-12/4	P-83%

G

GANGSTERS OF FRONT'R (PRC) O-9/25	73%
GASLIGHT (MGM) HD-5/15	91%
GHOST CATCHERS (Uni) ZT-6/5	77%
GHOST GUNS (Mon) OA-11/20	P-80%
GILDERSL'VE'S GHOST (RKO) C-6/26	74%
GIRL AND GORILLA (PRC) H-3/27	71%
GIRL IN THE CASE (Col) CM-6/5	79%
GIRL RUSH, THE (RKO) CT-10/23	77%
GIRL WHO DARED (Rep) M-10/30	P-82%
GOING TO TOWN (RKO) C-9/25	74%
GOOD NIGHT SWEETH'T (Rep) C-6/12	73%
GREAT MIKE, THE (PRC) D-9/4	85%
GREAT MOMENT, THE (Par) XD-6/12	89%
GREENWICH VILLAGE (TCF) T-8/14	91%
GUEST IN HOUSE (UA) D-12/11	87%
GYPSY WILDCAT (Uni) AD-8/7	84%

H

HAIL CONQUER'G HERO (Par) C-6/12	91%
HAIRY APE, THE (UA) D-5/22	85%
HEAVENLY DAYS (RKO) C-7/31	83%
HER PRIMITIVE MAN (Uni) C-4/3	82%
HEY, ROOKI (Col) WC-5/8	83%
HI, BEAUTIFUL (U) CT-11/20	P-73%
HOLLYWOOD CANTEN (WB) T-12/11	91%
HOME IN INDIANA (TCF) RD-5/29	89%

I

I ACCUSE MY PARENTS (Mon) D-10/23	77%
I LOVE A SOLDIER (Par) RD-6/19	87%
I'M FROM ARKANSAS (PRC) ZC-10/2	73%
IMPATIENT YEARS, THE (Col) CD-8/28	90%
IN MEANTIME DARLING (TCF) RD-9/25	83%
IN OUR TIME (W8) RWD-2/7	86%
IN SOCIETY (Uni) ZC-8/14	84%
INVI'BLE MAN'S REV'NGE (Uni) H-6/5	74%
IRISH EYES ARE SMILING (TCF) T-10/2	91%
IT HAPPEN'D TOMORROW (UA) F-3/27	88%

J

JAMBOREE (Rep) ZRCVT-4/3	71%
JAM SESSION (Col) T-5/22	73%
JANIE (W8) CDT-7/31	91%
JIVE JUNCTION (PRC) NT-4/3	80%
JOHNNY NO LIVE HERE (Mon) C-5/15	80%
JUNGLE WOMAN (Uni) H-5/29	72%

K

KANSAS CITY KITTY (Col) CT-9/4	75%
KISMET (MGM) CD-8/21	95%

L

LADIES COURAGEOUS (Uni) WD-3/20	87%
LADIES O'WASHINGTON (TCF) RD-5/22	75%
LADY AND MONSTER (Rep) HF-3/20	83%
LADY IN DEATH HOUSE (PRC) M-3/27	74%
LAND OF OUTLAWS (Mon) OA-8/28	71%
LARAMIE TRAIL (Rep) O-3/20	71%
LAST HORSEMAN (Col) AO-7/3	71%
LAST RIDE, THE (W8) D-9/25	76%
LAURA (TCF) M-10/16	87%
LAW OF THE SADDLE (PRC) A-7/24	73%
LAW OF VALLEY (Mon) O-10/23	75%
LAW MEN (Mon) O-3/27	74%
LEAVE IT TO IRISH (Mon) CD-8/14	76%
LIGHTS OF OLD S. FE (Rep) OT-11/6	P-89%
LOST IN A HAREM (MGM) ZC-9/4	85%
LOUISIANA HAYRIDE (Col) CT-9/4	79%
LUMBER JACK (UA) OD-4/3	76%

M

MACHINE GUN MAMA (PRC) M-7/24	69%
MAIN ST. AFT. DARK (MGM) D-11/27	P-85%
MAKE YOUR OWN BED (W8) Z-5/22	83%
MAN FROM FRISCO (Rep) D-5/1	84%
MAN IN HALFMOON ST. (Par) D-10/23	86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21	88%
MARINE RAIDERS (RKO) WD-6/26	87%
MARK OF WHISTLER, THE (Col) M-10/2	78%
MARKED TRAILS (Mon) OA-8/14	73%
MARSHALL OF RENO (Rep) OA-7/10	76%
MAISIE GOES TO RENO (MGM) CD-8/14	87%
MASK OF DIMITROS (W8) MD-6/12	89%
MASTER RACE, THE (RKO) D-9/25	88%
MEET ME IN ST. LOUIS (MGM) CD-11/6	91%
MERRY MONOHANS (Uni) CDT-8/21	87%
MINSTREL MAN (PRC) DT-6/19	88%
MINISTRY OF FEAR (Par) D-10/23	88%
M'LLIE, FIFI (RKO) D-7/31	83%
MR. SKEFFINGTON (W8) D-5/29	88%
MRDR. IN BLUE ROOM (U) CM-11/13	P-80%
MRS. PARKINGTON (MGM) D-9/18	92%
MOONLIGHT & CACTUS (Uni) ZT-8/21	73%
MOON OVER LAS VEGAS (Uni) RT-4/17	91%
MUMMY'S GHOST, THE (Uni) H-5/8	73%
MUSIC IN MANHATTAN (RKO) CT-7/31	88%
MY BUDDY (Rep) D-10/2	77%
MY GAL LOVES MUSIC (Uni) CT-11/27	P-83%
MY PAL WOLF (RKO) D-9/25	77%
MYSTERY MAN (UA) OD-7/31	75%

N

NAT'L BARN DANCE (Par) ZT-9/11	84%
NATIONAL VELVET (MGM) D-12/11	94%
NEVADA (RKO) OD-12/11	P-85%
NIGHT OF ADVENTURE (RKO) MD-6/5	83%
NIGHT CLUB GIRL (Uni) T-12/11	P-71%
NONE BUT LONELY H'RT (RKO) D-10/2	83%
NOTHING BUT TR'BLE (MGM) Z-12/4	P-87%

O

OH, WHAT A NIGHT (Mon) M-8/14	79%
ONE BODY TOO MANY (Par) C-10/23	78%
ONE MYSTERIOUS NIGHT (Col) M-8/28	72%
ONCE UPON A TIME (Col) FCD-4/24	85%
OUR HEARTS YOUNG-GAY (Par) C-9/4	87%

P

PARDON MY RHYTHM (Uni) CT-5/8	73%
PARTNERS OF TRAIL (Mon) O-3/6	74%
PEARL OF DEATH, THE (Uni) M-9/4	79%
PINTO BANDIT, THE (PRC) AO-6/26	72%
PORT O' 40 THIEVES (Rep) HM-6/26	83%
PRINCESS & PIRATE (SG-RGO) C-10/16	88%

R

RAINBOW ISLAND (Par) ZC-9/4	84%
RECKLESS AGE, THE (Uni) T-9/4	77%
RETURN OF APE MAN (Mon) H-7/10	69%
RIDING WEST (Col) OD-6/5	71%
ROGER TOUHY (TCF) G-5/29	74%
ROSIE THE RIVETER (Rep) WT-4/10	82%

S

SAN ANTONIO KID (Rep) OA-8/7	73%
SAN FERNANDO VALLEY (Rep) OT-8/28	81%
SAN DIEGO I LOVE YOU (U) C-9/11	86%
SECRET COMMAND (Col) AD-6/5	83%
SECRETS O'SCOT'D Y'D (Rep) M-6/19	84%
SENSATIONS OF 1945 (UA) VT--6/26	87%
SEVEN DOORS TO DEATH (PRC) M-8/7	74%
SEVENTH CROSS, THE (MGM) WD-7/24	89%
SHADOWS IN NIGHT (Col) M-10/2	75%
SHADOW OF SUSPIC'N (Mon) MC-10/2	78%
SHE'S A SOLDIER, TOO (Col) CD-8/28	78%
SHERIFF SUNDOWN (Rep) O-10/30	P-80%
SING, NEIGHBOR, SING (Rep) ZT-8/14	71%
SILENT PARTNER (Rep) M-6/12	77%
SILVER CITY KID (Rep) O-9/11	75%
SINCE YOU WENT AWAY (UA) D-7/24	96%
SINGING SHERIFF, THE (Uni) OT-9/18	78%
SO' THING FOR THE BOYS (TCF) T-11/6	87%
SONG OF NEVADA (Rep) OT-6/19	83%
SONORA STAGECOACH (Mon) OA-9/18	71%
SOUL OF A MONSTER (Col) H-9/11	72%
STAGE TO MONTEREY (Rep) O-10/2	79%
STARS ON PARADE (Col) T-7/31	75%
STRANGE AFFAIR (Col) CM-11/13	P-85%
STORM OVER LISBON (Rep) D-9/4	82%
SUNDAY D'NER—SOLDIER (TCF) D-12/11	93%
SWEET AND LOWDOWN (TCF) T-8/7	84%
SWING HOSTESS (PRC) T-11/13	P-81%

T

30 SEC. OVER TOKYO (MGM) W-11/20	92%
TAKE IT BIG (Par) CT-6/12	77%
TAKE IT OR LEAVE IT (TCF) NT-7/17	89%
TALL IN THE SADDLE (RKO) OD-9/25	89%
TAMPICO (TCF) AWD-4/3	83%
THAT'S MY BABY (Rep) ZT-9/18	70%
THEY LIVE IN FEAR (Col) D-10/2	75%
THIN MAN (MGM) CM-11/27	87%
3 IS A FAMILY (UA) FC-11/27	89%
THREE LITTLE SISTERS (Rep) T-7/31	88%
THREE OF A KIND (Mon) CD-8/21	74%
THUNDERING GUN (PRC) O-10/2	73%
TILL WE MEET AGAIN (Par) WD-9/4	86%
TOGETHER AGAIN (Col) C-11/6	91%
TO HAVE & HAVE NOT (WB) D-10/16	92%
TOWN WENT WILD, THE (PRC) C-11/13	89%
TRIGGER LAW (Mon) OA-11/27	P-78%
TROCADERO (Rep) RDT-4/10	77%

Hollywood

MOTION PICTURE

REVIEW

The... FIRST WORD

• RATHER ODD it would seem that many of our prominent stars cannot see the handwriting on the wall—and that they are digging their own graves with that attitude of dodging pictures because the tax structure places them in the light of “working for free.”

At first, this had all the earmarks for a problem for the top producers. But that has long since ceased to be a worry. Stories—and mighty important ones—that formerly never got the go-signal unless insured with at least two big names, are now being entrusted to the younger players who

(Continued on Page 4)

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

December 18, 1944

PREVIEWS In This Issue

	Page
KEYS OF THE KINGDOM (20th Century)★★★★	96% 2
MUSIC FOR MILLIONS (M-G-M)★★★★	91% 3
CAN'T HELP SINGING (Universal)★★★★	90% 7
PRACTICALLY YOURS (Paramount)★★	88% 2
THE THREE CABALLEROS (Disney-RKO)★	80% 3
THEY SHALL HAVE FAITH (Monogram) .....P-87%	78% 6
SHE'S A SWEETHEART (Columbia) .....P-87%	3
DOUBLE EXPOSURE (Paramount) .....P-84%	7
THE UNWRITTEN CODE (Columbia) .....P-80%	6
DANGEROUS PASSAGE (Paramount) .....P-78%	7
SONG OF THE RANGE (Monogram) .....P-77%	6

Skirball-Manning Buy 'French Town'

Jack H. Skirball and Bruce Manning will make a lavish Technicolor musical of “French Town,” which they recently purchased from Oscar Hammerstein II and Sigmund Romberg.

Romberg is set to superintend his own score, while Hammerstein collaborates with Manning on the script.

Warners' 'Conflict' Preems On War Front

“Conflict,” Warner's starrer for Humphrey Bogart and Alexis Smith held its world premiere last month before rain-soaked G.I.'s somewhere in France.

Showing was close to front lines and was given excellent response, according to a command post soldier.

Wallis Signs Stanwyck

Hal B. Wallis has inked Barbara Stanwyck for one picture a year over a several-year period.

'G.I. Joe' Is 'Story'

“G.I. Joe,” Lestern Cowan's Ernie Pyle yarn, will be screened as “Story Of G.I. Joe.”

ZANUCK SAYS: PRODUCE GERMAN FILMS YATES PUTS REPUBLIC IN HIGH GEAR

Believes No Permanent Peace Possible If Reich Can Exploit Via Screen

• IN AN ADDRESS last week on “Peace Education Through Motion Pictures,” Darryl Zanuck shot straight from the shoulder with the statement that “The Nazi film industry must be uprooted, absorbed or totally eliminated before we can look forward to a permanent peace.”

He strongly urged that the United Nations lay plans to encourage Russian, French, British and American film companies to produce pictures in Germany immediately after their surrender. His belief is that any semblance of a Reich industry on its own will merely mean the further exploitation of their grievances via the screen—the first educational steps toward a third world war.

An overall political production code of an International nature, he added, is the only substitute for a German film industry—which at this moment is something too dangerous to contemplate.

Overseas Pix Poll Picks 'Best Ten'

A G.I. poll taken in an overseas bombardment wing, selected “Coney Island” as top pic out of 43 shown in that area. Close second was “Going My Way,” with “Girl Crazy” third. Chosen as worst pic was “Submarine Alert.” Not one serious war pic was even nominated.

Roth-Greene-Rouse Unit Is Expanding

Patric Knowles has been signed to a long term contract with Paramount. Knowles has already been set for a leading role in “Masquerade In Mexico,” which co-stars Dorothy Lamour and Arturo de Cordova.

Knowles was signed on the strength of his fine showing in “Kitty,” which sneak-previewed recently.

Knowles Takes Term

Pact At Paramount

The Roth Greene, Rouse producing trio at PRC have taken additional offices on the lot. They are preparing a new script for Jimmy Lydon and Freddy Bartholomew to follow up on fine showing of “The Town Went Wild,” first dual starrer for Lydon and Bartholomew.

WB 1st Quarter Showings Set At 5

Warner Bros. has set five films for release during the first quarter of the new year. Included are “Hollywood Canteen,” “To Have And Have Not,” “Objective, Burma,” “Roughly Speaking,” and “God Is My Co-Pilot.”

'Corpse' Now 'Hard'

Pine-Thomas has changed “Cheezit, The Corpse,” to “Hard To Handle.”

New Year Slated For Unprecedented Produc. With Musicals Favored

• JUST BEFORE leaving for New York over the weekend, Herbert J. Yates, president of Republic Productions, Inc., put his final okay on an unprecedented shooting schedule for 1945—and the new construction of sound stages, office buildings for producers and writers, make-up, wardrobe and hair-dressing units—and an elaborate setup for additional technical equipment.

On the shooting sked, musicals seem to have the nod with “Song Of Mexico,” “The Calendar Girl” and “Mexicana” leading a long list of tune specials to follow in the wake of the success of “Atlantic City,” “Brazil”—and what appears to be one in “Lake Placid Serenade.”

The layout calls for the largest budget in Republic history but Yates believes it is only in keeping with the tremendous prospects that are just ahead of us—and after the war. “It is our intention to have Republic ready for the unparalleled demand,” he said, “and I feel confident that demand will be world-wide with the coming of peace.”

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	7	632	.903
2—Warners..	6	534	.890
3—20th Cent	7	628	.897
4—Univ.	4	355	.888
5—P-R-C	3	262	.873
6—Unit Art..	3	260	.867
7—Para.	9	778	.864
8—Rep.	2	172	.860
9—R-K-O	9	764	.849
10—Col.	4	339	.847
11—Mono.	1	78	.780

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	3	256	.853
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Para.	4	328	.820
Warners..	1	82	.820
5—Rep.	15	1228	.819
6—Univ.	9	734	.816
7—P-R-C	7	565	.807
Col.	14	1130	.807
8—Mono.	13	1042	.802

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DEC. 18, 1944

The First Word

(Continued from Page 1)

have clicked in popular appeal.

It's really a field day now for the runners-up. Practically every fortnight a new star is born. The recent examples are almost astounding. Ponder the situations of Lauren Bacall, Phyllis Thaxter, Jeanne Crane, Robert Hutton, June Allyson, Gloria DeHaven, Keenan Wynn, Dane Clark, Dick Haymes, Vivian Austin—and scores more.

That the exhibitors are willing to back this movement is shown by their definite stride to the return of exploitation and showmanship—which has been so sadly missing, Lo, these many years.

Knowing that some of the newcomers—capable as they were—needed further introduction to the public, hundreds of theatre operators have stepped out to banner these new stars via window tie-ups, merchantile displays and all sorts of exploitation.

As a matter of fact, there is a definite trend toward that sure-fire ballyhoo and showmanship of yesteryear—without which in the good old days it was assumed no picture could succeed.

Distributing organizations are putting on larger exploitation staffs to stress such campaigns in co-ordination with the exhibitors' willingness to meet the situation. That straight newspaper ad-slant of showmanship hasn't been doing so well lately is another reason—especially due to the newsprint shortage and the restricting of theatre space in many localities.

Suddenly many of the celebrated favorites who used to stalk the star-studded paths without competition will awaken to find that their box-office status is considerably below par—and competition now runs rampant.

And, although they will probably not realize it, their present attitude will have proved a great blessing to the industry at large by bringing back that which time has proved to be the boxoffice backbone—showmanship.

Jimmy Granger, the Republic sales exec, once gave this as a definition of showmanship "When you have anything to sell, scream it from the rooftops."

The movies need to get back to just that.

And, from all indications, the year 1945 augers well for its welcome return.

Wald Wins 'New York'

Jerry Wald will produce Warners' lavish Technicolor extravaganza, "When Old New York Was Young." Pic goes into production in January, with Raoul Walsh directing.

'KEYS' A SUPERLATIVE RELIGIOUS HIT 'PRACTICALLY YOURS' A HOPE-DASHER

**Production, Direction
And Gregory Peck—All
Bid For Academy Awards**

"KEYS OF THE KINGDOM"

FEATURE (20th Century-Fox) Religious Drama, produced by Joseph L. Mankiewicz and directed by John M. Stahl. Screenplay by Joseph Mankiewicz and Nunnally Johnson, from the novel by A. J. Cronin. Previewed in studio projection. Time, 137-MIN.

96%

Cast: Gregory Peck, Thomas Mitchell, Vincent Price, Rosa Stradner, Roddy McDowell, Edmund Gwenn, Sir Cedric Hardwicke, Peggy Ann Garner, Jane Ball, James Gleason, Anna Revere, Ruth Nelson, Benson Fong, Leonard Strong, Philip Ahn, Arthur Shields, Edith Barrett, Sarah Allgood, Richard Loo, Ruth Ford, Kevin O'Shea, H. T. Tsiang, Si-Len Chen, Eunice Soo-Hoo, Dennis Hoey, J. Anthony Hughes, Abner Biberman and George Nokes.

★★★★ SURELY another Academy award nomination—along with "Wilson" and other toopers—this religious drama is a superlative hit from many angles of achievement. First blessed with a powerful story, Mankiewicz and Stahl left practically no stone unturned in production investments and direction to make it a superb example of care and finesse.

Its righteous theme is ever dominant. It is religion from start to finish—and more beautiful because nothing was allowed to mar its religious intent and purpose.

Its popular appeal is tremendous, so you have no worries about its "churchy" background. Absolutely unlike "Going My Way," it is still somewhat akin to that film in treatment—in that the characters are shown to be vitally human, possessing certain frailties even as you and I.

In this case, however, it is all the story of one man's life—Father Francis Chisholm, played by Gregory Peck. As the Good Father who applied the rules of God after his own righteous fashion, Mr. Peck turns in an enduring, living portrait which the Academy cannot overlook in the coming Spring's voting an outstanding performance.

Father Chisholm's youth is presented as a sort of prolog—with Roddy McDowell in the part. It establishes early the sadness that was to be his lot—the death of his father and mother, martyrs to the Catholic faith.

The only romance of his life was also to be shattered. Fate dealt him the darkest cards—even after becoming a priest. Something always arose to keep him constantly on the ecclesiastical carpet. He had a habit of "misbehaving."

There was even an atheist, whom he continued to respect—and love as a close friend. He refused to barter in any way for a convert. He admitted to a protestant minister and his wife that a certain ranking priest was "stuffy." Thereafter, protestantism and catholicism worked in harmony—in China where Father Chisholm faced ridicule, death and destruction.

John Stahl's direction is one of the finest jobs of the decade. Every tiny phase of character or business is milked for the utmost of human understanding. The shadings of contrast, the blending of emotions and the

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Buchman Leaves Col. Breaks Into Indies.

Sidney Buchman, script supervisor at Columbia, leaves that studio next month to enter the independent production field.

Buchman has already begun the process of organization. He has been with Columbia almost three years.

King On Mono. Yarn

Maurice King is concocting a psychological drama for Monogram, as his first writing chore. He will produce the picture with his brother, Franklyn, under the title, "Murder At The Track." King has been a Monogram producer for some time.

Stork Alters Sked

Paulette Goddard last week requested Paramount to withdraw her name from the cast of "The Well-Groomed Bride," in which she was set to co-star with Ray Milland. She expects to remain off the screen until after her baby is born.

Reinhardt Preps 1st WB

Warners' psychological mystery, "Three Strangers," will be Wolfgang Reinhardt's first production assignment at the Burbank studio. Jean Negulesco directs.

Tierney Takes 'Amber'

Gene Tierney has been set at 20th-Fox for the femme lead in "Forever Ambr."

graphs of suspense and intrigue are all handled with such care that the masterful craftsmanship of the director behind the scenes is noticeably prevalent—even to the layman.

Next to that of Gregory Peck, perhaps the highest acting honors are due Edmund Gwenn. His delineation of the Rev. Hamish McNabb is the finest of his already long record of fine performances.

Close up in the race for acting laurels are Sir Cedric Hardwicke, Benson Fong, Rosa Stradner, Vincent Price, Thomas Mitchell and Leonard Strong—in the order named.

And, although their parts are briefer, you can well know what brilliant bits are turned in by such artists as James Gleason and Anne Revere as the protestant missionaries, Philip Ahn as the right bower of a Chinese Mandarin, Edith Barrett as Peck's "Aunt Polly," Dennis Hoey and Ruth Nelson as his parents, and Jane Ball as the only girl he ever loved.

FAR TOO GOOD TO EVER BE PRESENTED OTHER THAN AS A SOLO ATTRACTION.

**Story Goes Screwy After
Blessing Of One Of Best
Openings Ever Screened**

"PRACTICALLY YOURS"

FEATURE (Paramount) Comedy - Drama, presented as a Mitchell Leisen production with Harry Tugend as associate producer and direction by Mitchell Leisen. Original screenplay by Norman Krasna. Previewed in studio projection. Time, 89-MIN.

88%

Cast: Fred MacMurray, Claudette Colbert, Gil Lamb, Cecil Kellaway, Isabel Randolph, Rosemary DeCamp, Tom Powers, Mikhail Rasumny, Robert Benchley, Arthur Loft and Jane Frazee.

★★ AFTER ONE of the most dramatic openings ever screened, "Practically Yours" goes practically daft trying to retain control of the emotions it gained from its terrific springboard premise. As a result, it leaves one with all hopes dashed. With the opening sequence, the layman will tense up in readiness for a truly "sensational" piece of entertainment. Very soon thereafter, he knows he is in for a complete letdown. And he is so right, it hurts.

Only because of that first reel or so, does it rate in the very-good bracket.

Here is a brief of the swell start. Some of our bombers are returning to base after completing their mission when they spot a big Jap flat-top. One pilot, Fred MacMurray, has one small bomb left and decides to try something. Over the intercom, he starts telling the gang of his plans. It is recorded. His maneuver is photographed. He says the trading of one small plane and one pilot for a flat-top such as this is too big a bargain to pass up. Yes, it's to be a suicide dive.

Up he goes to 8,000 feet and then down—while his last thoughts are recorded over the phone system. Just before the crash and the destruction of carrier, he mentions his old office job and "Peggy"—the desire "to once again kiss her funny little turned-up nose."

Back in that office Peggy (Claudette Colbert) becomes a nationally known as the hero's sweetheart—and she takes it bravely—though she never suspected he loved her—for the radio, news-weeklies, et al.

Suddenly it is disclosed (in a close-up of a single frame of film) that MacMurray's plane had apparently dropped his bomb and then been blown up by the repercussion of the carrier's explosion—far off to one side. You guessed it—he is still alive and is picked up 2 days later.

What happens after that is a melange of screwball situations that make very little story sense—certainly nothing in harmony with the original dramatic premise. In fact, the highlight of fun is stolen by Mikhail Rasumny as a still photographer—shooting a kiss for publicity purposes.

The great hero returns to face the "Peggy" situation—whereas his last thought had REALLY been about "Peggy," his favorite scotch terrier!

IT MIGHT HAVE BEEN GREAT—BUT IT STILL IS WORTH TOPPING AN AVERAGE DUAL.

'MUSIC FOR MILLIONS' IS JUST THAT 'CABALLERLOS' NOT A DISNEY CLICKER

A Four-Ace Picture With Little Margaret O'Brien And June Allyson Tops

"MUSIC FOR MILLIONS"

FEATURE (Metro-Goldwyn-Mayer) Musical Comedy-Drama, produced by Joe Pasternak and directed by Henry Koster. Original screenplay by Miles Connolly. Previewed at the Village Theatre, Westwood Village. Time, 90-MIN.

91%

Cast: Margaret O'Brien, Jose Iturbi, June Allyson, Jimmy Durante, Marsha Hunt, Hugh Herbert, Harry Davenport, Marie Wilson, Larry Adler, Benn Lessy, Connie Gilchrist, Katherine Balfour, Helen Gilbert, Mary Parker, Madeleine LeBeau, Ethel Griffies, Eddie Jackson and Jack Roth.

Music (conducted and played by Jose Iturbi) by Dvorak, Grieg, Herbert, Debussy, Tchaikovsky, Handel and Chopin.

★★★ QUITE NATURAL to assume is the fact that all music lovers will flock to see this latest triumph from that producer-director team of Pasternak and Koster. The outstanding feature of Myles Connolly's original screenplay and the P-K handling of it, however in the manner in which the classical melodies of Grieg, Tchaikovsky, Chop, et al, are presented for grand mass approval.

Even the layman who relishes only sage ballads will go for this one, hook-line-and-sinker. Just as will the devotees of boogie-woogie, jazz or what-have-you. Yes, "Music For Millions" is just that. Connolly, Pasternak and Koster made the title mean aplenty.

The strange part is that the very cornyness of the plot helped matters materially. As a matter of fact, there is very little story and what there is has all to do with that old standby—the heart-breaking telegram that comes to tell of the husband "missing in action"—but which is never delivered.

But how and by whom that device is turned on for full power—well, that's another thing. Pasternak and Koster stacked the deck for little or no chance to lose—with at least four aces on top. And the trick is . . .

Take any one of the aces—and their favorite will say it was all his or her show. Looking at it straight on, it is all Little Margaret O'Brien. But no, you say, it's all June Allyson. Music fanciers will say "Al Iturbi." Yes, and thousands of Durante's radio fans will say it's all Jifmy!

Breaking it down sensibly, it is almost inconceivable that it could stand up without that amazing mop-pet — Margaret, the Angel. She is the key to the emotions. She is the symbol of the righteous theme. She is the guiding spirit to a dream world that levels all things—even classical music and boogie-woogie to the same plane.

June Allyson, Margaret's big sister who is married to a G-I overseas and bears him a baby, proves beyond the shadow of a doubt she is no of the screen's greatest and most popular bets. June has done a few grand things before, but this will jet-propel her to really big things.

Jose Iturbi's artistry of music is insurance enough, but here again he illustrates how much more important such an attribute may become when

Arthur Rank Will Produce In Canada

Arthur Rank, top-spot English producer, recently announced that he will make big-budget films in Canada. Despite rumors that Rank intended to produce here in Hollywood, it is officially stated that he will make no pictures on American soil.

Francis Langford's Lungs For New Cartoon

Francis Langford will sing for Walt Disney's new cartoon, "Currier And Ives," suggested by the famous old prints.

Alvert Sach has been inked to compose the score and direct orchestration.

Labor Gang Loses — As WB Finds A Star

Warner Bros. has discovered a star in its Burbank studio labor gang. Roy Mallison, discovered by talent scout Solly Baiano, has been signed to a long term contract and will appear first in "This Love Of Ours." He will play an Army doctor.

Name Cast Set For Rep. 'Amazing' Pic

"The Amazing Mr. M," Republic's new glitter flick, gets Joseph Schildkraut for the title role. Other names are Eugene Pallette, Robert Livingston, Ruth Terry, Ona Munson. Starts early in January.

MGM Links Bell, Hodiak

Marion Bell and John Hodiak have been set by MGM for leads in Joe Pasternak's new musical, "The Kissing Bandit," a story of old California.

'Fog' Tag Changed

Columbia's "Out Of The Fog" is now "Escape In The Fog."

perpetuated as one who is an integral and sympathetic part of the story and cast. He is not just a great musician. He is already an acceptable actor—and certainly a screen personality that gets across the "soul" of a musician.

Durante is always the same—the grand and glorious Jimmy—but he appears at his best when Margaret O'Brien is around, and when he is not overworked. Such is the case in "Music For Millions."

On an equal billing with the afore-said four aces is Marsha Hunt—and rightfully so as far as performance is concerned. Marsha does a fine job, but her part is brief indeed when compared to the importance of the top quartette.

Larry Adler, the famous harmonica artist, is featured, but appears for only one melody and in one sequence—which makes you hungry for more Adler.

All in all, it's a grand show, made grand by Margaret O'Brien and June Allyson under the guidance of that swell team of Pasternak and Koster. Be sure to spot it for a set of dates when you want . . .

AN ATTRACTION THAT IS SUREFIRE FOR WHAT COUNTS IN MASS ENTERTAINMENT.

Lack Of Story Cohesion And Blinding Colors Drop This Below Expectations

"THE THREE CABALLEROS"

FEATURE (RKO) Comedy musical cartoon, produced by Walt Disney and directed by Norman Ferguson. Original story by Ernest Terrazas, Ted Sears, Bill Peed, Ralph Wright, Elmer Plummer, Homer Brightman, Roy Williams, William Cottrell, Dell Connell, James Bodrero. Previewed at Studio projection. Time, 78-MIN.

80%

Cast: Donald Duck, Panchito, Joe Carioca, Aurora Miranda, Carmen Molina, Dora Luz, Clarence Nash, Joaquin Garay, Jose Oliveira, Frank Graham, Sterling Holloway, Fred Shield, Nestor Amaral, Ailmirante, Trio Calaveras, Ascencion Del Rio Trio, Padua Hills Players.

★ THE OLD Hollywood axiom that too many writers spoil the story, is exemplified in Disney's latest. It is the first of his pictures to be scripted by a whole staff of writers—and it is his first not-up-to-par. Only Disney's great reputation and lavish production lifts this one into the lower end of the "good feature" bracket.

The primary weakness is a complete lack of cohesion. There is no plot or series of correlated episodes, past the first half of the running time, upon which to fasten attention.

Pic starts out strongly with three delightful little fables, done in the expectedly whimsical Disney manner. But from here on, the continuity falls apart.

Another detracting factor is the blinding explosion of color which constantly bombards the eyes like bursting fireworks in the last half-hour.

Then too, the combination of animation and living people does not blend into smooth product, despite a clever Technicolor harmony between the two. Reason obviously is that the fantasia element, which the mind readily accepts alone, becomes rather discordant when superimposed upon reality.

The plot idea itself is cleverly wrapped around Donald Duck—who receives a big birthday package from his friends below the Border. Within it are three gifts. In each is a section of the story.

Contained in the first box is a projection machine which snaps into motion and screens the quaint, completely enjoyable fable of Pablo the Penquin, tropical birds, and the winged donkey.

Next package holds the book of Brazil, into which our old friend Joe Carioca conducts Donald for a tour of beautiful Baia.

All production and technical elements maintain the high standard expected of Disney, with superb but over-emphasized Technicolor effects. Dance sequences are authentic, gorgeous and swell hands-across-the-Border material.

THIS ONE WILL WOW THE KID-DIES BUT NOT RECEIVE THE USUAL DISNEY RESPONSE FROM ADULT AUDIENCES.

Schaefer Places Picker

Sidney Picker has been set as associate producer on Republic's "Road To Alcatraz" by exec Armand Schaefer.

Van Upp Takes Exec Post At Col.

Virginia Van Upp has been put in charge of all top bracket pictures at Columbia, and will assume the rank of executive producer. Her new set-up is similar to that held by Sidney Buchman, who leaves Columbia next month.

She's A Sweetheart

Timely Human Values
Of Charming Little Pic
Give Real Entertainment

PROGRAM (Columbia) Drama, produced by Ted Richmond and directed by Del Lord. Original screenplay by Muriel Roy Bolton. Not previewed, but caught at Hawaii theatre. Time, 69-MIN.

87%

Cast: Jane Frazee, Larry Parks, Jane Darwell, Nina Foch, Ross Hunter, Jimmy Lloyd, Loren Tindall, Carole Mathews, Eddie Bruce, Pat Lane, Danny Desmond, Ruth Warren and Dave Willock.

....HERE'S AN inexpensive little production with no big names to boost its rating. But its rich, homeopathic values and absolute timeliness do their own boosting, placing this warmly human and American story high up on the "very good" program bracket.

A thoughtfully worked out screenplay, based upon Anne Lehr's world-famous Hollywood organization, presents a sort of G.I. Grand Hotel—in which you follow the trials of the motherly matron who shares their secrets and seeks solutions for their problems.

There is no doubt but that pictures of this type fulfill a definite need—as heart-warming reassurance to both service men and mothers alike.

The sympathetic direction of Del Lord brings commendable performances from his entire cast. Jane Darwell touples grandly as motherly Mrs. "Mom" Adams.

Dramatic focal point is the love affair between a climbing singer, Jane Frazee, and orphaned G.I. Larry Parks. Loren Tindall stands out as a bashful soldier who fakes a hurt hand to persuade Carole Mathews to write letters for him to a fictitious sweetheart—because he can't summon courage to tell her she's the girl of his dreams.

The usual misunderstandings and doubts becloud the course of true love for all the kids, but "Mom" helps clear away their troubles, just as she does for Ross Hunter, when personal pride prevents him from letting Nina Foch know that he has a badly damaged knee.

Threated throughout the entire movement are logically plotted examples of "Mom's" indefatigable efforts to make her temporarily adopted boys comfortable and happy.

Jane Frazee's songs add rhythm and punch to an all-around sturdy production.

HERE'S STRONG SUPPORT FOR ALMOST ANY DOUBLE BILL.

James To Jive For 20th

Harry James and his orchestra have been inked to a long-term pact with 20th-Fox.



TO LOVE HIM... MEANT
DEATH!



P R C PICTURES presents
JOHN CARRADINE

BLUEBEARD



PRC



SEARCH FOR *Beauty*
HIDDEN IN A WOMAN'S
SOUL... IN MY ARMS
MANY WERE BEAUTIFUL
... BUT THE FLAME OF
Passion EXPOSED THEIR
SOUL'S UGLINESS...
Ugliness I DESTROY!

Jean PARKER • Nils ASTHER
Ludwig STOSSEL

Produced by LEON FROMKESS
Associate Producer MARTIN MOONEY
Directed by EDGAR G. ULMER
Screenplay by Pierre Gendron
Original Story by Arnold Phillips and
Werner H. Furst

FINE IDEA IN 'FAITH,' NOT MUCH MORE SLICK MEGGING, THIN PLAY IN 'CODE'

**Timely Theme KO'd
By Thin Story Treatment,
Direction And Dialogue**

"THEY SHALL HAVE FAITH"

FEATURE 78% (Monogram) Drama, produced by Jeffrey Bernard and directed by William Nigh. Screenplay by William Nigh and George Wallace Sayre, from an original story by Nigh and Sayre. Previewed at Filmarte Theatre. Time, 83-MIN.

Cast: Gale Storm, Sir Aubrey Smith, John Mack Brown, Conrad Nagel, Mary Boland, Frank Craven, Johnny Downs, Catherine McLeod, Selmer Jackson, Matt Willis, Maurice St. Clair, Leo Diamond and his Harmonaires.

A TIMELY and moving theme underlies this picture . . . but weak screen treatment and stiff direction pulls the finished product down to "only fair" rating, with sturdy production largely responsible for placing it on the top side of that bracket.

Although the plot deals primarily with a lovely young Polio victim who is saved by new surgical technique, the story wanders constantly and returns to its plot purpose in a completely impossible finale.

The girl, Gale Storm, is a wealthy debutante who spends most of her time on charities and bond drives, until she is struck down by Infantile Paralysis. Brilliant surgeon Johnny Mack Brown operates and presto! She walks alone and unaided from her upstairs room, down a winding stair and into the happy arms of her Dr., family and friends who never dream that in actuality she would have fallen and broke her neck.

To make it more fantastic, both her father, Conrad Nagel, and her grandfather, Aubrey Smith, are doctors!

Similarly, the operational technique is erroneously staged.

Much more important is the lifeless dialogue which robs the inherently poignant action of much of its power.

Another detrimental factor is the extremely choppy editing which jerks the story movement in and out of attention and makes even the irrelevant sequences hard to follow.

On the bright side is the work of Gale Storm and others of the cast. Gale has the charm and graceful body needed to take her right up the ladder.

Outstanding as usual is Aubrey Smith as a crusty old M.D. who hides his soft heart under a hard shell. Smith manages to imbue his role with a believableness that immeasurably strengthens the whole yarn. His scientific caution in rejecting an unauthenticated operation for his grandchild is the one dramatic gem of the film.

Comedy is deftly handled by Frank Craven as Gale's liquor-laden uncle, who has a heart as big as his thirst.

Equally well done is Mary Boand's interpretation of Craven's wife. Her scene with Miss Storm, where she asks the desperate cripple not to shut her family out of her heart, is skillfully played, shifting effectively from comedy to pathos without breaking the dramatic tempo.

Conrad Nagel is appropriately cast

Goldwyn Inks Col. Farnol For Flack

Lt. Colonel Lynn Farnol, recently retired, has been signed by Samuel Goldwyn to head the publicity department of the Goldwyn lot. Prior to his three and a half years army service, Col. Farnol was in the advertising agency business. Earlier he was associated with Goldwyn in publicity.

Bennett Begins Her Prepping Job At GS

Constance Bennett last week opened offices at General Service in anticipation of her first producer-starring stint for United Artists. "Paris Underground" is the pic, which Gregory Ratoff will direct.

Slated for an early January start, production has Carley Harriman for associate exec. Gracie Fields co-stars.

Monogram Makes 'A Riot'

Monogram will make "Kelly Starts A Riot," as a sequel to "There Goes Kelly." Production is to be handed by Lindsley Parsons.

Elyse Knox In 'Bataan'

Elyse Knox is set for the femme lead in Monogram's "Bataan To Japan." Her husband, Lt. Tom Harmon, is being sought as technical director.

Horne To Star At RKO

Lena Horne is set to star in "Sweet Georgia Brown" for RKO. This all-negro pic will be produced and directed by John H. Auer.

Soldiers See 'Rhapsody'

Hundreds of combat troops in North Africa were recently shown Warners' "Rhapsody In Blue." Screening of the Jesse Lasky production took place in the desert battle areas.

Leslie On 'Journey'

Joan Leslie will star in "Broken Journey" for Warners. Pic is slated to get under way early next month.

as the physician-father whose whole world centers in his girl. Nagel's inherent good breeding and fine voice make his work warmly welcome.

Likeable Johnny Mack Brown seems a bit miscast. But he does an okay job, despite his uneasiness.

Sprightly hoofing and an engaging grin are contributed by Johnny Downs, who appears briefly as Gale's right-guy boy friend, who loses her to Johnny Brown in the last fifteen minutes. The pre-marital feud cooked up for Brown and Miss Storm is rather thinly built, and its purpose to keep them apart until finale-time is transparent throughout the picture.

Direction fails to jell entirely, and the okay performances are not accountable to direction. Jeffrey Bernard's mounting is well done and Henry Neumann's camera dittos, along with other technical elements.

THIS ONE WILL DO BEST AS A SECONDARY AND RANKS AS ONLY A FAIR FEATURE FOR LOWER BRACKET HOUSES.

**Direction, Dialogue And
Performances Compensate
Lack Of Script Purpose**

"THE UNWRITTEN CODE"

PROGRAM 80% (Columbia) Melodrama, produced by Sam White, and directed by Herman Rotsten. Screenplay by Leslie T. White and Charles Kenyon, from an original by Charles Kenyon and Robert Wilnot. Not previewed, but caught by Pantages theatre. Time, 60-MIN.

Cast: Ann Savage, Tom Neal, Roland Varno, Howard Freeman, Mary Currier, Bobby Larson, Teddy Infuhr, Otto Reichow, Fred Essier, Frederick Giermann, Tom Holland, Phil Van Zandt, Carl Ekberg, Alan Bridge.

AN EXCELLENT action premise gets tangled up here with unexplained story antecedents, in a screenplay which builds a powerful series of crises that dissolve prematurely. Result is that swell direction and first-rate dialogue are for the most part wasted. Nevertheless, the timely idea and sturdy performances just manage to topple this one into the bottom of the "good program" barrel.

The yarn follows a typically brutal young Nazi who assumes the identity of a dying Englishman—when both are torpedoed on a prison ship. Shipped to America for convalescence, he attempts to re-arm German prisoners in a near-by concentration camp.

Roland Varno does a standout job as the soulless Nazi. Varno unquestionably is slated for top roles.

The title has no apparent application to the story, but there is an inference tieup with the implied theme. This deals with the inhuman nature of Nazis and the unsuspecting Yankees that somehow always manages to awaken in time.

In this connection the scripting is good, giving adroitly characterizing lines and business.

Particularly effective is Herman Rotsten's direction, drawing restrained, characterful performances from his entire cast. Rotsten is destined for bigger budgets.

Lovely Ann Savage lends plenty of pulchritude and Bobby Larson gives a very believable picture of moppet America in action. Tom Neal does his usual okay job.

Competent mounting by Sam White and Burnett Guffey's better-than-average photography work smoothly with Gene Havlick's editing to stack up strong technical scores.

Had the screenplay measured up to almost every other element, this pic would rate on top of the program ladder. As it is . . .

MARK IT AS ALRIGHT SUPPORT FOR AVERAGE DUALS.

Bill Thomas To Direct His Very Own 'Corpse'

Bill Thomas, co-head of Pine-Thomas will try his hand at megging when his company starts on Paramount's "Cheezit, The Corpse." Pic starts this month with William Gargan and Ann Savage in leading roles.

Lang On Fox Long Term

Walter Lang, 20th-Fox director, has been inked to a new, long term agreement. First pic on new pact is "State Fair," with William Perlberg producing.

Para Seeks Permit For Telev. Chain

Paramount has requested permission to build a nation-wide chain of television relay stations. Request was sent to the FCC through Paramount's subsidiary, Television Productions, Inc.

Song Of The Range

**Poor Direction And Too
Much Vocalizing Cuts
Down Good Yarn's Value**

PROGRAM 77% (Monogram) Western, produced by Philip N. Krasne, and directed by Wallace Fox. Original screenplay by Betty Bur-Bridge. Not previewed, but caught at Hiching Post Theatre. Time, 56-MIN.

Cast: Jimmy Wakely, Dennis Moore, Lee "Lasses" White, Gay Forester, Pierre Watkin, George Eldridge, Hugh Prosser, Steve Clark, Edmund Cobb, Bud Osborne, Kenneth Terrell and Carl Mathews.

IN THIS much too-musical western, a well worked-out story is slowed down to a dull pace by songs that bob up in the most unexpected places and clutter up the movement. Because of the spotty action this draggy-tempoed pic must be rated as "only fair" program.

Weak dialogue and performances that, for the most part, do not measure up to program requirements, further thin out the entertainment value.

The singing is good and would be well-received if it hadn't saturated the running time.

The story hinges on Dennis Moore's incrimination in the shooting of a gold-ore smuggler who has fatally wounded a pursuing Treasury Agent.

To clear him, Jimmy, "Lasses" and Dennis assist Federal femme Agent, Gay Forester, to round up the skull-diggers.

Very little support for the smartly contrived script comes from the direction.

Dennis Moore's two-fisted performance is credible. An old-time minstrel maestro Lee "Lasses" White does an okay job both vocally and with the histrionics.

Production, editing and photography are up to average programmer standard.

OKAY FOR COWBOY-CHORUS FIENDS — BUT DOESN'T PACK MUCH WEIGHT FOR GUN-FIGHTIN' FANS OR GENERAL PROGRAM.

Billy Gilbert Forms New Production Unit

Billy Gilbert, with Barney Sarecky and L. A. Dow, recently announced the formation of Delmonico Productions, a new producing corporation.

Gilbert will continue his acting chores while he prepares "Calling All Cars" as first pic on the schedule.

Sekely Set For 'Healer'

Steve Sekely will direct "The Healer" under terms of his new contract with Republic. Vera Hruba Ralston stars.

Col. Shoots 'The Ape'

"The Monster And The Ape," new Columbia chiller serial, goes into production next month. Rudolph Flothow produces.

DEANNA SINGS FOR A FANCY WESTERN 'EXPOSURE' CLEVERLY HANDLED SATIRE

**Her Voice, Kern Tunes,
Grandeur Backgrounds
And Satire Are Highlights**

"CAN'T HELP SINGING"

FEATURE (Universal) Western Musical, produced in technicolor by Felix Jackson, and directed by Frank Ryan. Screenplay by Lewis R. Foster and Frank Ryan, from an original story by John Klorer and Leo Townsend. Previewed at Carthay Circle Theatre. Time, 90-MIN.

90%

Cast: Deanna Durban, Robert Paige, Akim Tamiroff, David Bruce, Leonid Kinskey, Ray Collins, June Vincent, Andrew Tombes, Thomas Gomez, Clara Blandick, Olin Howlin and George Cleveland.

★★★ ENTHRALLING emotional power and beauty of Technicolor is used to capture the magic of America's early wilderness—as a massive backdrop for Deanna Durbin's lovely voice. And there is the summary of this picture's value—enchanting color, Deanna and the delightful songs she sings. On the borderline of "Excellent" is the phrase—and the rating that best describes it.

In keeping with most stage-set musicals, the plot is thinly woven and serves only as a transparent frame upon which to hang its songs. But what songs! Jerome Kern gives you a preview of next year's hit parade, with "Can't Help Singing," "More And More," and "Any Moment Now."

Styled to exploit the rich Durbin tones, his music weaves itself through the lilting romance and ties most of the production into a gay, tongue-in-cheek parody of the Golden West.

The entire proceedings are based upon whimsy. Nothing is really material or sound of plot. Screen liberties are taken at every hand. As a matter of fact, the only real fault is that the producers did not go all out in parody treatment, instead of giving it a legitimate touch here and there—as if falling for temptation.

There is practically no story. The romantic setting is Deanna's infatuation for David Bruce, an Army lieutenant—so she runs away from her senator father to chase him across the country to California. Before she gets there, however, she has fallen for Robert Paige, a personable card-shark who has an eye for easy money and beauty. That's all there is for plot.

Skimp as it is, however, it is setting enough for Technicolor grandeur in the reproduction of Nature's beauty—including that of Miss Durbin. Also including an armada of covered wagons in pastels of pink, lemon yellow and chartreuse!

Likewise, it is setting enough for the Kern tunes and Deanna's entrancing warbling. And an attempt to poke some sly fun at covered wagon days.

As an acting performance, La Durbin is vivacious and alluring. As a songster, she is truly captivating. Robert Paige does a nice job as the romantic foil, but hardly seems the type for a Deanna amour.

Akim Tamiroff and Leonid Kinskey are entrusted with most of the comedy—which is pegged around their desire to get into Deanna's trunk and steal its valuable contents. The artistry of Tamiroff seems a bit wasted, but he makes the performance mean

UA May Quit Hays

United Artists' board of directors are considering a withdrawal from the Hays organization. Leaders David O. Selznick, Charlie Chaplin and Mary Pickford have not seen eye-to-eye with Hays policies for some time. Opinion here is that UA will soon follow Warners out.

Mono. Makes Exhib.

Berkoff A Producer

Louis Berghoff, long-time Southern California exhibitor, will shortly enter the film producer ranks, by arranging a releasing agreement with Monogram.

His first picture will be "Gregory The Great," an original by Myles Connolly.

'Agent' Is Starrer

For Bogart, Parker

Warners has purchased Graham Greene's "Confidential Agent" as the next starring vehicle for Humphrey Bogart and Eleanor Parker.

Herman Shumlin, who did "Watch On The Rhine," will direct the mystery adventure.

Gross Stays At RKO

RKO will retain executive producer Jack Gross, whose option is soon due to expire. Among his assignments are "The Enchanted Cottage," "Johnny Angel," and "George White's Scandals."

25th P-T Picture Rolls

Pine-Thomas recently started their 25th production in four years of affiliation with Paramount. Pic is "Cheezit, The Corpse," with Bill Thomas directing.

Ace Wayne Morris Back

Lt. Wayne Morris, USNR, is back in Hollywood on leave with credit for bagging seven Jap Zeros. Morris has been in the South Pacific for more than a year.

something. Kinskey does one of the best bits of his career.

David Bruce has little to do, but slugs it out to the finish to get slugged himself by hero Paige. June Vincent is the femme rival on the Bruce side, but Deanna hardly knows she exists.

Only other semi-important characters are Andrew Tombes who portrays a chiseler—selling anyone anything that belongs to someone else—and Thomas Gomez who typifies the "richest man in California" during the golden days. Both merely interpolate brief interludes.

Summing it up, there is ample entertainment of the lush variety to qualify its boxoffice prestige. That it will be a strong drawing card is a foregone conclusion. Against its heavy cost, the question of how much money it will return is a moot one.

At a reasonable rental, "Can't Help Singing" will prove a great buy. As for satisfaction, you can guarantee it if you but stress the fact that it is . . .

A TUNEFUL PARODY ON THE GOLDEN WEST — SPOTLIGHTING LA DURBIN.

Plenty Of Punch And Lots Of Laughs In Well Told, Directed Publishing Yarn

"DOUBLE EXPOSURE"

PROGRAM (Paramount) Comedy - drama, produced by William Pine and William Thomas. Directed by William Berke. Screenplay by Winston Miller and Maxwell Shane, from an original by Winston Miller and Ralph Graves. Previewed at studio projection. Time, 62-MIN.

84%

Cast: Chester Morris, Nancy Kelly, Phillip Terry, Jane Farrar, Richard Gaines, Charles Arnt, Claire Rochelle, Roma Aldrich.

SMART DIALOGUE and cute comedy in a sound plot, lift this lady-Horatio Alger story to the top of the "Good program" list. Particularly effective is the nice balance achieved between comedy, moments of grim drama, and parody.

Richard Gaines's dark caricature of a well-known publisher and health fanatic makes a rib-tickling running gag—as he drives his office force nuts and to near-exhaustion by insisting on their doing his dizzy daily-dozen.

Neat also is Chester Morris's satiric interpretation of Gaines's wolfing New York editor, who frantically hides his easy chair and furiously exercises whenever the boss is around.

Story pivots on careerist lady photography, Nancy Kelly, who wins a job sight-unseen with Morris's "Flick" candid camera magazine.

To keep wolf Morris on the outside of her door, she introduces hometown boy friend, Philip Terry, as her big brother whom Morris generously hires.

Follows a series of wacky mixups which dissolve into grim suspense. A killing takes place in much-married playboy Charles Arnt's penthouse—which Nancy and Philip have slyly borrowed to take snaps for "Flick's" murder-myster section. Similarity of the real and posed bodies incriminates Nancy. And because Morris, unaware of what has happened, sends Terry on a Russian convoy assignment, Nancy faces execution.

By shrewd deduction Morris spots Arnt as the killer, fakes a clever double-exposure and tricks Arnt into a confession.

Payoff brings Terry, who has been reported torpedoed, back with a beard and a blond Russian wife.

Good direction and okay production round out this for a uniformly good job.

A SECONDARY THAT'S SURE TO PLEASE.

Sheridan Gibney To Do Yarn For Durbin

Sheridan Gibney has been inked by producer Felix Jackson to screen-script an original for Deanna Durbin at Universal.

Sheridan was formerly a producer at Paramount.

Acad Awards At Chinese

The Chinese theatre has again been chosen for the annual Achievement Awards presentation of the Academy of Motion Picture Arts and Sciences, according to Prexy Walter Wanger. Specific date has not yet been set.

Pix Vital To Yank Foreign Relations

The United States Government looks to the motion picture industry to play a vital role in carrying America's message of good will and mutual helpfulness to the world—according to Archibald McLeish in an address to the Senate Foreign Affairs Committee recently.

Dangerous Passage

Too Much Hokum & Not Enough Natural Action Knock This Into Low Gear

PROGRAM (Paramount) Melodrama, produced by William Pine and William Thomas. Directed by William Berke. Original screenplay by Geoffrey Homes. Previewed at studio projection. Time, 61-MIN.

78%

Cast: Robert Lowery, Phyllis Brooks, Charles Arnt, Jack LaRue, Victor Kilian, William Edmunds, Alec Craig, John Eldredge.

OLD - FASHIONED hoke melodrammer done in the early Hollywood tradition. Corny dialogue, too-heavy direction and hammy histrionics drop this out-moded type of sea-mystery into the "only fair" program rating.

Story follows Robert Lowery who has spent many years in the South American jungle. Notified of a fortune left to him in the States by his uncle, he receives ship ticket and expenses from the executor, Charles Arnt, who promptly sets a murderer on his trail.

Killing the ruffian in self-defense, Lowery books passage on an evil tramp steamer where he meets lovely undercover insurance, Phyllis Brooks, who is trying to find out why several of this company's ships have been sunk.

Bulk of script deals with danger-fraught encounters between boy, girl, ship company's skullduggers, and Arnt's new murderous stooge, Jack LaRue.

Climax of voyage finds the ship scuttled on a reef, with Bob, Phyllis, Arnt and LaRue trapped in the wreckage. Saved by a plane just as the meanies are drowning Lowery, the girl races the two varmints to Bob's vital papers which he has mailed on ahead.

Jumping from a hospital bed, Lowery reaches the trio just in time to save the gal and the gold.

This stock formula is somewhat lightened by Charles Arnt's excellent portrayal of the master meanie. And by Alec Craig's adroit bit as Miss Brooks' quickly conquered undercover accomplice.

Lowery and Miss Brooks handle their histrionics too heavily, through directional over-emphasis.

Production and photography measure up to average program standard, with editing slightly under par, giving endless shots of the whole cast going in and out of staterooms.

A MEDIOCRE PROGRAM MELLER, SUITABLE ONLY FOR NABE DUALS.

Sinatra To Make 'Music'

RKO's "Bar Of Music" will be Frank Sinatra's next starring vehicle. Pic is slated to roll in February.

VERA HRUBA RALSTON

in

LAKE PLACID SERENADE

*A Miracle of
Entertainment!*



featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR
with
WALTER CATLETT • LLOYD CORRIGAN
RUTH TERRY • WILLIAM FRAWLEY
JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES
and RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIIANS

Ice Specialties

McGOWAN AND MACK • TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR

ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert



IT'S A REPUBLIC PICTURE

The... FIRST WORD

• A NOTE of foreboding of great retrenchment in the film industry has sounded clearly in Hollywood, indicating a possible early end to the war-inflated budgets under which pictures have been made during the past years. While producers have not openly announced intention of putting less money into films, at least two super-budget features have been shelved temporarily.

Cecil B. DeMille, accustomed to dealing in millions in the making of films, has dropped "The Flame," planned to carry a price tag of \$2,-

(Continued on Page 4)

Hollywood MOTION PICTURE REVIEW

Vol. XXXIV, No. 2

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

December 25, 1944

MEXICAN STUDIOS IN HUGE EXPANSION 20th-FOX NET \$6; BUDGET 35 MILLION

Below-Border Executives Near Goal Of Bringing Indus. To Yank Standard

• MEXICAN MOVIES are on the march. Film leaders below the Border are finally maturing their carefully laid plans to wean the Mexican film industry into long pants.

For many years, executives have been bringing skilled technical knowledge from Hollywood to the major Mexican studios and resultingly, Mexico now supplies the bulk of films to all Latin markets and has built up a heavy trade above the Border.

The consequent strain upon technical facilities has been progressively harder to meet but Mexico's first film family, the Calderones, has begun construction of a huge rental service studio. The new unit will contain ten stages for the use of independent producers who release through the Calderone's Azteca chain.

Azteca studios lead the Mexican setup with 16 stages in use and three more under construction. Class A

Korda Reissues Bring In Fortunes

Reissues of Sir Alexander Korda's old pictures bring him \$1,400,000 yearly. Korda expects to leave New York in time to reach Hollywood by Christmas.

studios have ten stages and are building two more.

Now that RKO has entered the Mexican field with its Azcaraga studio—which will comprise seven units of two stages each—Mexico is beginning to see its dream fulfilled.

WB Gives Stardom To Emerson-Clark Team

Faye Emerson and Dane Clark have been given full starring status at Warner Bros. and will do "Catch A Falling Star" as their first vehicle under the new set-up.

The Ruth O'Malley original has been handed to Wolfgang Reinhardt for production in February.

Republic Initiates RKO Mex. Studio

Republic last week officially utilized for the first time RKO's newly completed studio in Mexico City. Known as the Azcaraga Studio, the new unit is said to be the finest in Mexico with a laboratory equipped for both black and white and color film.

MGM Makes 'Peg' Again

MGM will remake "Peg O' My Heart" as a musical. Fred Finklehoffe is set to both script and produce.

Val Burton Grabs 'Ghost'

Universal has handed "The Ghost Steps Out" to Val Burton for both scripting and producing.

Moneymakers In Release Will Boost Take Of \$4.67 Earned In First 39 Weeks

• COMMON stock of 20th-Fox will yield an approximate return of \$6 per share for the year ending this month. This prediction is based upon the company report of a yield of \$4.67 per share for the first 39 weeks. Several films certain to gross a neat figure are now in release, and "Winged Victory" and "Keys of the Kingdom" are both tagged as December releases, getting the studio off nicely for the next year.

Darryl Zanuck, Spyros Skouras and other company tops have agreed to appropriate budgets totalling \$35,-000,000 for 32 films to be made during the 1945-46 season. This amount covers the big productions scheduled, exclusive of secondary films. However, the budgets are subject to revision, if necessary, to meet possible changes in business conditions.

Republic Grabs 'Fox'

"The Silver Fox," an original mystery melodrama, has been acquired by Republic, as a Vera Hrubá Ralston starrer.

THE PROGRAM LEAGUE (In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Para.	4	328	.820
Warners..	1	82	.820
5—Rep.	15	1228	.819
6—Univ.	11	893	.812
7—P-R-C	7	565	.807
Col.	14	1130	.807
8—Mono.	14	1121	.801

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TOMORROW, THE WORLD (LC-UAA)	★★ 89%	3
BETWEEN TWO WOMEN (MGM)	★★★ 87%	9
HERE COME THE WAVES (Para)	★★ 87%	2
LAKE PLACID SERENADE (Rep)	★ 83%	4

Secondaries

GENTLE ANNIE (MGM)	P-93%	4
THE HOUSE OF FRANKENSTEIN (Univ)	P-80%	3
THE MUMMY'S CURSE (Univ)	P-79%	9
THE UTAH KID (Mono)	P-79%	3

Govt. Official THE FIGHTING LADY (20th Cent)

4

'Mayerling' Dropped, Mary Takes 'Venus'

Mary Pickford will make "One Touch Of Venus" as her first returning try at producing. Difficulties in clearing the European rights on "Mayerling" is given as her reason for abandoning this initial choice.

"Venus" will be made with Sam Coslow as collaborator.

Sam Bronston Loses 'Ten Little Indians'

Samuel Bronston has relinquished his rights to "Ten Little Indians" by defaulting on payment. The property is again on the open market.

Original deal between Bronston and the Shuberts is reported to have involved \$75,000 and 25% of the profits.

Langford Inks With P-T

Frances Langford recently signed with Pine-Thomas for the femme lead in "People Are Funny," film version of the well-known radio show. Sam White will produce and direct.

'Devils' In 'China'

Monogram's "Little Devils" will screen as "China's Little Devils."

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	8	719	.899
2—Warners..	6	534	.890
3—20th Cent	7	628	.897
4—Univ.	4	355	.888
5—Unit Art..	5	440	.880
6—P-R-C	3	262	.873
7—Para.	10	865	.865
8—Rep.	3	255	.850
9—R-K-O	9	764	.849
10—Col.	4	339	.847
11—Mono.	1	78	.780

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VOL. XXXIV, No. 2 DEC. 25, 1944

The First Word

(Continued from Page 1)

500,000, flatly stating that he did not believe the picture could pay off satisfactorily in proportion to the required investment.

Although financial reasons were not advanced for the move, MGM reached a similar decision on "Quo Vadis" several months back, but attributed the shelving to lack of materials and other factors stemming from the war. However, it is believed that the move is part of the general economy trend and Metro will make the picture only if the \$4,000,000 budget can be slashed by 50 percent.

Repercussions of the dropping of "The Flame" will hit five stars, thousands of extras and many technicians, all of whom might have been employed for months in the making of the DeMille epic. Both this and the Metro super would also have required distant location scenes, as well as being done in Technicolor.

Other indications of the sharp economy trend is tightening of general production angles. Producers have been told that the practice of running up five scripts before getting a suitable final draft must be stopped, and scripts ready to go on the first or second writing. Directors, too, have been asked to cut down on the number of takes and eliminating unnecessary footage.

Musicals will be especially affected by the retrenchment moves. Much of the footage for such films hits the cutting room floor and studios are intent on eliminating this waste, since AFM contracts forbid salvaging of the material for use in any film other than the one contracted for.

Box office grosses for exhibitors have not been as great, on the average, as has been believed. A great boom in theatre attendance in the first run houses of war-crowded areas has been offset by loss to the operators of neighborhood houses in those areas. In other sections, where populations have decreased due to lack of war industry, the level of attendance has been close to the pre-war figure, or considerably below.

The truth of this is evidenced by the fact that houses in New England have returned to the system of offering premiums for theatre attendance. Dish nights have been revived in the area, both by independent and chain operators, and the policy is rapidly spreading as owners make an attempt to fill the vacant seats. It is not unlikely that there will be a large-scale return to Bingo and Bank Nights, and that in the very near future.

Obviously, the movie industry has

'SEEING YOU' SHOWS TIMELY PROBLEM CROSBY GOES CROON-SWOON ROMANTIC

**Masterful Direction And Sensitive Performances)
Mark This Grand Picture**

"I'LL BE SEEING YOU"

FEATURE (United Artists) Drama, produced by Dore Schary and directed by William Dieterle. Screenplay by Marion Parsonnet, from a radio play by Charles Martin. Previewed at Fox-Wilshire theatre. Time, 86-MIN.

91%

Cast: Ginger Rogers, Joseph Cotten, Shirley Temple, Spring Byington, Tom Tully, Chill Wills, Dare Harris, Kenny Bowers, Olin Howlin, Dorothy Stone, John James, Eddie Hall, Joe Haworth, Jack Carr, Bob Meredith, Robert Dudley, Margaret Bert, Mickey Laughlin, Hank Tobias, Gary Gray, Earl W. Johnson, Larry Williams, Leary Nolan, Cliff Lyons, Brandon Beach.

★★★ WITH MAGNIFICENT simplicity director Dieterle accomplishes a personal triumph in "I'll Be Seeing You." It is a director's picture from start to finish. In no sense does this imply that either cast or production is subordinate. They both are outstandingly fine. But this play has the rare quality of complete integration. Everyone and everything in it has been blended into the single purpose of telling a living, meaningful story. A story with deep significance to almost every American home.

Never once do the stars' personalities make themselves felt. You simply meet a soldier, the girl he falls in love with, and her family. And you share with them the heart-heavy problems they face.

Joseph Cotten is the soldier. And throughout the entire running time you never are aware that Joe Cotten is a soldier only for story purpose. Joe is a Purple Heart bearer whose physical wounds have healed, but whose psychic hurt is still raw and deadly. Permitted a brief vacation from the mental hospital, he meets Ginger Rogers and in her finds calm strength and the spiritual support he needs.

Ginger herself is faced with the malignant effects of an emotional wound. She also is on vacation from an institution . . . prison. Defending herself from her drunken employer, she had shoved him through his penthouse window. Three years of her manslaughter term remain to be paid.

The poignant progress of these two youngsters toward each other and to that wealth of oneness which means emotional health and spiritual freedom is the rich substance of the plot.

Miss Rogers breathes rounded, vivid life into her role, bringing into sharp focus the conflicting facets of a sensitive and tortured personality.

Ginger's family—her uncle, aunt and cousin—contributes to the healing process. Shirley Temple, sweet, adolescent and blind to the dynamic factors involved, is instrumental in both damaging their growth and in eventually bringing them together, healed.

become keenly aware of inflation and great efforts will be made to restore a sound economy. The day of lengthy, high budgeted super-spectacles may not be over, but it is certainly dwindling and a lot of long and careful planning will be done before Hollywood turns out any more of them.

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

'Hearts' Authors To Halt Para. Sequel

An injunction has been filed by Cornelia Otis Skinner and Emily Kimbrough to halt Paramount's sequel to "Our Hearts Were Young And Gay," which they co-authored.

"Our Hearts Were Growing Up" is title of the new yarn now in preparation, and based upon their original characters.

'Cat And Fiddle' On Remake List At MGM

MGM is said to be preparing "The Cat And The Fiddle," early Ramon Novarro starrer, for remake as vehicle for Carlos Ramirez.

Warners Now Rolling 5

"This Love Of Ours" makes five pictures rolling at Warners.

Others are "San Antonio," "The Big Sleep," "Hotel Berlin" and "Mildred Pierce."

'U' Inks Scribe As Lead

Universal recently signed newspaperman Rondo Hatton to portray "The Creeper," studio's new horror character.

Armstrong Joins 'Gang'

Robert Armstrong will head the cast of Republic's "Gangs Of The Waterfront."

'Holiday' Is 'Society'

"Steppin' In Society" is Republic's new title for "Daring Holiday."

Spring Byington gives again a warmly loveable portrait of the kind of mother we idealize. Her gently considerate handling of Ginger's delicate emotional balance is masterly acting.

Excellent too is Tom Tully's interpretation of the bluff, kindly uncle. The supporting cast measures up equally well under Dieterle's skillful touch.

Dore Schary's mounting is sensibly subdued to fit the simple background of the story, thus adding immeasurably to the unity of the whole production.

Camera work by Tony Gaudio is outstanding, creating smooth transitions of mood and tremendous emotional impact in the intimate sequences.

Scripting by Marion Parsonnet and editing by Hal C. Kern are both up to the high standard set by director Dieterle.

A TIMELY AND POWERFUL STORY, PERHAPS TOO DIRECT AND TOO FORCEFUL FOR EVERY TYPE OF HOUSE, BUT ANY MATURE AUDIENCE WILL PRAISE IT.

Does A Sinatra Take-Off While Betty Hutton Duals And Sonny Tufts Schemes

"HERE COMES THE WAVES"

FEATURE (Paramount) Service Musicomedy, produced and directed by Mark Sandrich. Original screenplay by Alan Scott, Ken Englund and Zion Myers. Previewed in studio projection.

87%

Time, 98-MIN.

Cast: Bing Crosby, Betty Hutton, Sonny Tufts, Ann Doran, Gwenn Crawford, Noel Neill, Catherine Craig, Marjorie Henshaw, Harry Barris, Mae Clark and Minor Watson.

★★ SURPRISE PACKAGE is this very light musicomedy of the Waves and Gobs—in more ways than one. Bing Crosby does a Sinatra, wherein his crooning makes the bobbysocks shriek and whine and faint dead away. Not only that, believe it or not, but he also goes for a hot romance, taking the closeup kisses all the way—and at his age! And Betty Hutton plays twins—a dual role of contrast, with one of 'em the wild Betty we know and the other a quiet, demure Betty you never met before.

The madcap Betty is nuts about Bing, the swoon-crooner. Sonny Tufts goes for the conservative twin—until Bing meets up with her. Of course, in the end Bing gets the quiet one and Sonny learns how to meet script requirements the hard way—by being paired off with the nutty one.

The trials and tribulations are all around the screwy Betty on the make for Bing. Bing and Sonny both on the make for the lovely Betty, and everyone on the make vice versa.

The entire proceedings are as wild as those legendary March hares—along routine musicomedy lines, which constitutes another surprise coming as it does from producer-director Mark Sandrich. Played by anyone else but Crosby, Hutton and Tufts, it would be an out and out programmer of only fair calibre.

What really brings about its 2-star rating as a feature are the songs and the singing of them. Quite naturally, Bing's warbling is tops-plus. His "Black Magic," "Let's Take the Long Way Home," "Ac-cent-tchuate the Positive" and "I Promise You" are all thrill renditions. Betty comes through nobly with "There's A Fella Waitin' in Poughkeepsie," and doubles up for a twin act on "The Navy Song."

Johnny Mercer and Harold Arlen wrote all the numbers and several sound like clickers, particularly the novelty number—"Ac-cent-tchuate the Positive," which also introduces Tufts as a "voice."

Because of the three stars, there is enough entertainment to satisfy the noncritical who undoubtedly will swarm under the drawing power of their names. And, what's more they'll leave quite satisfied—over the singing and surprises.

Don't boast too much about its quality, however, since it sums up simply as . . .

A PLEASANT AND INOFFENSIVE JAM-SESSION OF HORSE-PLAY BY THE STARS OF "GOING MY WAY," "MIRACLE OF MORGAN'S CREEK" AND "I LOVE A SOLDIER."

SKIPPY HOMEIER REDEEMS 'TOMORROW' 'FRANKENSTEIN' FINE FANTASIA FILM

Balance Of Cast Fail To Rate, With Unsatisfactory Ending Also Detrimental

"TOMORROW, THE WORLD"

FEATURE (Lester Cowan-United Artists) Postwar Problem Drama, produced by Lester Cowan and directed by Leslie Fenton. Screenplay by Ring Lardner, Jr., and Leopold Atlas, from the stage play by James Gow and Arnaud D'Usseau. Previewed at the Village theatre, Westwood Village. Time, 85-MIN.

89%

Cast: Frederic March, Betty Field, Agnes Moorehead, Skippy Homeier, Joan Carroll, Edit Angold, Rudy Wissler, Boots Brown, Marvin Davis, Patsy Ann Thompson, Mary Newton and Tom Fadden.

★★ RIGHT ON TOP of the good-feature bracket lands this one—but only through the value of its powerful story and the cleverness of one 12-year-old kid by the name of Skippy Homeier. Like the stage play, the kid is the grand-central figure but—even so—there should have been no occasion for him to steal all acting honors quite as easily as he does.

Producer Lester Cowan gave it everything but perfect casting and a satisfactory ending. As presented, Frederic March is subordinated to the Nazi youth. So is Betty Field although she manages to hold her own in better fashion than March. It is regrettable to report that a stronger team of artists would have easily added another star in the film's rating of power entertainment.

As the story ends on the screen—almost abruptly—the implication as to the future regeneration of the Nazi youth is left too much to the imagination. Most laymen will assume he remained absolutely incorrigible—that he never could be regenerated. Only those with an "understanding heart" will believe the proper turning point had been reached—justifying the implication that there were bright hopes ahead.

For those who are not acquainted with this vital story, it deals with an American scientist (March) taking into his home a Nazi kid (Skippy Homeier), son of his sister and German scientist husband. The kid has been beaten into thinking his own father had been a betrayer of the Reich—and knew only the Nazi idea of scheming against all humanity except the "master race."

An exceptionally clever script justifies every dastardly deed of the boy from his scheming against his own benefactor to his clubbing his girl-cousin (Joan Carroll) with a poker. The amazing acting ability of young Skippy adds to the justification. Propaganda or not, it is thoroughly believable.

It points to the tremendous problem that awaits us with the surrender of the Germans—and the education but her performance does not dis- of living. But, if the screen version is to be taken at its face value, the problem appears to be almost a fruitless one, an insurmountable task.

Skippy Homeier redeems the punch of the story through sheer ability as an actor. The creator of the part in the stage play, this is his first screen appearance. If he can—and he certainly should be easily capable of it—

Foreign Theatres Taken Over By U. S.

Hundreds of picture theatres in the non-combat sections of Europe are being taken over by the United States Army for troop screenings.

Sixty French theatres are already being used for this purpose, and the Army intends to purchase or lease 140 more in this country alone. Similar plans are being executed in all conquered territory.

70 Percent Of PRC's Releases To Be Own

70% of PRC's closing 1944-45 schedule and opening of 1945-46 program will be composed of pictures made on the home lot. This is an increase of 30% over last season.

Leon Fromkess' outfit now has 17 stories in preparation which will roll within two months.

'North Star' Rights Bring Goldwyn 100G's

Samuel Goldwyn recently closed a deal with Film Classics for the residual rights to "North Star." \$100,000 is said to be the sum agreed upon.

Goldwyn's general manager will continue to supervise distribution.

Field May Do Mrs. Pyle

Betty Field has been selected by Lester Cowan for the part of Ernie Pyle's wife in "The Story of G.I. Joe." Miss Field has expressed a desire to do the role, if her commitments permit.

carry any other part with the same sincerity, he is destined to great screen fame, and at a very early date if given the breaks.

Frederic March fails to register the American scientist with much degree of authenticity. Likewise, he falls short in his romance with Betty Field—set to be his second wife—and even as the benefactor of his nephew, Skippy.

Miss Field does an adequate job of the Jewess who understands the boy better than anyone else in the picture, but her performance does not distinguish her.

In a part packed with sympathy of child appeal, little Joan Carroll appears to swell advantage. Ever forgiving as the hateful kid's cousin, she gets over a winsome faith that is typically American in ideal.

Agnes Moorehead manages the thankless part of Aunt Jessie, who is first strongest against the kid's coming—and then temporarily falls in line with his dastardly scheming. Her artistry, however, never is given a real chance in the spotlight.

Rudy Wissler, Boots Brown, Marvin Davis and Patsy Ann Thompson are all swell as the other American kids in the story. In fact, their performances help stress the point that with the proper yarn and improper casting, the juveniles can easily grab a picture away from the grown-ups.

The power of the story and the exceptional cleverness of Homeier make this . . .

A TOP-FLIGHTER IN THE GOOD-FEATURE CLASSIFICATION.

Well Woven Plot, Smart Direction And Good Cast Deliver Hefty Horror Fun

"HOUSE OF FRANKENSTEIN"

FEATURE (Universal) Horror Melodrama, produced by Paul Malvern and directed by Erle C. Kenton. Screenplay by Edward T. Lowe, from an original by Curt Siodmak. Previewed at studio projection. Time, 70-MIN.

80%

Cast: Boris Karloff, Lon Chaney, J. Carol Naish, John Carradine, Anne Gwynne, Peter Coe, Lionel Atwill, George Zucco, Elena Verdugo, Sig Ruman, William Edmunds, Charles Miller, Philip Van Zandt, Julius Tannen, Hans Herbert, Dick Dickinson, George Lynn, Michael Mark, Olaf Hytten, Frank Reicher, Brandon Hurst, Glenn Strange.

FOR THOSE who like great gobs of gruesomeness, this is a grand evening's entertainment. All of the horror-men and monsters who have haunted the screen for years are gathered together in a surprisingly well-knit story which again combines pseudo-science and the supernatural. Excellent mounting and cleverly manipulated special effects make this a mighty swell program bet in its groove.

Rather unusual for pix of this type is the smooth injection of an undercurrent of pathos through the macabre atmosphere. Largely responsible for this nice emotional counterpoint is the swell performance of J. Carol Naish. He's the pathetic hunchback who stooges for scientist Boris Karloff, even committing murders for him in the hope that Karloff can give him a fine new body.

Further poignancy is achieved when vivacious Elena Verdugo joins Karloff's gruesome group. Naish worships her in silence and suffers as she turns her friendliness from him to Lon Chaney, with whom she gradually falls in love.

The human element is used again in this ghastly relationship to heighten pathos. When Chaney explains the agony he must endure as he waits for the moon to rise and transform him into a murderous beast, the love-sick girl prepares for him the death he seeks—a silver bullet.

Unable to shoot him while he remains in human form, she waits until the moon again makes its horrible change . . . He kills her in his death struggle as she seeks to comfort him.

The story springboards from scientist Karloff's desire to complete the work that Dr. Frankenstein left unfinished. Escaping from jail with Naish when lightning destroys their cells, Karloff has Naish kill George Zucco and steal his chamber of horrors wagon, in which the skeleton of Dracula is an exhibit.

He revives the Vampire, John Carradine, by removing the wooden stake in the skeleton's heart. Dracula promptly goes after blood and pretty Anne Gwynne—all according to Karloff's nifty plan to knock off the men responsible for putting him in jail.

Direction, cast and production are equally strong and make this a nightmare nifty. It's . . .

ONE OF THE BEST OF THE HOKE HORROR DRAMMERS. SURE TO FRIGHTEN KIDDIES AND FASCINATE THE FANTASIA FANS.

6 MGM Pix Picked In Newspaper Poll

Six of the ten pictures chosen as this year's best by readers of the Philadelphia Inquirer were produced by MGM. They were "Dragon Seed," "Madame Curie," "Gaslight," "The White Cliffs Of Dover," "Two Girls And A Sailor," and "A Guy Named Joe."

The Utah Kid

Grand Horsemanship And Fast Fists Cover For A Slim Story And Editing

PROGRAM (Monogram) Western Melodrama, produced by William Strobach and directed by Vernon Keays. Original screenplay by Victor Hammond. Not previewed, but caught at Hitching Post theatre. Time, 56-MIN.

79%

Cast: Bob Steele, Hoot Gibson, Beatrice Grey, Evelyn Eaton, Mauritz Hugo, Ralph Lewis, Jamesson Shade, Mike G. Letz, Dan White.

A FAST paced story which depends very little upon acting, since it centers entirely around the clever horsemanship and quick fists of Bob Steele. It is the poor editing of rodeo stock shots and the rather thinly developed plot that hold this otherwise good sage opera down to the only-fair classification.

Bob Steele and Hoot Gibson round up the skullduggers again in strict formula fashion. This time Bob is an itinerant cowboy who hits U. S. Marshal Gibson for a job. Hoot hasn't any jobs handy, but he promptly changes his mind when a handful of gunmen hold up the local bank and Bob picks off all but one of them with efficiency and dispatch. Hoot has to console himself with only one varmint for his own gun.

Steele's quick gun-hand and saddle agility give him the job in a nearby town where a bunch of rodeo sharps are operating. A series of swell fistfights and five "firsts" in the initial rodeo competition entrenches him with the gang. Whereupon Marshal Gibson moves in and the two of them clean up in a nifty finale where meanie Mauritz Hugo and his boys attempt a final fling of bank robbery.

Gibson is given very little to do except look wise and efficient. But Steele handles the furious action with finesse. Evelyn Eaton does an O.K. bit as the gang girl who learns that crooks can't trust each other.

Equally brief is the heroine Beatrice Grey's dainty role as a nice gal who gets Mr. Steele after thinking that that redheaded hussy had got her hooks into him first.

O.K. support comes from Ralph Lewis, Jamesson Shade, Mike G. Letz and Dan White, and with competent villainy by Mauritz Hugo.

IT'S A SATURDAY MATINEE NATURAL—BUT JUST A BIT ON THE THIN SIDE FOR ADULT CONSUMPTION.

Warner Bros. Buys 'Four Men Of God'

Rights to "Four Men Of God," story of four heroic chaplains, were recently acquired by Warners.

Pic is slated for a high budget with Lou Edelman producing. It will roll early next year.

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'PLACID' SKATES OVER THIN STORY 'ANNIE' IS EXCEPTIONAL SECONDARY

Lavish Production Has Eye-Pleasing Qualities But Treatment Is Weak

"LAKE PLACID SERENADE"

FEATURE 83% (Republic) Musical Comedy-Drama, produced by Harry Grey and directed by Steve Sekely. Original story by Frederick Kohmer. Screenplay directed by Dick Irving Hyland and Doris Gilbert. Previewed at RCA Sound Studios, Hollywood. Time, 85-MIN.

Cast: Vera Hrubá Ralston, Eugene Pallette, Vera Vague, Robert Livingston, Stephanie Bachelor, Walter Catlett, Lloyd Corrigan, Ruth Terry, John Lital, Ludwig Stossel, Andrew Tombes, William Frawley, McGowan and Mack, Twinkle Watts, The Merry Meisters, Ray Noble and Harry Owens and orchestras and Roy Rogers as guest star.

★ PRODUCER Harry Grey and Director Steve Sekely are deserving of better screenplay material than that turned in by Dick Irving Hyland and Doris Gilbert. The cast wages an uphill fight against trite dialogue and unforgivable errors relative to the war, and the amount of money poured into production barely covers the flaws, bringing the film under the wire on visual appeal alone.

Vera Hrubá Ralston takes to skates for this one, and while her grace is evident, routines provided for her do not vary sufficiently and are not nearly as spectacular as those of other top performers on the frozen waters. Cast as a Czech skating champ, Miss Ralston comes to America just prior to Hitler's entry into her native land, but in her first performance she is accompanied by a group of Waves and lady Marines. The point is a most annoying one, since we did not have these women in service until after Pearl Harbor, which was some years after the Czechs had fallen under Nazi domination.

Walter Catlett, William Frawley and Vera Vague, all competent in the handling of comedy, were bundled in heavy overcoats throughout the greater portion of the picture. The furs, however, were not nearly as muffling to their talents as was the dialogue they were expected to deliver.

Eugene Pallette, as Miss Ralston's rich uncle, who discovers her when she is at a loss due to inability to return to embattled Czechoslovakia, turns in his usual good performance and is aided by not having too many lines from the script. The same applies to Ruth Terry, long underrated by the studio, and Stephanie Bachelor, as Pallette's scheming daughter, afraid of losing boy-friend Robert Livingston to the lovely and unwelcome cousin, Miss Ralston.

Arthur Vitarelli, who directed the ice sequences, staged fine production numbers which measure up to some of the best ever done along these lines. The Lake Placid settings of Russell Kimball provide excellent background for the numbers and the whole is relaxing to the eyes. Walter Scharf's musical direction also provides a lift.

Production values run high throughout the film and give considerable aid toward maintaining the stature of the makers. Grey and Sekely

Raw Stock Cut To Hurt B Studios

Republic, Monogram and PRC will suffer more heavily than Class A studios—when the five percent cut in raw stock, authoritatively reported from Washington, becomes effective in first quarter of 1945.

According to reliable sources, however, every Hollywood unit will be affected.

Hal Wallis May Sign Stanwyck, Cummings

Hal Wallis is dickering with Barbara Stanwyck and Robert Cummings to take the leading roles in "Don't Ever Grieve For Me."

John Farrow is set to direct the story for which Wallis is said to have paid more than fifty thousand. It is slated for a top budget.

Five More Pics For Warners Next Month

Warners will roll five more films in January.

First to start will be "Three Strangers." Following are "The Adventures of Don Juan," "When Old New York Was Young," "The Time Between," and "Danger Signals."

MGM's Tenth Block Holds Seven Pictures

MGM's tenth block includes "The Thin Man Goes Home," "Main Street After Dark," "Music For Millions," "Blonde Fever," "This Man's Navy," "Between Two Women," and "Nothing But Trouble."

March May Star For Cowan In 'No Rest'

Frederick March is said to have a tentative agreement with Lester Cowan to star in "No Rest Intended," which Cowan has slated for his next schedule. Yarn is an original by Michael Cameron.

Lesser Enlarges 'Tarzan'

Sol Lesser has decided to add another \$100,000 to "Tarzan And The Amazons." Yarn is already on a \$500,000 budget.

RKO Buys Baum Yarn

Vicki Baum's original, "Mexican Merry-Go-Round," was recently purchased by RKO for its 1945 program.

Dare Takes 'Our Hearts'

Paramount has assigned Danny Dare to produce "Our Hearts Were Growing Up."

'Ships' Is Now 'Chance'

Republic's "Behind The Ships" will be screened as "A Sporting Chance."

have obviously done their best with the material, as have all members of the cast.

SHAPES UP AS ESCAPIST MATERIAL FOR THE PLEASURE OF THOSE WHO PREFER TO LET THE MIND REST WHILE THE EYE IS PLEASED.

Brimful Of Excitement, Action & Romance, This Is Topflight Sage-Fare

"GENTLE ANNIE"

FEATURE 93% (Metro-Goldwyn-Mayer) Western Melodrama, produced by Robert Sisk and directed by Andrew Marton. Screenplay by Lawrence Hazard, based upon the novel by Mackinlay Kantor. Previewed in studio projection. Time, 81 MIN.

Cast: James Craig, Donna Reed, Marjorie Main, Henry Morgan, Paul Langton, Barton MacLane, John Philliber, Morris Ankrum, Noah Beery, Sr., Frank Darien and Robert Emmet O'Connor.

FOR THOSE who have always wondered why good program westerns could not be made on a quality with the top feature, here is the answer—It can be done. Blessed with a good story (the Mackinlay Kantor novel) and a mighty smooth-but-actionful screenplay, producer Robert Sisk invested it with the care seldom given secondaries.

Just to make sure, director Andrew Marton turned in a job that will grab him plenty of recognition.

The story is simple. U. S. Marshal James Craig sets out to get a trio of train robbers, breezing into an Oklahoma burg as a panhandler. He not only meets up with a pair of suspects immediately, but is befriended by them and moves in to accept their hospitality. They and their mother, Marjorie Main, turn out to be just plain, swell people. Another stranger under their roof is Donna Reed who, like Craig, is soon to find that not only are the suspects really guilty—but so is their mother—who played Indian in the holdup.

How Craig gets the goods and drop on the boys, then plays along with them while Fate deals out a few justice cards herself, and how he wins Donna—these highlights pivot the plot to really strong dramatic heights that are usually common only in feature productions.

As script garnish—just for complete audience satisfaction—every-one guilty of anything is killed in action, except one of the boys who learned how to really want to atone for the crime.

Meller—yes, but high-class every inch of the way.

Marjorie Main as Gentle Annie is pretty much the whole show whenever she's on screen. Always a finished artist, Marjorie takes this one in great stride for another outstanding performance.

Although James Craig and Donna Reed are featured with Miss Main—and both are in there pitching for plenty of personable appeal and story romance—the performances of Henry Morgan and Paul Langton as Gentle Annie's criminal sons rank for second honors.

Western fans will rank it tops in its class. Those who are just mildly inclined toward program-bracket sage-stories will lift their brows and wonder—how it happened.

Because it DID happen, it may be termed a sleeper—but, in the final sum-up, it can best be described as . .

AN EXCEPTIONAL WESTERN SECONDARY THAT WILL TOP MANY AN AVERAGE BILL.

Bi-Lingual Movies Planned In Mexico

A series of pictures to be made in both Spanish and English is planned by Fama, S. A., newly organized film company in Mexico City.

Actors and technicians of both countries will be used. First pic is "The Pearl Of La Paz," a John Steinbeck original which stars Dolores Del Rio.

The Fighting Lady

Official Record Of Big Pacific Flat-Top Is Best Of All Authentic Dramas

(20th Century-Fox) Official Service Film, photographed in Technicolor by men of the U. S. Navy in zones of combat. Photography supervised by Commander Edward J. Steichen, U.S.N.R., Lt. Comdr. R. L. Middleton, U.S.N., Lt. Comdr. Dwight Long, U.S.N.R. and Philippe DeLacy.

A Louis De Rochemont Production, narrated by Lieut. Robert Taylor, U.S.N.R., as written by John Stuart Martin and Eugene Ling. Previewed in studio projection. Time, 61-MIN.

TRULY the most thrilling drama of the sea to come from official sources, this authentic record of one of our largest flat-tops in the Pacific area dishes up thrills and excitement beyond description. It is simply one of those films that must be seen to be appreciated. Once seen, it will never be forgotten.

Completely in Technicolor, with most of the scenes of action photographed in synchronization with the guns of the planes, the effect is a natural, direct gun-view of everything that happens.

This film is not only direct but vivid proof of some of the smashing victories that the U. S. Navy has won. When you read the headlines of how many Jap planes have been shot down or destroyed on the ground—sometimes there is that fleeting thought that perhaps the figures have been slightly exaggerated—that later results will be more conservative. When you see "The Fighting Lady," that fleeting doubt will be thoroughly erased from your mind.

You will see the actual proof of that saying "like shooting fish in a barrel." Not because it is that easy, but because you see the Jap Zeros being shot out of the sky with such regularity that it truly is breathtaking.

The better training of our flyers is definitely proved. There is no doubt about the superiority of our equipment. Although our own casualties are shown—and there are plenty—there is one prevalent thought above all: Any Jap headed for a mixup with our aerial fighting forces has little chance of survival.

"The Fighting Lady" is the name of the carrier. Its career is shown from its maiden voyage to Marcus, then to the Marshalls, Truk, Tinian, Saipan—and the Battle of the Philippine Sea when Task Force 58 finally drew out the Jap Navy for its futile attempt to halt the Saipan invasion.

Don't miss "The Fighting Lady." It's the official "tops."

'Model' Changes Again

Monogram's "The Model Murder" has been retagged "Fashion Model."

Every month of the year brings

HIT AFTER HIT FROM REPUBLIC

All backed nationally through
ADVERTISING in more than
FORTY POPULAR MAGAZINES

⋮

and pre-sold directly
to your audiences through
LOCAL NEWSPAPERS
LOCAL RADIO STATIONS
LOCAL BILLBOARDS



RELEASED

NOVEMBER

30

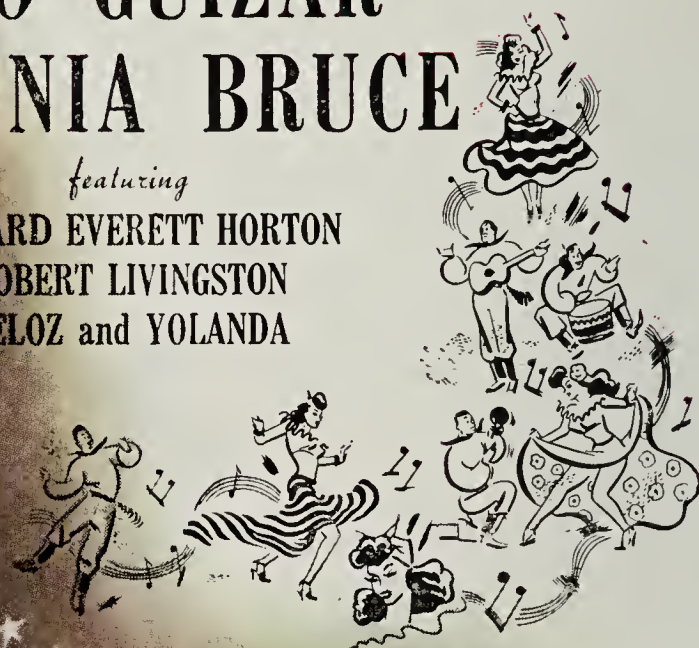
BRAZIL

co-starring

TITO GUIZAR
VIRGINIA BRUCE

featuring

EDWARD EVERETT HORTON
ROBERT LIVINGSTON
VELOZ and YOLANDA



FORTUNIO BONANOVA
RICHARD LANE
FRANK PUGLIA
AURORA MIRANDA
ALFREDO de SA
HENRY DA SILVA
RICO de MONTEZ
LEON LENOIR
and
ROY ROGERS
KING OF THE COWBOYS
As Guest Star

Songs:

"BRAZIL"
"RIO DE JANEIRO"
"TONIGHT YOU'RE MINE"
"MOONLIGHT FIESTA"
"UPA UPA"
"VAQUERO SONG"
"CAFE"
"CHORO"

JOSEPH SANTLEY—Director
Screen play by
Frank Gill, Jr. and Laura Kerr
Original Story by Richard English

FOR RELEASE

DECEMBER

23



Lake Placid Serenade

starring

VERA HRUBA RALSTON

featuring: EUGENE PALLETTE • VERA VAGUE • ROBERT LIVINGSTON • STEPHANIE BACHELOR

with

WALTER CATLETT • LLOYD CORRIGAN • RUTH TERRY • WILLIAM FRAWLEY • JOHN LITEL • LUDWIG STOSSEL • ANDREW TOMBES

and

RAY NOBLE AND ORCHESTRA
HARRY OWENS AND HIS ROYAL HAWAIIANS

Ice Specialties: MCGOWAN & MACK • TWINKLE WATTS • THE MERRY MEISTERS

with

Guest Star: ROY ROGERS KING OF THE COWBOYS



STEVE SEKELY, Director

Original Story by Frederick Kohner • Screen Play by Dick Irving Hyland & Doris Gilbert

A Republic Picture

FOR RELEASE

**JANUARY
31
1945**

**JOHN WAYNE
ANN DVORAK**

in

FLAME OF BARBARY COAST



featuring

JOSEPH SCHILDKRAUT

with **WILLIAM FRAWLEY • VIRGINIA GREY**

and

**RUSSELL HICKS • JACK NORTON
PAUL FIX • MANART KIPPEN**

JOSEPH KANE-Director • Original screenplay by Borden Chase

Based on a story by Prescott Chaplin

A REPUBLIC PICTURE



VAN JOHNSON HOLDS UP 'TWO WOMEN' 'MUMMY' IS ROUTINE BUT WELL DONE

Red-Head Totes Gillespie Idea—Plus Propaganda—To Satisfactory Heights

"BETWEEN TWO WOMEN"

FEATURE (Metro - Goldwyn - Mayer) A Doctor Gillespie Drama, produced and directed by Willis Goldbeck. Original screenplay by Harry Ruskin, based upon the characters created by Max Brand. Previewed at the Village theatre, Westwood Village. Time, 82-MIN.

87%

Cast: Van Johnson, Lionel Barrymore, Gloria DeHaven, Keenan Wynn, Marilyn Maxwell, Alma Kruger, Marie Blake, Keye Luke, Nell Craig, Edna Holland, Lorraine Miller, Walter Kingsford, Tom Trout and Shirley Patterson.

★ ★ WITH MOST of the old popular Gillespie players still in the cast and the basic-formula premise still running true to form, there is still a noticeable change in this newest of the famous hospital series. Much of it has to do with its cashing in on the name of Van Johnson, whose boxoffice appeal at this day and date is little short of amazing.

The story has been written to do just that—present the irresistible Van in all of his irresistible power and glory. The result is that he totes the entire Gillespie idea to quite satisfactory heights—propaganda for health and mind included.

As Dr. Red Adams, he is the king pin of every motivating story thread. In this one he is actually made to appear much more important than even the great Dr. Gillespie—still played with that superb artistry made institutional by Lionel Barrymore.

How it all happens is that Dr. Gillespie believes "Red" is overworking himself and connives with Marilyn Maxwell, the heiress whose kisses flutter Red into romance, to get him off for a night of fun. At a nightclub, she gets her kiss via a bondselling gag, but Red is still the "doctor" when the star floor-show singer faints away.

The singer is the delightful Gloria DeHaven—the other woman. Hers is a psychic case and is only a device to arouse Marilyn's jealousy. The real drama comes when Marie Blake, the hospital's phone girl, collapses and Red is forced to operate to save her life.

While all this is going on, there is considerable propaganda very cleverly injected by Barrymore, Johnson and Alma Kruger against the foolish way the layman's mind reacts to medical and surgical assistance—and how the subconscious mind is thrown into violent action at the mere mention of cancer, Bright's Disease and the like.

All of this is true to the series formula and in good keeping, since it does a world of good. Especially is it in good taste here because of the sincere sugarcoating of real entertainment values—and the interjection of such popular players as Van Johnson, Gloria DeHaven and Keenan Wynn (as a nightclub m.c.).

In addition to Barrymore, many of the old favorites are in there pitching—Alma Kruger as Dr. Gillespie's humorous antagonist, Walter Kingsford as the head of the hospital, Nell Craig as Gillespie's secretary aide, and Keye Luke as his second assistant.

In favor of Van Johnson, however,

Hays Elects Hal Wallis Productions

The Hays organization has elected Hal Wallis Productions to Class A membership. The action was taken recently at the New York quarterly meeting of the board of directors.

First Indian Pic In English Aimed Here

"The Story Of Dr. Kotnis," first big East Indian picture to be made in English, is intended for world-wide distribution with particular emphasis placed on American consumption.

Story deals with the Indian Medical Mission to China.

Millakowsky Readies 4 Scripts For Repub.

Republic producer Herman Millakowsky has completed four screenplays of pix ready to roll.

Included are "The Ghost Comes Home," "Girls In The Big House," and "A Guy Could Change."

'Damaged' To Be Reissued

"Damaged Goods," made seven years ago by Phil Goldstone for Grand National, will be re-edited by Jesse J. Goldberg and released with the new title of "Forbidden Desire."

Fitzgerald Is 'Sheppey'

Barry Fitzgerald has been set for the title role in 20th's "Sheppey." The Somerset Maugham story will be Fitzgerald's second starrer.

Abel Bows Out At Para.

Walter Abel finishes his Paramount contract with "Affairs Of Susan." He has been on the lot for five years.

'First' Is 'Capt. Eddie'

"First, Last And Always," 20th-Fox Rickenbaker opus, is now "Captain Eddie."

the Key Luke part is dwarfed to a minor role—but still very effectively played by the Chinese actor.

On the other hand—because it has to do with spotlighting Van Johnson—the part of the telephone girl is strongly stressed to the point of Marie Blake becoming an outstanding principal. Her interpretation of the role of the girl who was thoroughly wise as to hospital ways but still feared cancer and other diseases is superb from every viewpoint.

Gloria DeHaven has a few dramatic moments and proceeds to make so much of them that this will undoubtedly prove a stepping stone to more important roles of an important measure. Her singing is quite naturally tops.

Keenan Wynn brightens up things considerably at the nightclub, but his inclusion in the cast is palpably a boxoffice-building factor.

Although rather light in plot and built along program-premise lines, this one registers as . . .

A HEALTHY GOOD-FEATURE BY VIRTUE OF ITS STRESSING VAN JOHNSON.

Still The Mummy Pursues Her—Formula Clicks Thru Smart Production

"THE MUMMY'S CURSE" PROGRAM

79%

(Universal) Horrodrama, produced by Oliver Drake, and directed by Leslie Goodwins. Screenplay by Bernard Schubert, from an original story by Leon Abrams and Dwight V. Babcock. Previewed at studio projection. Time, 61-MIN.

Cast: Lon Chaney, Peter Coe, Virginia Christine, Kay Harding, Dennis Moore, Martin Kosleck, Kurt Katch, Addison Richards, Holmes Herbert, Charles Stevens, William Farnum, Napoleon Simpson.

MORE HORROR on the mummy's trail. Third in Universal's wandering-mummy series, this pleasantly gruesome pic is accurately slanted to hit the market which pays off for this type of entertainment. Too thin in plot and lacking credibility, it is not strong enough for general appeal.

Most of the excitement centers around Mummy Lon Chaney's endless efforts to drag his reincarnated Egyptian princess, Virginia Christine, into her coffin. She eludes him with equal persistence, and he knocks off every-one who tries to help her.

It all takes place in a southern swamp in which the mummy and his princess are entombed. A government swamp clearance project unearths them and starts the trouble. Meanwhile a Scripps Museum researcher, Dennis Moore, shows up with Egyptologist Peter Coe. Both are seeking the Mummy, but Coe is a high priest of the ancient Pharaohs and secretly intends to revive the mummy—so that he can find the princess. The plan is to reunite them and send them back to their sacred tomb, in accordance with the law of Egypt's gods.

Brought to life by Coe's mystical brew, Chaney finds his princess sheltered by clearance workers and begins the series of killings. He finally corners her and carries her to an ancient monastery hidden in the swamp.

Here Coe's assistant, Martin Kosleck, lures ay Harding. She is the clearance foreman's niece and in the picture only to provide an incidental love interest. Of course Moore makes a timely arrival, saves his gal and watches Chaney destroy Kosleck—who has just murdered Coe. But to get at Kosleck, Chaney tears down an iron cell door and topples the roof on himself, his princess and Coe.

Histrionics are handled with uniform competence, although Chaney seems rather wasted since he's all wrapped up and does little more than drag one leg and choke people.

Direction is well up to program needs with excellent production support.

THIS SHOULD CLICK WITH THOSE WHO GO FOR WEIRD TALES.

Acquanetta In 'Jungle'

Monogram has set "Jungle Queen" as its first starrer for Acquanetta. Pic guns in February under command of Jack Dietz and Sam Katzman.

4 Daffy Ditties Readied

Four of Morey & Sutherland's Daffy Ditties are being prepared for early 1945 production. Ready for rolling are "Choo Amigo," and "The Lucky Penny."

... The NEW STARTS

GUEST WIFE (U.A.) Streamlined comedy of modern domestic difficulties. What happens when hubby's college chum comes calling and his frau falls for the friend's facile line. The old triangle with fresh froth on its finish.

LONE TEXAS RANGER (Rep) Red Ryder again rides the murder trail. Red tracks down and kills a murderer in self-defense. The skulldigger is the town sheriff who has been idolized by the townspeople. The meanie gang urge the dead man's son to shoot Ryder . . . but he explains to the boy and they keep the sheriff's memory clean for the town. Okay idea.

ESCAPE IN THE FOG (Columbia) Espionage drama in which a dream gives a discharged Navy nurse, suffering from combat fatigue, a premonition of danger to come. She meets and falls in love with an officer who is carrying vital papers. Fast action as they foil Axis agents substantiates her dream. Sounds similar to most spy stories.

UNTIL TOMORROW (Columbia) Psychological murder drama dealing with an insane man, afflicted with amnesia, who escapes from the asylum. Meets a fortune-telling gal who foretells his death in 24 hours. Falling for him, she goes along until she realizes that he's on the way to kill the warden of his prison . . . Whereupon she fulfills her own prophecy by bumping him off herself. Depends entirely on treatment and direction.

THE FIGHTING GUARDSMAN (Columbia) Romantic action drama of the 18th century. An incognito nobleman aids a band of outraged taxpayers to hold up the king's gold coaches and play Robin Hood to the underprivileged. The Scarlet Pimpernel type of leader gives this intriguing possibilities.

HARD TO HANDLE (Pine-Thomas) Comedy farce on the hectic efforts of boy and gal newshawks to find the body of a murdered gangster. The corpse bobs up, gets swiped and stashed in a wax museum where everyone plays body, body, who's-got-the-body? Ends, of course, with the in-love reporters getting the corpse, the killer, the reward and each other.

EASY TO LOOK AT (Universal) Cinderella comedy dealing with a country kid who comes to New York with dreams of designing milady's dresses. By the connivance of fate and farcical scripting, she becomes a bigshot dress designer and lands her boss, to boot. Studded with songs and situational humor. Whether cute or corny depends on handling.

SHERIFF OF CIMARRON (Republic) Western melodrama wherein the sheriff of a small western town tries to clear himself of rustling charges framed on him by his kid brother and k.b.'s gang. Vindicates himself by breaking out of jail and getting the low-down on the meanies. Could be better than usual.

KEEP THE LIBERTY BELL RINGING!



JOIN THE FIGHTING SIXTH WAR LOAN

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

ESCAPE IN THE FOG

Cast — William Wright, Nona Foch, Otto Kruger. Pro—W. MacDonald. Dir—Boetticher.

THE POWER OF THE WHISTLER

Cast — Richard Dix, Janis Carter, Loren Lindall. Pro—Leonard Picker. Dir—L. Landers.

THE FIGHTING GUARDSMAN

Cast — John Loder, Anita Louise, Leslie Brooks. Pro—Michel Kraike. Dir—H. Levin.

ROCKIN' IN THE ROCKIES

Cast — Mary Beth Hughes, Jay Kirby, Tim Ryan. Pro—Colbert Clark. Dir—Vernon Keays.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro — S. Bischoff. Dir — A. Green.

(Now CUTTING or in BACKLOG)

MEN OF THE DEEP.....Chester Morris
ONE AGAINST SEVEN.....P. Muni - M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
A GUY, A GAL AND A PAL.....Lynn Merrick
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
DANCING IN MANHATTAN.....Donnell - Brady
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
MISSING JUROR, THE.....Janis Carter - Bannon
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
BATMAN, THE.....Lewis Wilson - D. Goti
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon
SWING IN THE SADDLE.....Dave - Frazee

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—J. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

HER HIGNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

TWICE BLESSED

Cast — Wilde Twins, James Craig, Gail Patrick. Pro—Arthur Field. Dir—H. Beaumont.

THE HIDDEN EYE

Cast—Edw. Arnold, Frances Rafferty, Paul Langton. Pro—Robt. Sisk. Dir—Richard Whorf.

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

WITHOUT LOVE

Cast—Katharine Hepburn, Spencer Tracy, Lucille Ball. Pro—L. Weingarten. Dir—Bucquet.

OUR VINES HAVE TENDER GRAPES

Cast—Margaret O'Brien, Jackie Jenkins, Edw. G. Robinson. Pro—Bob Sisk. Dir—Roy Rowland.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

ALTER EGO.....Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
THIS MAN'S NAVY.....W. Beery - J. Gleason
SON OF LASSIE.....Peter Lawford - Lanchester
SECRETS IN DARK.....R. Young - S. Peters
PICTURE OF DORIAN GRAY.....Geo. Sanders

MONOGRAM

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

MODEL MURDER.....Robt. Lowery - M. Weaver
CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES.....Marjorie Rambeau - E. Knox

PARAMOUNT

(Now SHOOTING)

HARD TO HANDLE

Cast — William Gargan, Ann Savage, Leo Gorcey. Pro—Pine-Thomas. Dir—W. Thomas.

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir G. Marshall.

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

THE AFFAIRS OF SUSAN

Cast — Joan Fontaine, George Brent, Dennis O'Keefe. Pro—Hal Wallis. Dir—William Seiter

THE LOST WEEKEND

Cast — Ray Milland, Jane Wyman, Phillip Terry. Pro—Chas. Brackett. Dir—Billy Wilder.

THE LOVE LETTERS

Cast — Jennifer Jones, Jos. Cotten, Ann Richards. Pro—Hal Wallis. Dir. W. Dieterle.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistirom. Dir—Hal Walker.

(Now CUTTING or in BACKLOG)

SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

FOLLOW YOUR HEART

Cast—Jack Haley, Marcia McGuire, Glenn Vernon. Pro—Bert Granet. Dir—Tony Mann.

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast — George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

THE ENCHANTED COTTAGE.....D. McGuire
WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karlott - Lugosi
TARZAN & THE AMAZONS.....J. Weissmuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAV'G WON'R'FUL CRIME.....O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

GANGS OF THE WATERFRONT

Cast — Bob Armstrong, Stephanie Bachelor, Martin Koslek. Pro-Di—George Blair.

TELL IT TO A STAR

Cast — Bob Livingston, Ruth Terry, Aurora Miranda. Pro—W. Goetz. Dir—F. McDonald.

TUGBOAT ANNIE'S SON

Cast — Jane Darwell, Edgar Kennedy, Chas. Gordon. Pro—Jas. Burkett. Dir—Phil Rosen.

UTAH

Cast — Roy Rogers, Dale Evans, George Hayes. Pro—Don Brown. Dir—John English.

WHY GIRLS LEAVE HOME

Cast—Richard Cromwell, Rosemary Lane, Lola Lane. Pro — Sam Sax. Dir—William Berke.

(Now CUTTING or in BACKLOG)

SHERIFF OF CIMARRON.....Carson - Sterling
BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER.....Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
THREE'S A CROWD.....Gertrude Michael
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
GRISLY'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane

20TH CENTURY

(Now SHOOTING)

CAPTAIN EDDIE

Cast — Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

COL. EFFINGHAM'S RAID

Cast — Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

THE BULLFIGHTERS

Cast — Stan Laurel and Oliver Hardy. Pro — William Girard. Dir—Mal St. Clair.

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

(Now CUTTING or in BACKLOG)

MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft
THUNDERHEAD, SON OF FLICKA.....McDowell
TREE GROWS IN BROOKLYN.....D. McGuire

UNITED ARTISTS

(Now SHOOTING)

G. I. JOE

Cast — Burgess Meredith as Ernie Pyle. Producer—Lester Cowan. Dir—Wm. Wellman.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

BEDSIDE MANNER

Cast — Ruth Hussey, John Carroll, Esther Dale. Pro—Andrew Stone. Dir—Andrew Stone

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

THAT'S THE SPIRIT

Cast — Jack Oakie, Peggy Ryan, Buster Keaton. Pro—Fessier-Pagano. Dir—C. Lamont.

EASY TO LOOK AT

Cast — Gloria Jean, Kirby Grant, Eric Blore. Pro. Henry Blankfort. Dir—Ford Beebe.

BLONDE RANSOM

Cast — Donald Cook, Virginia Grey. Assoc Pro—Gene Lewis. Dir—William Beaudine.

(Now CUTTING or in BACKLOG)

I'LL TELL THE WORLD.....L. Tracy - B. Joyce
HERE COMES THE CO-EDS.....Abbott & Costello
SALOME—WHERE SHE DANCED.....David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
SHE GETS HER MAN.....Joan Davis, Leon Errol
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brassel
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
MUMMY'S CURSE, THE.....Lon Chaney - Coe

WARNERS

(Now SHOOTING)

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

SAN ANTONIO

Cast—Errol Flynn, Alexis Smith, Raymond Massey. Pro—R. Buckner. Dir—David Butler.

(Now CUTTING or in BACKLOG)

NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

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YOUR BOOKING GUIDE

How they rate: Tops—95-100%. Excellent—90-95%. Very Good—85-90%. Good—80-85%. Only Fair—75-80%. Just Passable—70-75%. Below Par—Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18.96%
NATIONAL VELVET (MGM) D-12/11.94%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.93%
30 SEC. OVER TOKYO (MGM) W-11/20.92%
TO HAVE & HAVE NOT (W8) D-10/16.92%
MRS. PARKINGTON (MGM) D-9/18.92%
HOLLYWOOD CANTEN (WB) T-12/11.91%
WINGED VICTORY (TCF) W-11/27.91%
MEET ME IN ST. LOUIS (MGM) CD-11/6.91%
TOGETHER AGAIN (Col) C-11/6.91%
IRISH EYES ARE SMILING (TCF) T-10/2.91%
CLIMAX, THE (Uni) HTD-10/2.91%
I'LL BE SEEING YOU (UA) D-12/25.91%
MUSIC FOR MILLIONS (MGM) TD-12/18.91%
ARSENIC & OLD LACE (W8) MC-9/4.91%
CAN'T HELP SINGING (Uni) TO-12/18.90%
WOMAN IN WINDOW (P-RKO) M-10/16.90%
IMPATIENT YEARS, THE (Col) CD-8/28.90%
BRAZIL (Rep) T-10/30.90%
TOMORROW THE WORLD (UA) D-12/25.89%
3 IS A FAMILY (UA) FC-11/21.89%
TALL IN THE SADDLE (RKO) OD-9/25.89%
FRENCHMAN'S CREEK (Par) D-9/25.89%
DOUGHGIRLS, THE (WB) C-8/28.89%
PRACTICALLY YOURS (Para) CD-12/18.88%
BOWERY TO BROADWAY (U) T-10/30.88%
PRINCESS & PIRATE (SG-RKO) C-10/16.88%
MASTER RACE, THE (RKO) D-9/25.88%
WHEN LIGHTS GO ON (PRC) D-9/18.88%
BETWEEN 2 WOMEN (MGM) CD-12/25.87%
HERE COME THE WAVES (Par) CT-12/25.87%
THIN MAN (MGM) CM-11/27.87%
SO'ETHING FOR THE BOYS (ICF) T-11/6.87%
LAURA (TCF) M-10/16.87%
OUR HEARTS YOUNG-GAY (Par) C-9/4.87%
GUEST IN HOUSE (UA) D-12/11.87%
TOWN WENT WILD, THE (PRC) C-11/13.87%
MINISTRY OF FEAR (Par) D-10/23.86%
MAN IN HALFMOON ST. (Par) D-10/23.86%
AND NOW TOMORROW (Par) D-10/23.86%
VERY THOT OF YOU (W8) RD-10/16.86%
SAN DIEGO I LOVE YOU (U) C-9/11.86%
TILL WE MEET AGAIN (Par) WD-9/4.86%
EXPERIMENT PERILOUS (KRO) D-12/11.85%
CONSPIRATORS, THE (W8) M-10/16.85%
GREAT MIKE, THE (PRC) D-9/4.85%
LOST IN A HAREM (MGM) ZC-9/4.85%
DARK WATERS (UA) D-11/6.84%
NAT'L BARN DANCE (Par) ZT-9/11.84%
RAINBOW ISLAND (Par) ZC-9/4.84%
IN MEANTIME DARLING (TCF) RD-9/25.83%
LAKE PLACID SERE. (Rep) RT-12/25.83%
NONE BUT LONELY H'RT (RKO) D-10/2.83%
BABES ON SWING ST. (Uni) CTD-9/25.82%
STORM OVER LISBON (Rep) D-9/4.82%
FAREWELL MY LOVELY (RKO) M-12/11.81%
THREE C'B'LEROS, (WD-RKO) CF-12/18.80%
LOUISIANA HAYRIDE (Col) C-T-9/4.80%
THEY SHALL HAVE FAITH (Mo) D-12/18.78%
CAROLINA BLUES (Col) T-11/20.78%

PROGRAM PICTURES

GENTLE ANNIE (MGM) OA-12/25.93%
SAN FERNANDO VY. (Rep) OT-8/28.91%
DESTINY (Uni) D-12/4.89%
LIGHTS OF OLD S. FE (Rep) OT-11/6.89%
BLUEBEARD (PRC) H-10/16.89%
ENEMY OF WOMEN (Mon) XD-8/28.89%
ENTER ARSENE LUPIN (U) D-11/20.88%
FACES IN FOG (Rep) D-10/23.87%
NOTHING BUT TR'BLE (MGM) Z-12/4.87%
PEARL OF DEATH (U) M-9/4.87%
SHE'S A SWEETHEART (Col) D-12/18.87%
STAGE OF MONT'REY (Rep) O-10/2.87%
ONE BODY TOO MANY (Par) C-10/23.86%
EVER SINCE VENUS (Col) C-9/25.86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2.86%
FALCON IN H'YWOOD (RKO) M-12/4.86%
MAIN ST. AFT. DARK (MGM) D-11/27.85%
NEVADA (RKO) OD-12/11.85%
BLOCK BUSTERS (Mon) CD-10/2.85%
MARK OF WHISTLER (Col) M-10/2.85%
STRANGE AFFAIR (Col) CM-11/13.85%
SHE'S SOLDIER TOO (Col) CD-8/28.85%
SINGING SHERIFF (U) OT-9/18.85%
BLONDE FEVER (MGM) CD-11/27.84%
DOUBLE EXPOSURE (Par) D-12/18.84%
GIRL RUSH, THE (RKO) CT-10/23.84%
ALASKA (Mon) D-10/16.84%
BIG NOISE, THE (TCF) ZC-9/25.84%
MY PAL WOLF (RKO) D-9/25.84%
RECKLESS AGE (U) T-9/4.83%
MY GAL LOVES MUSIC (Uni) CT-11/27.83%
FUZZY SETTLES DOWN (PRC) O-12/4.83%
COWBOY, LONE RIVER (Col) O-11/13.83%
BORDERTOWN TRAIL (Rep) O-9/4.83%
MY BUDDY (Rep) D-10/2.83%

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I ACCUSE MY PARENTS (Mon) D-10/23.83%
GIRL WHO DARED (Rep) M-10/30.82%
LAST RIDE, THE (WB) D-9/25.82%
VIGILANTES OF D. CITY (Rep) O-11/16.81%
SWING HOSTESS (PRC) T-11/13.81%
CODE O' PRAIRIE (Rep) O-10/16.81%
UNWRITTEN CODE, THE (Col) D-12/18.80%
HOUSE O' FRANKSTEIN (U) H-12/25.80%
SHERIFF SUNDOWN (Rep) O-10/30.80%
SHADOWS IN NIGHT (Col) M-10/2.80%
CHEYENNE WILDCAT (Rep) O-9/25.80%
GHOST GUNS (Mon) OA-11/20.80%
MRDR. IN BLUE ROOM (U) CM-11/13.80%
SILVER CITY KID (Rep) O-9/11.80%
DARK MOUNTAIN (Par) AD-9/11.80%
THUND'RING GUNS (PRC) O-10/2.80%
BELLE OF YUKON (IP-RKO) T-12/4.80%
I'M F'M ARKANSAS (PRC) ZC-10/2.80%
BOWERY CHAMPS (Mono) CD-12/11.79%
KANSAS CITY KITTY (Col) CT-9/4.79%
THEY LIVE IN FEAR (Col) D-10/2.79%
LAW OF VALLEY (Mon) O-10/23.79%
CYCLONE RANGERS (Col) O-12/4.79%
UTAH KID, THE (Mono) O-12/25.79%
MLUMMY'S CURSE (U) H-12/25.79%
TRIGGER LAW (Mon) OA-11/27.78%
DEAD MAN'S EYES (U) M-9/18.78%
DANGEROUS PASSAGE (Par) D-12/18.78%
BLACK MAGIC (Mon) M-9/11.78%
FIREBRANDS O' ARIZ. (Rpe) O-12/11.77%
SONG OF THE RANGE (Mon) O-12/19.77%
BRAND OF THE DEVIL (PRC) O-11/6.77%
END OF ROAD (Rep) M-11/13.77%
GOING TO TOWN (RKO) C-9/25.77%
CRY OF WEREWOLF (Col) H-9/11.75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25.75%
SOUL OF MONSTER (Col) H-9/11.74%
HI, BEAUTIFUL (U) CT-11/20.73%
ONE MYSTERIOUS N'T (Col) M-8/28.73%
LAND OF OUTLAWS (Mon) OA-8/28.72%
SONORA T'GECO'CH (Mon) O-9/18.72%
NIGHT CLUB GIRL (Uni) T-12/11.71%
THAT'S MY BABY (Rep) ZT-9/18.70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A

ABROAD WITH 2 YANKS (UA) C-7/24.89%
ADVENT'S O' M'K TWIN (W8) 8D-5/B.96%
ALASKA (Mon) D-10/16.77%
ALDRICH'S SECRET (Par) C-6/12.79%
AMAZING MR. FORREST (PRC) C-7/10.75%
AMERICAN ROMANCE (MGM) RX7/3.96%
AND NOW TOMORROW (Par) D-10/23.86%
ARE THESE OUR PARENTS (Mon) D-6/19.86%
ARSENIC & OLD LACE (W8) MC-9/4.91%
ATLANTIC CITY (Rep) T-8/7.89%
ATTACK (RKO) W-6/12.83%

B

BABES ON SWING ST. (Uni) CTD-9/25.82%
BARBARY COAST GENT (MGM) CD-8/7.83%
BETWEEN 2 WOMEN (MGM) CD-12/25.87%
BIG NOISE, THE (TCF) ZC-9/25.77%
BLACK MAGIC (Mon) M-9/11.74%
BLACK PARACHUTE (Col) WD-6/19.72%
BLOCK BUSTERS, THE (Mon) CD-10/2.78%
BLONDE FEVER (MGM) CD-11/27.84%
BLUEBEARD (PRC) H-10/16.80%
BORDERTOWN TRAIL (Rep) O-9/4.77%
BOWERY CHAMPS (Mono) CD-12/11.79%
BOWERY TO BROADWAY (U) T-10/30.88%
BRAZIL (Rep) T-10/30.90%
BRAND OF THE DEVIL (PRC) O-11/6.77%
BRIDE BY MISTAKE (RKO) C-7/31.88%

C

CALL OF THE JUNGLE (Mon) M-7/24.72%
CALL OF ROCKIES (Rep) OD-6/12.73%
CALL OF SOUTH SEAS (Rep) MT-8/21.74%
CANDLEL'T IN ALG'A (TCF) D-6/26.83%
CAN'T HELP SINGING (Uni) TO-12/18.90%
CAROLINA BLUE (Col) T-11/20.78%
CASANOVA BROWN (RKO) C-8/7.91%
CHEYENNE WILDCAT (Rep) O-9/25.75%
CHINESE CAT, THE (Mon) M-8/3.74%
CHRISTMAS HOLIDAY (Uni) RD-6/12.90%
CLIMAX, THE (Uni) HTD-10/2.91%
CODE OF PRAIRIE (Rep) O-10/16.76%
CONSPIRATORS, THE (WB) M-10/16.85%
COURAGEOUS MR. PENN (SR) XD-7/17.83%
COWBOY, LONE RIVER (Col) O-11/13.83%
CRY OF WEREWOLF (Col) H-9/11.73%

D

DANGEROUS JOURNEY (TCF) XN-8/14.83%
DANGEROUS PASSAGE (Par) D-12/18.78%

DARK MOUNTAIN (Par) AD-9/11.75%
DARK WATERS (UA) D-11/6.84%
DEAD MAN'S EYES (Uni) M-9/18.74%
DELINQUENT DAUGHTERS (PRC) D-7/10.80%
DESTINY (Univ) D-12/4.89%
DIXIE JAMBOREE (PRC) T-7/10.74%
DRAGON SEED (MGM) WD-7/17.94%
DOUBLE EXPOSURE (Par) D-12/18.84%
DOUGHGIRLS, THE (WB) C-8/28.89%

E

END OF ROAD (Rep) M-11/13.77%
ENEMY OF WOMEN (Mon) XD-8/28.80%
ENTER ARSENE LUPIN (U) D-11/20.88%
EVER SINCE VENUS (Col) C-9/25.78%
EXPERIMENT PERILOUS (KRO) D-12/11.85%

F

FACES IN FOG (Rep) D-10/23.79%
FALCON IN H'WOOD (RKO) M-12/4.86%
FALCON IN MEXICO (RKO) M-7/31.78%
FAREWELL MY LOVELY (RKO) M-12/11.81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11.77%
FRENCHMAN'S CREEK (Par) D-9/25.89%
FUZZY SETTLES DOWN (PRC) O-12/4.83%

G

GANGSTERS OF FRONT'R (PRC) O-9/25.73%
GENTLE ANNIE (MGM) OA-12/25.93%
GHOST CATCHERS (Uni) ZT-6/5.77%
GHOST GUNS (Mon) OA-11/20.80%
GILDERSL'VE'S GHOST (RKO) C-6/26.74%
GIRL IN THE CASE (Col) CM-6/5.79%
GIRL RUSH, THE (RKO) CT-10/23.77%
GIRL WHO DARED (Rep) M-10/30.82%
GOING TO TOWN (RKO) C-9/25.74%
GOOD NIGHT SWEETH'T (Rep) C-6/12.73%
GREAT MIKE, THE (PRC) D-9/4.85%
GREENWICH VILLAGE (TCF) T-8/14.91%
GUEST IN HOUSE (UA) D-12/11.87%
GYPSY WILDCAT (Uni) AD-8/7.84%

H

HAIL CONQUER'G HERO (Par) C-6/12.91%
HEAVENLY DAYS (RKO) C-7/31.83%
HERE COME THE WAVES (Par) CT-12/25.87%
HI, BEAUTIFUL (U) CT-11/20.73%
HOLLYWOOD CANTEN (W8) T-12/11.91%
HOME IN INDIANA (TCF) RD-5/29.89%
HOUSE O' FRANKSTEIN (U) H-12/25.80%

I

I ACCUSE MY PARENTS (Mon) D-10/23.77%
I LOVE A SOLDIER (Par) RD-6/19.87%
I'LL BE SEEING YOU (UA) D-12/25.91%
I'M FROM ARKANSAS (PRC) ZC-10/2.73%
IMPATIENT YEARS, THE (Col) CD-8/28.90%
IN MEANTIME DARLING (TCF) RD-9/25.83%
IN SOCIETY (Uni) ZC-8/14.84%
INVIBLE MAN'S REV'NGE (Uni) H-6/5.74%
IRISH EYES ARE SMILING (TCF) T-10/2.91%

J

JAM SESSION (Col) T-5/22.73%
JANIE (WB) CDT-7/31.91%
JOHNNY NO LIVE HERE (Mon) C-5/15.80%
JUNGLE WOMAN (Uni) H-5/29.72%

K

KANSAS CITY KITTY (Col) CT-9/4.75%
KEYS OF THE KINGDOM (TCF) SD-12/18.96%
KISMET (MGM) CD-8/21.95%

L

LADIES O'WASHINGTON (TCF) RD-5/22.75%
LAKE PLACID SERE. (Rep) RT-12/25.83%
LAND OF OUTLAWS (Mon) OA-8/28.71%
LAST HORSEMAN (Col) AO-7/3.71%
LAST RIDE, THE (WB) D-9/25.76%
LAURA (TCF) M-10/16.87%
LAW OF THE SADDLE (PRC) A-7/24.73%
LAW OF VALLEY (Mon) O-10/23.75%
LEAVE IT TO IRISH (Mon) CD-8/14.76%
LIGHTS OF OLD S. FE (Rep) OT-11/6.89%
LOST IN A HAREM (MGM) ZC-9/4.85%
LOUISIANA HAYRIDE (Col) CT-9/4.79%

M

MACHINE GUN MAMA (PRC) M-7/24.69%
MAIN ST. AFT. DARK (MGM) D-11/27.85%
MAN IN HALFMOON ST. (Par) D-10/23.86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21.88%
MARINE RAIDERS (RKO) WD-6/26.87%
MARK OF WHISTLER, THE (Col) M-10/2.78%
MARKED TRAILS (Mon) OA-8/14.73%
MARSHALL OF RENO (Rep) OA-7/10.76%
MAISIE GOES TO RENO (MGM) CD-8/14.87%
MASK OF DIMITROS (WB) MD-6/12.89%
MASTER RACE, THE (RKO) D-9/25.88%
MEET ME IN ST. LOUIS (MGM) CD-11/6.91%
MERRY MONOHANS (Uni) CDT-8/21.87%
MINISTRY OF FEAR (Par) D-10/23.88%
M'ILLE FIFI (RKO) D-7/31.83%
MLUMMY'S CURSE (U) H-12/25.79%
MRDR. IN BLUE ROOM (U) CM-11/13.80%
MRS. PARKINGTON (MGM) D-9/18.92%

N

MOONLIGHT & CACTUS (Uni) ZT-8/21.73%
MUSIC FOR MILLIONS (MGM) TD-12/18.91%
MUSIC IN MANHATTAN (RKO) CT-7/31.88%
MY BUDDY (Rep) D-10/2.77%
MY GAL LOVES MUSIC (Uni) CT-11/27.83%
MY PAL WOLF (RKO) D-9/25.77%
MYSTERY MAN (UA) OD-7/31.75%

NAT'L BARN DANCE (Par) ZT-9/11.84%
NATIONAL VELVET (MGM) D-12/11.94%
NEVADA (RKO) OD-12/11.85%
NIGHT OF ADVENTURE (RKO) MD-6/5.83%
NIGHT CLUB GIRL (Uni) T-12/11.71%
NONE BUT LONELY H'RT (RKO) D-10/2.83%
NOTHING BUT TR'BLE (MGM) Z-12/4.87%

O

OH, WHAT A NIGHT (Mon) M-8/14.79%
ONE BODY TOO MANY (Par) C-10/23.78%
ONE MYSTERIOUS NIGHT (Col) M-8/28.72%
OUR HEARTS YOUNG-GAY (Par) C-9/4.87%

P

PARTNERS OF TRAIL (Mon) O-3/6.74%
PRACTICALLY YOURS (Para) CD-12/18.88%
PRINCESS & PIRATE (SG-RGO) C-10/16.88%

R

RAINBOW ISLAND (Par) ZC-9/4.84%
RECKLESS AGE, THE (Uni) T-9/4.77%
RETURN OF APE MAN (Mon) H-7/10.69%

S

SAN ANTONIO KID (Rep) OA-8/7.73%
SAN FERNANDO VALLEY (Rep) OT-8/28.81%
SAN DIEGO I LOVE YOU (U) C-9/11.86%
SEVEN DOORS TO DEATH (PRC) M-8/7.74%
SEVENTH CROSS, THE (MGM) WD-7/24.89%
SHADOWS IN NIGHT (Col) M-10/2.75%
SHADOW OF SUSPIC'N (Mon) MC-10/2.78%
SHE'S A SOLDIER, TOO (Col) CD-8/28.78%
SHE'S A SWEETHEART (Col) D-12/18.87%
SHERIFF SUNDOWN (Rep) O-10/30.80%
SING, NEIGHBOR, SING (Rep) ZT-8/14.71%
SILENT PARTNER (Rep) M-6/12.77%
SILVER CITY KID (Rep) O-9/11.75%
SINCE YOU WENT AWAY (UA) D-7/24.96%
SINGING SHERIFF, THE (Uni) OT-9/18.78%
SO'ETHING FOR THE BOYS (TCF) T-11/6.87%
SONG OF THE RANGE (Mon) O-12/19.77%
SONORA STAGECOACH (Mon) OA-9/18.71%
SOUL OF A MONSTER (Col) H-9/11.72%
STAGE TO MONTEREY (Rep) O-10/2.79%
STRANGE AFFAIR (Col) CM-11/13.85%
STORM OVER LISBON (Rep) D-9/4.82%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.93%
SWEET AND LOWDOWN (TCF) T-8/7.84%
SWING HOSTESS (PRC) T-11/13.81%

T

30 SEC. OVER TOKYO (MGM) W-11/20.92%
TAKE IT OR LEAVE IT (TCF) NT-7/17.89%
TALL IN THE SADDLE (RKO) OD-9/25.89%
TAMPICO (TCF) AWD-4/3.83%
THAT'S MY BABY (Rep) ZT-9/18.70%
THEY LIVE IN FEAR (Col) D-10/2.75%
THEY SHALL HAVE FAITH (Mo) D-12/18.78%
THIN MAN (MGM) CM-11/27.87%
3 IS A FAMILY (UA) FC-11/21.89%
THREE C'B'LEROS, (WD-RKO) CF-12/18.80%
THREE LITTLE SISTERS (Rep) T-7/31.88%
THREE OF A KIND (Mon) CD-8/21.74%
THUNDERING GUN (PRC) O-10/2.73%
TILL WE MEET AGAIN (Par) WD-9/4.86%
TOGETHER AGAIN (Col) C-11/6.91%
TO HAVE & HAVE NOT (W8) D-10/16.92%
TOMORROW THE WORLD (UA) D-12/25.89%
TOWN WENT WILD, THE (PRC) C-11/13.89%
TRIGGER LAW (Mon) OA-11/27.78%
TROCADERO (Rep) RDT-4/10.77%

U

U-BOAT PRISONER (Col) WD-7/31.78%
UNWRITTEN CODE, THE (Col) D-12/18.80%
UTAH KID, THE (Mono) O-12/25.79%

V

VALLEY OF VENGEANCE (PRC) O7-/17.75%
VERY THOT OF YOU (WB) RD-10/16.86%
VIGILANTES OF D. CITY (Rep) O-11/6.81%

W

WAVE, WAC AND MARINE (Mon) T-7/31.77%
WEST OF RIO GRANDE (Mon) O-7/24.73%
WEST OF TEXAS (PRC) OA-8/21.74%
WHEN STRANGERS MARRY (Mon) M-8/14.80%
WHEN LIGHTS GO ON (PRC) D-9/18.88%
WILSON (TCF) XD-8/7.99%
WING AND A PRAYER (TCF) WD-7/24.89%
WINGED VICTORY (TCF) W-11/27.91%
WINKLE GOES TO WAR (Col) WD-7/17.85%
WOMAN IN W'DOW (IP-RKO) M-10/16.90%

Y

YOUTH RUNS WILD (RKO) D-6/26.87%

Hollywood

MOTION PICTURE

REVIEW

The... FIRST WORD

HAPPY NEW YEAR is necessarily the first word to be said at this time—but how happy it will be will be determined by what benefit can be gained in 1945 from lessons learned or implied in 1944. The New Year is a time for resolutions, resolutions based upon a determination not to repeat mistakes.

However, humanly, many of us refuse to recognize mistakes and our greatest "determination" is centered about refusing to recognize them.

The handwriting is upon the wall this year. It has been up there for

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Vol. XXXIV, No. 3

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

January 1, 1945

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20th-FOX RENTAL HIT ALL-TIME HIGH REPUBLIC FATTENS UP PROD. BUDGET

Theatres Bring Even Larger Returns; Plans Laid For New Pensions

• TWENTIETH-FOX'S foreign and domestic film rentals for 1944 are expected to pass the \$80,000,000 mark, making this past year the most remunerative in the company's entire history.

It is further estimated that the 20th-Fox theatres will gross an even higher return, possibly \$10,000,000 more than the rental receipts.

To show the huge advance in business volume, it may be remembered that 1940's film rental return was \$45,000,000 . . . about the same as in 1930. Compare these figures with the \$14,000,000 gross for 1920, and it becomes readily apparent that 20th-Fox has set a record that may be hard to beat—or even repeat.

Because of the great increase, 20th plans to spend \$38,700,000, exclusive of distribution costs, in 1945. This figure is the highest contemplated.

(Continued on Page 2)

Influence Of Film Imposes High Duty

According to Spyros Skouras, President of 20th-Fox, "the motion picture is one of the greatest instrumentalities ever conceived to influence the minds and thinking of people. No other medium has this tremendously potential power.

"Therefore we have a duty to our country and the rest of the world. A service and duty expected of us. To realize the fullest results in the benefits to humanity, we must not fail in the pictures we make."

Republic Names Three New Executive Aides

Republic's heavy expansion program has necessitated the creation of new executive offices.

Robert Newman has been named to handle all creative departments. Jack E. Baker, formerly with Consolidated Film Corp., will supervise the physical phases of production, and Hyman J. Glick, Republic comptroller, is advanced to control of all financial departments.

O'Brien On Dimes Appeal

Margaret O'Brien, MGM's child star, has been asked by President Roosevelt to broadcast on the Jan. 14 March of Dimes Appeal from the White House.

'U' Ups 'Holmes' Budget

Universal's "Sherlock Holmes" series will be raised to top budget rating because of their tremendous appeal both here and abroad. Deal for Universal's fourth year of these yarns was closed recently with Dennis Doyle, son of the author.

\$20,000,000 Minimum For 1945 Production And \$2,000,000 For Expansion

• REPUBLIC Productions is fulfilling its boast of being the fastest growing studio in the industry. The new budget of at least twenty millions to be spent on pictures in the coming year is indicative of the sort of business Republic has built in its ten years of activity.

Perhaps more important than the surprising growth is the guiding principle behind it. Pictures are to be added to the schedule only as trends in public demand are ferreted out through quarterly reports from exhibitors.

The two million ear-marked for studio expansion is considerably less than studio executives had hoped to utilize. But restrictions on materials and present indication of availability have curtailed this ambitious program.

Indicative of the Republic trend toward bigger and better pictures is the studio's "The Fabulous Texan," western starrer for Bill Elliot which carries a \$1,000,000 budget.

The contract list of big names at Republic is at an all-time high of forty.

Peskay & Popkin Catch 'Ten Little Indians'

The new producing unit of Harry M. Popkin and Ed Peskay has acquired film rights to "Ten Little Indians," which Samuel Bronston has relinquished.

Since Popkin, Los Angeles theatre operator, and Peskay, eastern film exec, are well financed, they may venture into making a series of big-budget films.

Frank Morgan In 'Folly'

Frank Morgan will star for MGM in "Morgan's Folly," a one-hour feature which Nat Perrin wrote and will direct.

IP-RKO Deal Impending

Recent huddles indicate that the expected distribution deal between RKO and International Pictures will go through. In which case RKO will release at least three-P pics.

RKO Talent List Up 20%

Fifty-nine payers are now on RKO's stock and contract list. This is a twenty percent increase over this same date last year.

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	9	808	.898
2—Warners	6	534	.890
3—20th Cent	7	628	.897
4—Univ.	5	445	.890
5—Unit Art.	5	440	.880
6—P-R-C	3	262	.873
7—Para.	10	865	.865
8—Rep.	3	255	.850
9—R-K-O	9	764	.849
10—Col.	4	339	.847
11—Mono.	1	78	.780

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Para.	4	328	.820
Warners	1	82	.820
5—Rep.	15	1228	.819
6—Col.	17	1386	.815
7—P-R-C	7	565	.807
8—Univ.	12	967	.806
9—Mono.	14	1121	.801

Hollywood MOTION PICTURE REVIEW

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Vol. XXXIV, No. 3 January 1, 1945

The First Word

(Continued from Page 1)

several years past, but it grows more clear with each passing day, like invisible ink when heat is applied.

A slow rumbling in the ranks of the theatregoers is swelling into a sullen roar, and that roar is demanding that Hollywood turn out better pictures. And if you won't listen to the roar—if you can't hear or won't hear—then learn the lesson the hard way, visually, from a quick look at the dwindling figures for box office returns.

Yes—there was a wartime boom in the film business—a boom that could have been made permanent, and one of which part may yet be saved. But only if the public gets what it wants.

Gold was struck out here in 1849, and people flocked from all over the world to try and snatch a share of the sudden wealth. Some succeeded, but most didn't, and the mines were milked quickly and the wealth thrown away madly. That example has been repeated constantly in films, but never on the scale of the past wartime years.

Get-rich-quickers and incompetents have had a wild hey-day in the industry, but the mine is drying up. Even soldiers on the far-flung battle fronts—mark this carefully!—entertainment starved soldiers, away from home for months and even years—are jeering Hollywood's motion picture efforts and getting up and walking back to their foxholes in the midst of films they find so intolerable that they would rather be alone in the mud with the company of nocturnal insects!

Is that stretching a point? No, it isn't. Because that's just what's happening on the home front, too. It's happening because the home folks are getting mighty tired of putting out shekels for a piece of cardboard that gives them the privilege of being bored silly or disgusted beyond belief for several hours when they have nothing to do.

Television is developing rapidly—a visual medium which eventually will reach every home at no more cost than the current radio programs. It will take a while yet, that's true. But let's not think for a minute that we can feed the market anything at all until the competitor has grown. Because by that time the market will be gone.

A resolution for '45? Yes. To make more pictures? Okay. To spend less money? That's all right, too—

BUT, BY JUPITOR, MAKE 'EM GOOD, OR IT WILL BE THE OLD STORY OF GET OUT OR GET THROWN OUT!

Hollywood Letter

• HOLLYWOOD PRODUCERS begin the new year with several new angles of approach that might be termed "perfected" angles. They are not new in that they are not untried. They have passed the experimental stage. But they are new as proven and accepted principles of policy.

Practically every producer in town has adopted the formula of lightening the element of conflict and combat. The vast majority of the new stories skip this element entirely through new devices of sheer implication. Many get it over with exceptionally brief montages.

In nearly all cases, conflict and combat will be sugar-coated with stronger portions of romance or comedy.

Stronger, simpler devices, for intrigue, suspense, mystery and tense drama will be the 1945 credo. Directors are going all out in this endeavor.

An excellent case in point was William Dieterle's handling of actor Joseph Cotten's personal battle with psychoneurosis in Selznick's "I'll Be Seeing You." As Cotten fought the shock-memory of battle, not a scene was shown. Ninety percent of the effect was obtained by sound-track. So distinctive was the result that the sequence often stops the show—for applause!

As a matter of fact, the next twelve months appear sure to be more of a director's year than any since the old silent days. Much of this will come through scores of meggers being made producers—with their shouldering of both burdens. 1944 proved rather conclusively that more director power got better results than producer power.

The so-called "associate producer" is fast becoming as extinct as the well known dodo. Where the producer-director combination does not always work out for the best results—in helping to eliminate the old-fashioned "associate"—there are the combinations of producer-writer and director-writer.

And, into all three ranks of "combination" result-getters, there has moved a long, strong list of women.

Virginia Van Upp, who long since proved her cleverness as a writer of screenplays and recently crashed successfully as a producer-writer, has recently been made an executive-producer at Columbia—one of the wisest moves ever made at the Sunset-Gower studio. It might be added that this is just about the most important job ever handed a woman in the film industry.

Another femme producer-writer who leaped into the spotlight during 1944 was Joan Harrison who produced "The Phantom Lady" for Universal and is now set to guide the destinies of that company's adaptation of the Broadway stageplay, "Uncle Harry."

Then there is Harriet Parsons, now almost the dean of women producers. She just completed "Enchanted Cottage" for RKO. And the producer-actress group, headed by Mary Pickford (skedding "One Touch of Venus"), Connie Bennett (getting set with "Paris—Underground"), and Bette Davis who will co-produce and star in "Stolen Life" for Warners.

All of the new combinations stress stronger, simpler stories—yarns that have all the earmarks of higher entertainment value in these days when the sombre touch is fast fading in popularity.

They all know the word "escapist" is beginning to mean something in box-office satisfaction. Returning soldiers, Hollywood figures, will make that word mean even more.

Musicals will go still higher in popularity, providing better devices can be conceived for the justification of songs and melody. MGM's "Music for Millions" is a typical example of accomplishment in this line. The Pasternak-Koster combination dished up classical music for the masses in that one—efficiently justifying every portion.

And, during 1945, there seems to be a bright ray of hope ahead for westerns—even the sage programmers on the modest budget side. Metro's "Gentle Annie" is proof enough that even a secondary western can be made rather consistently good—providing there is a story strong enough to justify producing, casting, shooting.

'My Way' Voted Best On Army Camp Poll

A Texas Army camp, composed of overseas veterans, recruits and long-term continental troops, voting on best film of the year, has overwhelmingly picked Paramount's "Going My Way."

Runner-up was "Song Of Bernadette."

Lantz Plans Mex. Studio

Walter Lantz is developing plans to establish an animation studio in Mexico. His "Woody Woodpecker," and "Andy Panda" were recently previewed in Mexico City for leading Latin exhibitors.

Two Done At 20th

"Molly, Bless Her," and "Nob Hill" have both been recently completed at 20th-Fox. Added scenes and retakes have hed up both schedules.

"Will Sing" to Columbia

Columbia has purchased Elliot Arnold's "Tomorrow Will Sing." Yarn deals with Yank army boy of Italian descent, stationed in Italy where his relatives live.

Del Lord Grabs 'Gertie'

Columbia has set Del Lord to direct "Gertie From Bizerte." Pic is a musical which Ted Richmond will produce, starting Feb. 12.

Strayer Takes 'Heart'

Universal has signed Frank Strayer to meg "Have A Heart," starrer for Allan Jones and Bonita Granville. Pic rolls in a couple of days.

'Batter' Next For Pete

"Batter Up," a short on cooking, not baseball, is next subject for Pete Smith. It will be done in Technicolor.

Good... BOND News

• \$13,500,000 worth of gilt-edge investment in your Uncle Sam has been purchased by Hollywood's film employees, unions and corporations for the sixth War Loan Drive, according to the Hollywood Motion Picture War Finance Committee.

Total reports are not yet in, and the total is expected to go much higher.

Grand total for all six drives the HMPWEC has participated in amounts to \$64,587,000. This figure does not include the cash bond sales and payroll-savings purchases made between the regular drives. Sixth War Loan figures are greatly in excess of the \$10,764,500 average for the committee on all drives, in which more than 500 volunteer salesmen participated regularly.

Contributing heavily to the success of the sixth Loan is the fine reaction to Bond premieres . . . both in Hollywood and in the country as a whole. The Capitol theatre in Concord, N. H., for example, turned in \$104,000 from its premiere of "And Now Tomorrow." While "Thirty Seconds Over Tokyo" set a national record with \$12,000,000 for the Des Moines theatre in Des Moines, Ia.

Loew's chain has reported \$13,695,755 in "E" Bond sales by way of "Free Movie Day."

It remains to be seen whether Hollywood or Loew's gets the bigger share in Uncle Sam . . .

Moving around the country for reports, we find that Warners' Philadelphia manager checked in \$26,952,496 for the big Sixth. Which is better than \$3,500,000 more than Philly's Fifth Loan total. Sixteen premieres were needed to amass the heroic figure.

In New Haven, the first 26 Bond premieres netted \$1,868,862, while the Schine Circuit in Gloverville announced that \$1,685,000 was raised in the first seven premieres.

\$3,000,000 was garnered at the Fox Exchange in Des Moines from premieres of "Meet Me In St. Louis," and Cincinnati came through with \$1,173 for one screening of "Tomorrow The World."

Seattle reports local projection room showings piled up \$1,800,000 with at least another \$500,000 expected.

But perhaps most important is an announcement by the Cleveland War Finance Committee that Evelyn Friedl of Community Circuit has established the incredible record of selling 2,700 separate bonds, for a total of \$5,000,000 . . .

How did you do in the Sixth War Loan?

FIRST WORD

(Continued from Page 1)

ed by any studio for a single releasing year.

The corporation's assets are \$146,000,000, with 27,717 stockholders averaging six shares each. The executive board feels that while its principal responsibility is to the stockholders, it is also obligated to employees. For this reason, 20th-Fox is developing plans for a pension system that is expected to cover everyone connected with the company.

'NAVY' BEST BEERY VEHICLE IN MOONS 'SKIES' CLOUDY WITH MUDDY TRACK

**Lighter-Than-Air-Craft
Yarn Teems With Clever
Hoke, Lafts And Thrills**

"THIS MAN'S NAVY"

FEATURE (Metro-Goldwyn-Mayer) War Theme Comedy-Drama, produced by Samuel Marx and directed by William Wellman. Story and screenplay by Borden Chase, based on an idea by Commander Herman E. Halland, U. S. Navy (Ret.) Previewed at Village Theatre, Westwood Village. Time, 101-MIN.

89% Cast: Wallace Beery, Tom Brake, James Gleason, Jan Clayton, Selena Royle, Noah Beery, Sr., Henry O'Neill, Steve Brodie, George Chandler, Donald Curtis, Arthur Walsh, Will Fowler, Frank Fenton, Paul Cavanaugh and Richard Crockett.

★★ BY FAR the best Wally Beery vehicle in lo, these many moons, this story of the Navy's lighter-than-air craft branch fairly teems with clever hoke-romance and comedy—to say nothing of some really punchy thrills that are new to the screen.

Beery, in a role that commands sympathy and yet abounds with humor quite in keeping with his individual talents, appears to better advantage than in anything he has appeared in since the good old days when he leaped into nationwide popularity.

The yarn presents him as a blimp chief at Lakehurst, where he is popularly known as "Gasbag," due to his proclivity of unreeling monstrosities of his own imagination whenever the occasion arises.

His foil for the swapping of whoppers in the main is Jimmie Gleason—an antagonist pal who has been with him for more than a score of years. The crux of the tall-tale telling comes when Jimmie's son shows up and Wally promptly supplies an imaginary son of his own to top Jimmie.

His bluff called, Wally digs up a crippled lad, Tom Drake, and after arranging an operation that permits Tom to walk again, theoretically adopts him as his own. Tom goes in for LTA and, during a cruise, meets up with a Nazi sub. Beery pockets the orders to "avoid attack" and tells the kid to go in for the kill. The kid turns yellow during the melee, Wally forces him through it to a conclusion, the sub is sunk, the kid gets a hero's citation, and Wally is grounded.

Now Tom asks for a transfer to regular plane service and deserts LTA, with Wally mourning his loss. But later they all meet up again in Burma, where Wally saves Tom after a crash in the jungles—by blimping through a Jap attack for a pickup unapproachable by regular planes.

The romance is slight, since there is little room for that element in this fast moving, heart-tugging comedy-drama. But what's there is good—especially as a part of Wally's scheming of happiness for "his son." Jan Clayton is the gal and right purty and alluring.

Jimmy Gleason makes the perfect counterpart of all comedy arguments, and turns in his usual fine job of deft trouping.

The balance of the supporting cast is only important in brief spots. Selena Royal gets only a small chance as Tom's mother, Henry O'Neil makes a lot out of the Navy surgeon's short footage, and Paul Cavanaugh appears

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★	95%-100%
Excellent	★★★	90%- 95%
Very Good	★★	85%- 90%
Good	★	80%- 85%
Only Fair		75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Film Stars On Many War Fronts For Xmas

Film big names were plentiful on the various war fronts this Christmas, entertaining Yank troops around the world.

Marlene Dietrich was somewhere on the German front, singing for the wounded. Irene Manning was reported dittoing in Italy.

Frank McHugh and his troupe played to an AAF base in England. In the Panama Canal Zone Judith Anderson headed another entertainment group. Brian Aherne and Sam Levene were reported putting on performances in the European theatre of operations.

Payne With 'Sisters'

John Payne last week started first action on "The Dolly Sisters," at 20th by recording the first number with Al Mewman's orchestra.

Bendix And Blondell 'Two-Faced' For Fox

20th-Fox has set Joan Blondell and William Bendix in "Two-Faced Quilligan." William LeBaron will produce the riotous comedy. Pic is slated to roll early next month.

in a scene or two as an important British official transported by Drake.

The men of the Lighter-Than-Air division of the Navy and Marine Corps, the Army Air Force and the Navy Submarine Service all cooperated fully in the making of this opus and their efforts are constantly in evidence.

The training of the LTA cadet is fully shown but, unlike many such sequences in the average service picture, this one is presented at top speed with thrills attending.

And the thrills compound as the yarn unravels to a high-point in the action graph—presenting several moments when the audience moves forward to the edge of its seat.

From this release Beery will regain a great amount of popularity. Tom Drake will creep closer up as a possible competitor for Van Johnson. And Jan Clayton will get herself a possible build-up for more important assignments.

No showshop can go wrong singing the praises of such a picture—in fact, it is one that easily sums up as . . .

A NOVELTY, A THRILLER, A REAL LAUGH-PROVOKER AND A SWEET PIECE OF LIGHTER-THAN-AIR PROPAGANDA—ALL ROLLED INTO ONE.

Hodge-podge Production Fails To Clear Hurdles Set Up In Screenplay

"UNDER WESTERN SKIES"

PROGRAM (Universal) Western - musical-comedy, produced by Warren Wilson and directed by Jean Yarbrough. Screenplay by Stanley Roberts and Clyde Bruckman. Previewed at Universal Studios. Time, 56-MIN.

73% Cast: Martha O'Driscoll, Noah Beery, Jr., Leo Carrillo, Leon Errol, Jennifer Holt, Ian Keith, Irving Bacon, Edna May Woracott, Dorothy Granger and Shaw and Lee.

ATTEMPTS to combine a Western gun-toting tale with tintype era musical comedy falls flat on its face here and emerges as nothing more nor less than 56 minutes of film—a wonderful opportunity for theatre popcorn salesmen. Warren Wilson produced from dubious material, and Jean Yarbrough's directorial efforts are obvious.

Martha O'Driscoll and father, Leon Errol, head an oldtime vaudeville show which has difficulty in finding a place to perform in a Western town due to pressure from the local women's organization. Bandit Leo Carrillo, smitten with the showgirl, interrupts a chance to present the show in the perennial barroom by busting in with his men although forbidden to set foot in the town.

The shooting match with Sheriff Irving Bacon, which stops the performance, leaves no feeling that the show being presented at the time is in any way a loss to the audience. The inane battle which takes the place of the performance is probably an improvement on the latter, in any case.

Noah Beery, Jr., cast in the romantic spot opposite O'Driscoll, plays the stock role of a meek school teacher who turns out to be a dead-eye shooting terror without logic or motivation. A further trite situation ensues when he passes the credit for heroism on to another and becomes his gentle self again.

Errol, Ian Keith and Leo Carrillo, meant to provide laughs, do little in the way of story promotion throughout the action except for an unheralded and unexplained change of character on the part of the latter in the late stages of the film.

The music provided for the vocalizing of O'Driscoll and Dorothy Granger cannot fairly be classed as music. It is the sort of stuff that one might expect to hear on an amateur writer's radio contest, and the use of the material doesn't help it along any.

There is usually some reason behind the making of any film, but if there is one behind this, it is certainly obscure. If anything, the making is more likely centered about an excuse than a reason.

THIS ONE WILL NEED VERY HEAVY VOLTAGE IN THE TOP FEATURE TO CARRY IT ALONG.

Republic Rings The 'Bells Of Rosarita'

"Bells of Rosarita," the Roy Rogers super-western, started last week at Republic. Pic will have almost every famous fim cow-poke in as guest stars. Bill Elliot leads off with his daughter, as they are filmed on Elliot's ranch in Encino.

Another Publicity Record!

BY

FRED SEELIG ASSOCIATES



. . . First it was
Howard Hawks'
"CORVETTE K-225"

which set a new film industry mark
for national publicity



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GUSTAV MACHATY'S

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Over a million and a half words already published on 'Jealousy' before its release . . .

BY

FRED SEELIG ASSOCIATES

Independent publicist office specializing in independent productions and personal campaigns. Local and National.

PHONE HO. 6211
FOR APPOINTMENT



Richard Rosson, director of "CORVETTE K-225" said of Fred Seelig "He gave 'CORVETTE K-225' the greatest publicity campaign I've seen in my thirty years in the motion picture industry." Director Machaty said "Fred Seelig's publicity campaign on 'JEALOUSY' is the greatest of any picture now in production."

'SUSPECT' BUILDS TO THRILL FINISH SWEET CORN REAPED IN 'MANHATTAN'

**Laughton, Raines Superb
But Rosalind Ivan Makes
Strong Bid To Steal Film**

"THE SUSPECT"

FEATURE (Universal) Psychological Drama, produced by Islin Auster and directed by Robert Siodmak. Screenplay by Bertram Millhauser from a novel by James Ronald. Previewed at Warner's Beverly Theatre. Time, 85-MIN.

90% Cast: Charles Laughton, Ella Raines, Dean Harens, Stanley C. Ridges, Henry Daniell, Rosalind Ivan, Molly Lamont, Raymond Severn, Eve Amber, Maude Eburne and Clifford Brooke.

★★★ WITHOUT the slightest damaging tinge of melodrama, this exceedingly logical tale of murder by a man whose very life has been rooted in peace and gentility emerges with the greatest possible impact due to the unimpeachable characterizations of Bertram Millhauser, who scripted the theme for Auster and Siodmak.

Charles Laughton is well suited to the role of a kindly tobacconist who finds his life empty when his shrewish wife estranges their only son from the household and seeks to assuage his loneliness by seeking the companionship of a younger woman, Ella Raines.

When the wife, Rosalind Ivan, reveals her knowledge of the surreptitious meetings and threatens to expose and disgrace Laughton and the girl the weight of long persecution drives the man to murder.

The excellent portrayals of the principals is abetted by performances of Henry Daniell, Molly Lamont, Raymond Severn and Dean Harens.

Daniell and Lamont are Laughton's next door neighbors, and their household situation is similar with the husband being the tyrant in this case. A thoroughly dislikeable drunkard, Daniell, knowing that Laughton is under suspicion by Scotland Yard, threatens to feign knowledge of the crime unless the suspect submits to blackmail. Laughton is again forced into murder to protect Raines, who has since become his wife.

Stanley C. Ridges is superior as the police inspector who traps Laughton into confession of his crime by shrewd character analysis. He accuses the murdered man's wife of the crime, hoping that Laughton's inherent goodness will lead him to self-denunciation rather than see an innocent person suffer.

Young Raymond Severn, shop delivery boy, helps materially in pointing up and strengthening Laughton's character when the two are paired for smile-inspiring scenes.

Rosalind Ivan, the first wife and victim, is deft in her handling of sarcasm, hysteria and an in-between range of varying emotions. Her transitions are fluid and swift, but handled with a neatness that escapes the possibility of over-acting.

The sole weakness of the film comes in the form of a too-accurate re-enactment of the crime by the inspector Stanley Ridges. In view of the fact that he has no definite evidence that murder has been done, he is too precise in telling Laughton how a

Republic's 1st 10 Years Unmatched

"No company in the motion picture industry can match its first ten years' record with that of Republic since its organization by Herbert J. Yates in 1935," according to a recent statement by James R. Grainger, president of Republic Pictures.

Republic pictures now play in an average of better than 10,000 theatres throughout the country. Grainger expects 1945 to be the company's most successful year.

New Whistler Is 'Inside'

Fifth in Columbia's "Whistler" series, starring Richard Dix, is "The Inside Story." Yarn is by Scott Littleton.

Trotti On 3-Way Pact

Lama Trotti has been handed a new contract by 20th-Fox which adds the status of director to his producer-writer titles.

McLaglen Gets 5 Years

Republic has inked Victor McLaglen to a five-year pact. Deal calls for at least two pics a year.

'2 Mrs.' For Hellinger

Warners has assigned Mark Hellinger to produce "The Two Mrs. Carrolls," which will star Barbara Stanwyck and Paul Henreid.

'Innocence' To Richmond

Ted Richmond has been set by Columbia to produce its new juvenile delinquency film, "What Price Innocence?"

DeHavilland Is 'Bride'

Olivia DeHavilland has been set by Paramount for the title role in "The Well Groomed Bride." Ray Milland and Dennis O'Keefe co-star.

Joyce Resigned By WB

Warners has renewed Joyce Reynolds' contract. Miss Reynolds played the title role in "Janie."

murder might have been committed.

Laughton's reactions indicate that the presentation is correct, but a police officer fishing in the dark would be more general in statements intended to draw a suspect into exposing his thoughts. Such outright presentation, were it incorrect, would only serve to make the murderer more secure in the belief that there was no indication of crime.

All technical aspects of the film are well executed and beneficial to the theme.

THIS ONE WILL BE ENTERTAINING FOR ANY TYPE OF AUDIENCE BUT WILL PARTICULARLY ATTRACT THE REALISTS.

Cinderella Situations & Slick Direction Give This Cute Comedy Oomph

"DANCING IN MANHATTAN"

PROGRAM (Columbia) Comedy - Drama, produced by Wallace MacDonald, and directed by Henry Levin. Original screenplay by Erna Lazarus. Not previewed, but caught at the Chinese theatre. Time, 60-MIN.

90% Cast: Fred Brady, Jeff Donnell, William Wright, Ann Savage, Cy Kendall, Howard Freeman, Eddie Kane, Sally Bliss, Adelle Roberts, Jean Stevens, George McKay, Dorothy Vaughan.

ESCAPIST FUN at its frothiest, this completely cute comedy cuts a chuckle-loaded swath through stern reality, and will hand any audience a packed hour of tongue-in-cheek entertainment. From G.I. Joe to Rosie the riveter, this pleasant nonsense will prove a click programmer.

Basic reason for its value is the smooth manner in which scripter Erna Lazarus intertwines the cinderella motif with fast-paced reality. Given slick direction by Henry Levin and fully adequate production, the competent cast carries the lilting mood along like a measure of music.

The story gathers strength from the sweet simplicity of its unashamed naivete . . . an artless boy and an unaffected girl . . . refreshingly honest in their unworldliness . . .

Shredly pivoting the plot is the old but appropriate cliché on the folly of seeking happiness through wealth—and the equally ancient and effective truism on the riches of love and laughter.

The camera and the continuity are skillfully used to build an almost fairy tale mood upon which to lay these gossamer threads of theme. Smart change of pace for the reaction sequences thus throws the fairy tale elements into sharp dramatic focus and gives the physical action itself a contrastingly real and vivid quality.

Definitely outstanding is Fred Brady as the youthful garbage collector who dreams of the day he can win the world for his gal, Jeff Donnell. Winning the world, as far as they are concerned, means merely the amassing of enough money to dance nightly at the glittering nightclub where Fred collects said garbage.

Their unwitting fairy god-parents, crooks William Wright and Ann Savage, shove them off on a whirl of dream-fulfillment when they toss a big roll of moola into a salad bowl before they are searched by dicks.

The dough has been marked by the dicks and when Fred plasters the nightclub with his new wealth, the law and the crooks move in . . . Frame-ups and fisticuffs follow in fast succession with the finale finding the kids happy in their new realization that they don't need wealth to be happy—and the crooks unhappy in their realization that crime carries a stiff penalty.

From camera, continuity and cast, to megging and mounting . . .

THIS SECONDARY SHOULD BE GOOD BUSINESS FOR EVERY HOUSE.

... The NEW STARTS

TOO GOOD TO BE TRUE (Paramount) Comedy melodrama dealing with the dire predicaments of a chronically lying chorine who pretends to have killed the angel of her show . . . just to give her barrister boyfriend a lusty start in the legal game. Weaves her songs into the court evidence. Sounds kinda cut in a crazy sorta way.

MASQUERADE IN MEXICO (Paramount) Romance across the Rio, with a lovely lady-jewel thief who slips into Mexico but slips up on the thieving. Followed by poise, she drops the stolen gem into a fellow-traveler's pocket. She meets a big-shot bullfighter . . . who falls for her, but she falls for the lad she loaded with the hot rock. Love works its wonders, she gives herself up and is paroled into her boy-friend's loving care. The bullfighter finds solace with the b.f.'s wife . . . who has obtained a convenient divorce. Doesn't seem so hot.

A NIGHT IN PARADISE (Universal) Adventure romance which follows the love life of Aesop, the old fable scripter. At King Croeses' court he falls for a Persian Princess whom the King has an eye on. To get Aesop out of the way Croeses sends him on a dangerous mission. But Aesop foils the king, saves his own folks and gets the gall—all in one fabulous finale. "swarmin' with possibilities."

BLONDE RANSOM (Universal) Comedy melodrama dealing with the tribulations of a nightclub owner who is gypped out of a fortune by a gang of poker-playing crooks. Since he has to replace the moola, his gal-friend has herself kidnapped so that her rich uncle will pay-off for her. With this screwy springboard anything can happen . . . and probably does.

GANGS ON THE WATERFRONT (Republic) Action drama in which a civic-minded taxidermist impersonates a hospitalized gangster he resembles. Working from this nifty inside spot, the taxidermist tears into the h.g.'s mob and lands 'em in jail. Not new, but sounds entertaining.

THAT'S THE SPIRIT (Universal) Comedy fantasy concerning a guy who goes out with the Angel of Death on the night his frau is having their baby. Spends most of his time in Heaven trying to get back here and clear up the nasty misconceptions surrounding his abrupt and unexplained date. He finally gets a furlough and fixes things—fifteen years later. Listens like a lulu.

TELL IT TO A STAR (Republic) Comedy musical presenting a gay old fictitious Colonel who plays up to the wealthy lady owner of a swank hotel—for the usual pecuniary reasons. Finding his niece working there, he outfits her lavishly and lands her a singing job with the band leader. Complications and misunderstandings arise and dissolve under the magic of her voice. Apparently little new in this one.

DeLay Heads Mono. Unit

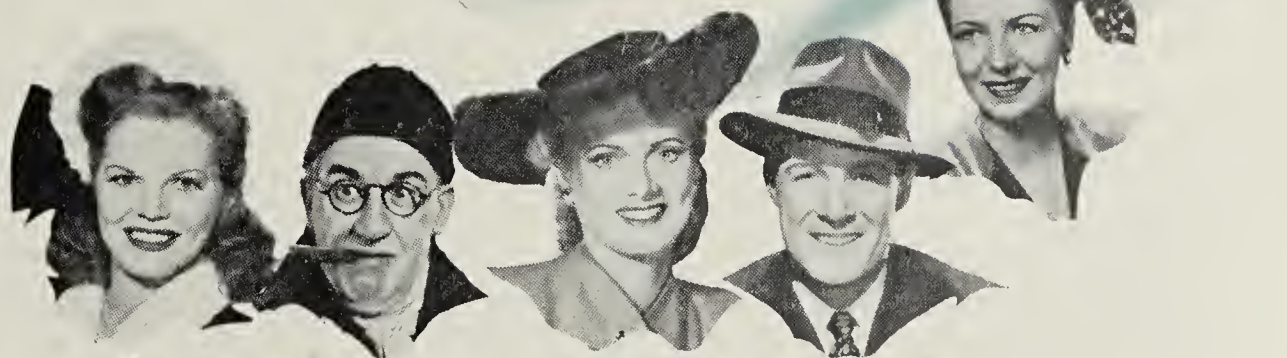
Melville DeLay is now production manager of Monogram's Banner Unit.

VERA HRUBA RALSTON *in* *Lake Placid Serenade*



featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR
with
WALTER CATLETT • LLOYD CORRIGAN
RUTH TERRY • WILLIAM FRAWLEY
JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES
and **RAY NOBLE AND ORCHESTRA**
HARRY OWENS
and **HIS ROYAL HAWAIIANS**

Ice Specialties
McGOWAN AND MACK • TWINKLE WATTS
THE MERRY MEISTERS
with **GUEST STAR**
ROY ROGERS
KING OF THE COWBOYS
STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert



IT'S A REPUBLIC PICTURE

'JUROR' IS SLICK WHODUNIT STORY

'SADDLE' HAS CREAKY STORY-JOINTS

Camera, Direction And Cast Measure Up Smartly To Strong Script Needs

"THE MISSING JUROR"

PROGRAM (Columbia) Melodrama, produced by Wallace MacDonald, and directed by Oscar Boetticher Jr. Screenplay by Charles O'Neal, from an original story by Leon Abrams and Richard Hill Wilkinson. Not previewed, but caught at Pantages theatre. Time, 65-MIN.

89%

Cast: Jim Bannon, Janis Carter, George Macready, Jean Stevens, Joseph Crehan, Carole Mathews, Cliff Clark, Edmund Cobb, Mike Mazurki, George Lloyd.

AN EXCEPTIONALLY well-knit and smoothly-paced secondary which skillfully delineates the twisted logic of an insane mind. A forceful camera and thoughtful direction distill strong dramatic juices into tense action.

The psychology of the story itself is perhaps too morbid to be really popular, but the general excellence rates this easily at the top of the very good program division.

Although the script deals heavily in brutality, there is an undertone of pathos. George Macready is the innocent victim of circumstantial evidence that sends him to the death-house for murder. The slow torture of over-hanging doom splinters his reason.

When keen-minded newspaperman Jim Bannon digs up the facts which free him, he is removed to a mental sanitarium—where he carefully plots the deaths of the jurymen and jury-women who convicted him.

His first step is to lure the jury foreman to his sick-room and exchange identities by the simple expedient of hanging the visitor and burning him up along with the room . . .

Then with infinite patience and adroit timing he knocks off a half-dozen of the jury before Bannon pounces on him and saves the life of winsome juroress Janis Carter.

Miss Carter, by the way, has everything it takes to clinch attention and it's perfectly logical that Bannon should fall for her, which he does with obvious relish . . . although his wooing is carried on under dire difficulties.

The fade-out finds Macready punctured by several bullets just as he is tightening a hangman's noose around Miss Carter's delectable throat.

The bulk of the story is smartly threaded through horror, light patter and suspense. Particularly effective is the carefully worked-out relationship between strong characterization and the subsequently logical motivations.

George Macready does a stand-out job as the psychopathic murderer and points himself for bigger budgets assignments. Over-emphasis at any point of his characterization could have turned the entire yarn into corn.

Strong, too, is newcomer Jim Bannon as a sleuthing newshawk. His restraint is a relief from the stereotyped breeziness of Hollywood's long list of "Front Page" caricatures.

Competent support comes from Jean Stevens, Joseph Crehan, Carole

Irving Berlin Gives Dutch Treat

Irving Berlin has shoved off again to entertain troops. He is now in the Netherlands on the first lap of a tour which will cover all sections of liberated Dutch East Indies. Berin spent Christmas Eve in Holland, singing for Yank soldiers.

Big Fullerton House Acquired By Fox-WC

Fox West Coast has purchased the 1,100-seat Fox Fullerton theatre for approximately \$250,000. The house in Fullerton, California, includes storerooms, offices and adjacent property.

WB Buys Ware Novel

"Too Young To Know," Harlan Ware's Saturday Evening Post serial, has been bought by Warners. William Jacobs will produce, with Fred de Cordova on the director's end.

Allen Has 'Charms'

Lewis Allen left Paramount recently for RKO where he will direct "Those Endearing Young Charms." Bert Granet produces, under Sid Rogell's supervision.

Duff To Make 'Music'

Waren Duff has been set as producer for "Bar Of Music," RKO's new starrer for Frank Sinatra. Bob Fellows supervises.

Tufts Joins 'Bride'

Paramount has cast Sonny Tufts for the third lead in "The Well Groomed Bride." Already set are Ray Milland and Olivia de Havilland.

Sturges To Let 2 Thru UA

Preston Sturges has signed a two-picture release deal with United Artists. Terms were arranged by Henry Hengison for Sturges, and Grad Sears for United Artists.

Mathews, Mike Mazurki, Cliff Clark and George Lloyd.

Particular credit goes to director Oscar Boetticher, Jr. His handling produces the slick, easy type of film movement that makes high-tension drama seem something the folks in the audience have managed to peek in on while it's happening.

A vote of thanks, too, for screenwriter Charles O'Neal. His play moves fast from the start and builds naturally to the tight climax without deviating for any of the irrelevant comedy common to secondaries of this type.

Paul Borofsky dittoes on editing and L. W. O'Connell comes through with a crafty camera.

The fact that a story of insanity and mass murder seems a bit much nowadays, is the only criticism. Its . . .

A STRONG, SUSPENSEFUL SECONDARY THAT PACKS ITS FULL SHARE OF ENTERTAINMENT.

Okay Direction and Cast Offset By Vague Screen Play And Thin Dialogue

"SADDLE LEATHER LAW"

PROGRAM (Columbia) Western melodrama with music, produced by Jack Fier, and directed by Benjamin Kline. Original screenplay by Eliazabeth Beecher. Not previewed, but caught at Hitching Post theatre. Time, 55-MIN.

77%

Cast: Charles Starrett, Dub Taylor, Vi Ahens, Lloyd Bridges, Reed Howes, Robert Kortman, Frank La Rue, Ted French, Ed Cassidy, Steve Clark, Frank O'Connor, Bud Buster, Franklin Farnum, Jimmy Wakely, Salty Holmes.

AGAIN Mr. Starrett sallies forth on a handsome white steed to do battle against the forces of iniquity. A standard script provides an equally standard measure of frenzied fist-cuffs—and foolish slapstick. Slanted for the nabes and Sat. Matinees, this strictly run-of-the-miller will probably fascinate the kiddies. But its general program strength is only fair.

Basic weakness is the script, which wanders uncertainly around a nebulous idea with stereotyped dialog. Seems that William Gould refuses to sell his vicious little ward's ranch . . . because he figures it will give her old-age security. But his l.w. is young, strong-minded and cold-blooded. She bumps him off.

Since Starrett is around as Gould's newly hired mining engineer, he is accused. Follows the usual routines of pummeling and riding as Starrett mixes it up with Lloyd Bridges and his varmints. Bridges is the city slicker who wants to buy the ranch.

Just why he wants to buy it when he's already secretly married to the nasty Miss Athens isn't explained. But he's right in the middle of marrying her all over again when Starrett walks in and clears up whatever it is he's trying to clear up . . . which somehow proves he's not the murderer.

Finale finds Bridges and his frau accusing each other, and Starrett riding Bridges down for a last boxing match.

Mixed through all the fightin' and ridin' is the routine corn of Dubs Taylor who spends most of the running time in prattfalls. Present, too, is Jimmy Wakely and his songsters. Their lively ballads lighten some otherwise slow moments.

Technically the pic is average, but direction is up to program par. Starrett gives his expectedly convincing cok-poke portrayal. Bridges, Miss Athens and others measure up.

IT'S OKAY FOR KIDS . . . BUT NOT STRONG ENOUGH FOR BETTER HOUSE DUALS.

Col. Starts New 2-Reelers

A new two-reel comedy series is scheduled for early rolling at Columbia. Shemp Howard will star, with Jules White producing and directing.

U Stars Jones In 'Heart'

Allan Jones will star in Universal's "Have A Heart." Pic is set to roll January 3, with Phil Cahn prepping.

The... LAST WORD

AW—YOU Shouldn'ta Oughta Dunit!

Remember the laugh that line brought when spoken by Alan Hale in "Destination Tokyo?"

And you probably have heard it many times recently during the passing out of Xmas gifts—whenever the thought was born that perhaps too much money had been spent on the gift received by the speaker.

As hackneyed and comical a phrase as it is, it still is the only way many of us have in saying "you shouldn't have spent such a sum of money—a much less costly gift would have been just as deeply appreciated. And behind it, there always seems to be a ring of sincerity.

You shouldn'ta oughta dunit!

Yes, it is a typical American phrase that bespeaks our simple American ways. It has mass appeal. Backwoodish perhaps, but therein lies its strength. It's a phrase of spirit that will never die.

If the public, en masse, could speak with one voice, there are several occasions when such a statement would be quite fitting. Especially, if the public knew the real cost involved.

One case in mind is the cost of certain pictures. Yes, it is a well-known fact that the public pays its well-earned cash to see those pictures, but it still has a habit of accepting its entertainment in the spirit of a gift.

Just for example—if the public really knew the actual cost of Paramount's "Frenchman's Creek," can you imagine the deafening roar that would amplify the general feeling of

Aw—you shouldn'ta oughta dunit!

This is not an instance of "picking" on Paramount. There were a lot of pictures in the same category of "Frenchman's Creek"—and they all grossed a lotta profit for the exhibitor in many localities.

Perhaps the producers who go all-out on a spending spree for lavish entertainment are not much different from the ordinary layman who becomes overly generous in selecting a gift for a particular friend.

But there IS a difference.

The layman, you see, is spending his own money. The producer is spending the money that indirectly belongs to stockholders. And therein lies a tale—the story of the new little man in Hollywood who comes from the East and says . . .

You not only shouldn'ta oughta dunit but, dammit, cut it out—and that's final.

Yes, the little man from the East that carries the title of Efficiency Manager is going to have the Last Word, after all.

He's been watching the doling out of the company's finances until he's just about lost his temper. Playing Santa Claus is a swell part for any actor, he thinks—but not for a producer.

So now he's out here on the coast—here are about 20 of him—checking this and that, scratching off some prospective productions entirely, shaving down the budgets of scores of others, and ordering no more renewals ton hundreds of contracts.

YOUR BOOKING GUIDE

How they rate: Tops — 95-100%. Excellent — 90-95%. Very Good — 85-90%. Good — 80-85%. Only Fair — 75-80%. Just Passable — 70-75%. Below Par — Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18..96%
NATIONAL VELVET (MGM) D-12/11..94%
SUNDAY D'NER—SOLDIER (TCF) D-12/11..93%
30 SEC. OVER TOKYO (MGM) W-11/20..92%
TO HAVE & HAVE NOT (W8) D-10/16..92%
MRS. PARKINGTON (MGM) D-9/18..92%
HOLLYWOOD CANTEN (WB) T-12/11..91%
WINGED VICTORY (TCF) W-11/27..91%
MEET ME IN ST. LOUIS (MGM) CD-11/6..91%
TOGETHER AGAIN (Col) C-11/6..91%
IRISH EYES ARE SMILING (TCF) T-10/2..91%
CLIMAX, THE (Uni) HTD-10/2..91%
I'LL BE SEEING YOU (UA) D-12/25..91%
MUSIC FOR MILLIONS (MGM) TD-12/18..91%
SUSPECT, THE (Uni) D-1/1..90%
CAN'T HELP SINGING (Uni) TO-12/18..90%
WOMAN IN WINDOW (P-RKO) M-10/16..90%
BRAZIL (Rep) T-10/30..90%
THIS MAN'S NAVY (MGM) CD-1/1..89%
TOMORROW THE WORLD (UA) D-12/25..89%
3 IS A FAMILY (UA) FC-11/21..89%
TALL IN THE SADDLE (RKO) OD-9/25..89%
DOUGHGIRLS, THE (W8) C-8/28..89%
PRACTICALLY YOURS (Para) CD-12/18..88%
BOWERY TO BROADWAY (U) T-10/30..88%
PRINCESS & PIRATE (SG-RKO) C-10/16..88%
MASTER RACE, THE (RKO) D-9/25..88%
WHEN LIGHTS GO ON (PRC) D-9/18..88%
BETWEEN 2 WOMEN (MGM) CD-12/25..87%
HERE COME THE WAVES (Par) CT-12/25..87%
THIN MAN (MGM) CM-11/27..87%
SO' THING FOR THE BOYS (ICF) T-11/6..87%
LAURA (TCF) M-10/16..87%
GUEST IN HOUSE (UA) D-12/11..87%
TOWN WENT WILD, THE (PRC) C-11/13..87%
MINISTRY OF FEAR (Par) D-10/23..86%
MAN IN HALFMoon ST. (Par) D-10/23..86%
AND NOW TOMORROW (Par) D-10/23..86%
VERY THOT OF YOU (W8) RD-10/16..86%
SAN DIEGO I LOVE YOU (U) C-9/11..86%
TILL WE MEET AGAIN (Par) WD-9/4..86%
EXPERIMENT PERILOUS (KRO) D-12/11..85%
CONSPIRATORS, THE (W8) M-10/16..85%
GREAT MIKE, THE (PRC) D-9/4..85%
LOST IN A HAREM (MGM) ZC-9/4..85%
DARK WATERS (UA) D-11/6..84%
NAT'L BARN DANCE (Par) ZT-9/11..84%
RAINBOW ISLAND (Par) ZC-9/4..84%
IN MEANTIME DARLING (TCF) RD-9/25..83%
LAKE PLACID SERE. (Rep) RT-12/25..83%
NONE BUT LONELY H'RT (RKO) D-10/2..83%
BABES ON SWING ST. (Uni) CTD-9/25..82%
STORM OVER LISBON (Rep) D-9/4..82%
FAREWELL MY LOVELY (RKO) M-12/11..81%
THREE C'B'LEROS, (WD-RKO) CF-12/18..80%
LOUISIANA HAYRIDE (Col) C-T-9/4..80%
THEY SHALL HAVE FAITH (Mo) D-12/18..78%
CAROLINA BLUES (Col) T-11/20..78%

PROGRAM PICTURES

GENTLE ANNIE (MGM) OA-12/25..P-93%
SAN FERNANDO VV. (Rep) OT-8/28..P-91%
DANCING IN MANH'AN (Col) C-1/1 P-90%
DESTINY (Uni) D-12/4..P-89%
LIGHTS OF OLD S. FE (Rep) OT-11/6..P-89%
MISSING JUROR, THE (Col) M-1/1..P-89%
BLUEBEARD (PRC) H-10/16..P-89%
ENEMY OF WOMEN (Mon) XD-8/28..P-89%
ENTER ARSENE LUPIN (U) D-11/20..P-88%
FACES IN FOG (Rep) D-10/23..P-87%
NOTHING BUT TR'BLE (MGM) Z-12/4..P-87%
PEARL OF DEATH (U) M-9/4..P-87%
SHE'S A SWEETHEART (Col) D-12/18..P-87%
STAGE OF MONTREY (Rep) O-10/2..P-87%
ONE BODY TOO MANY (Par) C-10/23..P-86%
EVER SINCE VENUS (Col) C-9/25..P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2..P-86%
FALCON IN H'WOOD (RKO) M-12/4..P-86%
MAIN ST. AFT. DARK (MGM) D-11/27..P-85%
NEVADA (RKO) OD-12/11..P-85%
BLOCK BUSTERS (Mon) CD-10/2..P-85%
MARK OF WHISTLER (Col) M-10/2..P-85%
STRANGE AFFAIR (Col) CM-11/13..P-85%
SINGING SHERIFF (U) OT-9/18..P-85%
BLONDE FEVER (MGM) CD-11/27..P-84%
DOUBLE EXPOSURE (Par) D-12/18..P-84%
GIRL RUSH, THE (RKO) CT-10/23..P-84%
ALASKA (Mon) D-10/16..P-84%
MY PAL WOLF (RKO) D-9/25..P-84%
RECKLESS AGE (U) T-9/4..P-83%
MY GAL LOVES MUSIC (Uni) CT-11/27..P-83%
FUZZY SETTLES DOWN (PRC) O-12/4..P-83%
COWBOY, LONE RIVER (Col) O-11/13..P-83%
BORDERTOWN TRAIL (Rep) O-9/4..P-83%
MY BUDDY (Rep) D-10/2..P-83%
VIGILANTES OF D. CITY (Rep) O-11/16..P-81%
I ACCUSE MY PARENTS (Mon) D-10/23..P-83%
GIRL WHO DARED (Rep) M-10/30..P-82%
LAST RIDE, THE (W8) D-9/25..P-82%
SWING HOSTESS (PRC) T-11/13..P-81%
CODE O' PRAIRIE (Rep) O-10/16..P-81%

UNWRITTEN CODE, THE (Col) D-12/18..P-80%
HOUSE O' FRANKSTEIN (U) H-12/25..P-80%
SHERIFF SUNDOWN (Rep) O-10/30..P-80%
SHADOWS IN NIGHT (Col) M-10/2..P-80%
CHEYENNE WILDCAT (Rep) O-9/25..P-80%
GHOST GUNS (Mon) OA-11/20..P-80%
MRDR. IN BLUE ROOM (U) CM-11/13..P-80%
SILVER CITY KID (Rep) O-9/11..P-80%
DARK MOUNTAIN (Par) AD-9/11..P-80%
THUNDERING GUNS (PRC) O-10/2..P-80%
BELLE OF YUKON (IP-RKO) T-12/4..P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2..P-80%
BOWERY CHAMPS (Mono) CD-12/11..P-79%
KANSAS CITY KITTY (Col) CT-9/4..P-79%
THEY LIVE IN FEAR (Col) D-10/2..P-79%
LAW OF VALLEY (Mon) O-10/23..P-79%
CYCLONE RANGERS (Col) O-12/4..P-79%
UTAH KID, THE (Mono) O-12/25..P-79%
MLUMMY'S CURSE (U) H-12/25..P-79%
TRIGGER LAW (Mon) OA-11/27..P-78%
DEAD MAN'S EYES (U) M-9/18..P-78%
DANGEROUS PASSAGE (Par) D-12/18..P-78%
BLACK MAGIC (Mon) M-9/11..P-78%
SADDLE LEATHER LAW (Col) O-1/1..P-77%
FIREBRANDS O' ARIZ. (Rpe) O-12/11..P-77%
SONG OF THE RANGE (Mon) O-12/19..P-77%
BRAND OF THE DEVIL (PRC) O-11/6..P-77%
END OF ROAD (Rep) M-11/13..P-77%
GOING TO TOWN (RKO) C-9/25..P-77%
CRY OF WEREWOLF (Col) H-9/11..P-75%
G'NGSTERS O' FR'NTR (PRC) O-9/25..P-75%
UNDER WESTERN SKIES (Uni) TC-1/1..P-74%
SOUL OF MONSTER (Col) H-9/11..P-74%
HI, BEAUTIFUL (U) CT-11/20..P-73%
ONE MYSTERIOUS N'T (Col) M-8/28..P-73%
LAND OF OUTLAWS (Mon) OA-8/28..P-72%
SONORA ST'GECO'CH (Mon) O-9/18..P-72%
NIGHT CLUB GIRL (Uni) T-12/11..P-71%
THAT'S MY BABY (Rep) ZT-9/18..P-70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A
ABROAD WITH 2 YANKS (UA) C-7/24..89%
ADVENT'S O' M'K TWAIN (W8) BD-5/8..96%
ALASKA (Mon) D-10/16..77%
ALDRICH'S SECRET (Par) C-6/12..79%
AMAZING MR. FORREST (PRC) C-7/10..75%
AMERICAN ROMANCE (MGM) RX7/3..96%
AND NOW TOMORROW (Par) D-10/23..86%
ARE THESE OUR PARENTS (Mon) D-6/19..86%
ARSENIC & OLD LACE (W8) MC-9/4..91%
ATLANTIC CITY (Rep) T-8/7..89%
ATTACK (RKO) W-6/12..83%
B
BABES ON SWING ST. (Uni) CTD-9/25..82%
BARBARY COAST GENT (MGM) CD-8/7..83%
BETWEEN 2 WOMEN (MGM) CD-12/25..87%
BIG NOISE, THE (TCF) ZC-9/25..77%
BLACK MAGIC (Mon) M-9/11..74%
BLACK PARACHUTE (Col) WD-6/19..72%
BLOCK BUSTERS, THE (Mon) CD-10/2..78%
BLONDE FEVER (MGM) CD-11/27..P-84%
BLUEBEARD (PRC) H-10/16..80%
BORDERTOWN TRAIL (Rep) O-9/4..77%
BOWERY CHAMPS (Mono) CD-12/11..P-79%
BOWERY TO BROADWAY (U) T-10/30..88%
BRAZIL (Rep) T-10/30..90%
BRAND OF THE DEVIL (PRC) O-11/6..P-77%
BRIDE 8Y MISTAKE (RKO) C-7/31..88%
C
CALL OF THE JUNGLE (Mon) M-7/24..72%
CALL OF THE ROCKIES (Rep) OD-6/12..73%
CALL OF SOUTH SEAS (Rep) MT-8/21..74%
CANDLE'L'T IN ALG'A (TCF) D-6/26..83%
CAN'T HELP SINGING (Uni) TO-12/18..90%
CAROLINA BLUE (Col) T-11/20..78%
CASANOVA BROWN (RKO) C-8/7..91%
CHEYENNE WILDCAT (Rep) O-9/25..75%
CHINESE CAT, THE (Mon) M-8/3..74%
CHRISTMAS HOLIDAY (Uni) RD-6/12..90%
CLIMAX, THE (Uni) HTD-10/2..91%
CODE OF PRAIRIE (Rep) O-10/16..76%
CONSPIRATORS, THE (W8) M-10/16..85%
COURAGEOUS MR. PENN (SR) XD-7/17..83%
COWBOY, LONE RIVER (Col) O-11/13..P-83%
CRY OF WEREWOLF (Col) H-9/11..73%
D
DANCING IN MANH'AN (Col) C-1/1 P-90%
DANGEROUS JOURNEY (TCF) XN-8/14..83%
DANGEROUS PASSAGE (Par) D-12/18..P-78%
DARK MOUNTAIN (Par) AD-9/11..75%
DARK WATERS (UA) D-11/6..84%
DEAD MAN'S EYES (Uni) M-9/18..74%

DELINQUENT DAUGHTERS (PRC) D-7/10..80%
DESTINY (Univ) D-12/4..P-89%
DIXIE JAMBOREE (PRC) T-7/10..74%
DRAGON SEED (MGM) WD-7/17..94%
DOUBLE EXPOSURE (Par) D-12/18..P-84%
DOUGHGIRLS, THE (WB) C-8/28..89%
E
END OF ROAD (Rep) M-11/13..P-77%
ENEMY OF WOMEN (Mon) XD-8/28..80%
ENTER ARSENE LUPIN (U) D-11/20..P-88%
EVER SINCE VENUS (Col) C-9/25..78%
EXPERIMENT PERILOUS (KRO) D-12/11..85%
F
FACES IN FOG (Rep) D-10/23..79%
FALCON IN H'WOOD (RKO) M-12/4..P-86%
FALCON IN MEXICO (RKO) M-7/31..78%
FAREWELL MY LOVELY (RKO) M-12/11..81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11..P-77%
FRENCHMAN'S CREEK (Par) D-9/25..89%
FUZZY SETTLES DOWN (PRC) O-12/4..P-83%
G
GANGSTERS OF FRONT'R (PRC) O-9/25..73%
GENTLE ANNIE (MGM) OA-12/25..P-93%
GHOST CATCHERS (Uni) ZT-6/5..77%
GHOST GUNS (Mon) OA-11/20..P-80%
GILDERSL'VE'S GHOST (RKO) C-6/26..74%
GIRL IN THE CASE (Col) CM-6/5..79%
GIRL RUSH, THE (RKO) CT-10/23..77%
GIRL WHO DARED (Rep) M-10/30..P-82%
GOING TO TOWN (RKO) C-9/25..74%
GOOD NIGHT SWEETH'IT (Rep) C-6/12..73%
GREAT MIKE, THE (PRC) D-9/4..85%
GREENWICH VILLAGE (TCF) T-8/14..91%
GUEST IN HOUSE (UA) D-12/11..87%
GYPSY WILDCAT (Uni) AD-8/7..84%
H
HAIL CONQUER'G HERO (Par) C-6/12..91%
HEAVENLY DAYS (RKO) C-7/31..83%
HERE COME THE WAVES (Par) CT-12/25..87%
HI, BEAUTIFUL (U) CT-11/20..P-73%
HOLLYWOOD CANTEN (W8) T-12/11..91%
HOME IN INDIANA (TCF) RD-5/29..89%
HOUSE O' FRANKSTEIN (U) H-12/25..P-80%
I
I ACCUSE MY PARENTS (Mon) D-10/23..77%
I LOVE A SOLDIER (Par) RD-6/19..87%
I'LL BE SEEING YOU (UA) D-12/25..91%
I'M FROM ARKANSAS (PRC) ZC-10/2..73%
IMPATIENT YEARS, THE (Col) CD-8/28..90%
IN MEANTIME DARLING (TCF) RD-9/25..83%
IN SOCIETY (Uni) ZC-8/14..84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5..74%
IRISH EYES ARE SMILING (TCF) T-10/2..91%
J
JAM SESSION (Col) T-5/22..73%
JANIE (W8) CDT-7/31..91%
JOHNNY NO LIVE HERE (Mon) C-5/15..80%
JUNGLE WOMAN (Uni) H-5/29..72%
K
KANSAS CITY KITTY (Col) CT-9/4..75%
KEYS OF THE KINGDOM (TCF) SD-12/18..96%
KISMET (MGM) CD-8/21..95%
L
LADIES O'WASHINGTON (TCF) RD-5/22..75%
LAKE PLACID SERE. (Rep) RT-12/25..83%
LAND OF OUTLAWS (Mon) OA-8/28..71%
LAST HORSEMAN (Col) AO-7/3..71%
LAST RIDE, THE (W8) D-9/25..76%
LAURA (TCF) M-10/16..87%
LAW OF THE SADDLE (PRC) A-7/24..73%
LAW OF VALLEY (Mon) O-10/23..75%
LEAVE IT TO IRISH (Mon) CD-8/14..76%
LIGHTS OF OLD S. FE (Rep) OT-11/6..P-89%
LOST IN A HAREM (MGM) ZC-9/4..85%
LOUISIANA HAYRIDE (Col) CT-9/4..79%
M
MACHINE GUN MAMA (PRC) M-7/24..69%
MAIN ST. AFT. DARK (MGM) D-11/27..P-85%
MAN IN HALFMoon ST. (Par) D-10/23..86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21..88%
MARINE RAIDERS (RKO) WD-6/26..87%
MARK OF WHISTLER, THE (Col) M-10/2..78%
MARKED TRAILS (Mon) OA-8/14..73%
MARSHALL OF RENO (Rep) OA-7/10..76%
MAISIE GOES TO RENO (MGM) CD-8/14..87%
MASK OF DIMITROS (WB) MD-6/12..89%
MASTER RACE, THE (RKO) D-9/25..88%
MEET ME IN ST. LOUIS (MGM) CD-11/6..91%
MERRY MONOHANS (Uni) CDT-8/21..87%
MINISTRY OF FEAR (Par) D-10/23..88%
MISSING JUROR, THE (Col) M-1/1..P-89%
M'LE, FIFI (RKO) D-7/31..83%
MLUMMY'S CURSE (U) H-12/25..P-79%
MRDR. IN BLUE ROOM (U) CM-11/13..P-80%
MRS. PARKINGTON (MGM) D-9/18..92%
MOONLIGHT & CACTUS (Uni) ZT-8/21..73%
MUSIC FOR MILLIONS (MGM) TD-12/18..91%
MUSIC IN MANHATTAN (RKO) CT-7/31..88%
MY BUDDY (Rep) D-10/2..77%

MY GAL LOVES MUSIC (Uni) CT-11/27..P-83%
MY PAL WOLF (RKO) D-9/25..77%
MYSTERY MAN (UA) OD-7/31..75%
N
NAT'L BARN DANCE (Par) ZT-9/11..84%
NATIONAL VELVET (MGM) D-12/11..94%
NEVADA (RKO) OD-12/11..P-85%
NIGHT OF ADVENTURE (RKO) MD-6/5..83%
NIGHT CLUB GIRL (Uni) T-12/11..P-71%
NONE BUT LONELY H'RT (RKO) D-10/2..83%
NOTHING BUT TR'BLE (MGM) Z-12/4..P-87%
O
OH, WHAT A NIGHT (Mon) M-8/14..79%
ONE BODY TOO MANY (Par) C-10/23..78%
ONE MYSTERIOUS NIGHT (Col) M-8/28..72%
OUR HEARTS YOUNG-GAY (Par) C-9/4..87%
P
PARTNERS OF TRAIL (Mon) O-3/6..74%
PRACTICALLY YOURS (Para) CD-12/18..88%
PRINCESS & PIRATE (SG-RGO) C-10/16..88%
R
RAINBOW ISLAND (Par) ZC-9/4..84%
RECKLESS AGE, THE (Uni) T-9/4..77%
RETURN OF APE MAN (Mon) H-7/10..69%
S
SADDLE LEATHER LAW (Col) O-1/1..P-77%
SAN ANTONIO KID (Rep) OA-8/7..73%
SAN FERNANDO VALLEY (Rep) OT-8/28..81%
SAN DIEGO I LOVE YOU (U) C-9/11..86%
SEVEN DOORS TO DEATH (PRC) M-8/7..74%
SEVENTH CROSS, THE (MGM) WD-7/24..89%
SHADOWS IN NIGHT (Col) M-10/2..75%
SHADOW OF SUSPIC'N (Mon) MC-10/2..78%
SHE'S A SOLDIER, TOO (Col) CD-8/28..78%
SHE'S A SWEETHEART (Col) D-12/18..P-87%
SHERIFF SUNDOWN (Rep) O-10/30..P-80%
SING, NEIGHBOR, SING (Rep) ZT-8/14..71%
SILENT PARTNER (Rep) M-6/12..77%
SILVER CITY KID (Rep) O-9/11..75%
SINCE YOU WENT AWAY (UA) D-7/24..96%
SINGING SHERIFF, THE (Uni) OT-9/18..78%
SO' THING FOR THE BOYS (TCF) T-11/6..87%
SONG OF THE RANGE (Mon) O-12/19..P-77%
SONORA STAGECOACH (Mon) OA-9/18..71%
SOUL OF A MONSTER (Col) H-9/11..72%
STAGE TO MONTEREY (Rep) O-10/2..79%
STRANGE AFFAIR (Col) CM-11/13..P-85%
STORM OVER LISBON (Rep) D-9/4..82%
SUNDAY D'NER—SOLDIER (TCF) D-12/11..93%
SUSPECT, THE (Uni) D-1/1..90%
SWEET AND LOWDOWN (TCF) T-8/7..84%
SWING HOSTESS (PRC) T-11/13..P-81%
T
30 SEC. OVER TOKYO (MGM) W-11/20..92%
TAKE IT OR LEAVE IT (TCF) NT-7/17..89%
TALL IN THE SADDLE (RKO) OD-9/25..89%
TAMPICO (TCF) AWD-4/3..83%
THAT'S MY BABY (Rep) ZT-9/18..70%
THEY LIVE IN FEAR (Col) D-10/2..75%
THEY SHALL HAVE FAITH (Mo) D-12/18..78%
THIN MAN (MGM) CM-11/27..87%
THIS MAN'S NAVY (MGM) CD-1/1..89%
3 IS A FAMILY (UA) FC-11/27..89%
THREE C'B'LEROS, (WD-RKO) CF-12/18..80%
THREE LITTLE SISTERS (Rep) T-7/31..88%
THREE OF A KIND (Mon) CD-8/21..74%
THUNDERING GUN (PRC) O-10/2..73%
TILL WE MEET AGAIN (Par) WD-9/4..86%
TOGETHER AGAIN (Col) C-11/6..91%
TO HAVE & HAVE NOT (W8) D-10/16..92%
TOMORROW THE WORLD (UA) D-12/25..89%
TOWN WENT WILD, THE (PRC) C-11/13..89%
TRIGGER LAW (Mon) OA-11/27..P-78%
TROCADERO (Rep) RDT-4/10..77%
U
U-BOAT PRISONER (Col) WD-7/31..78%
UNDER WESTERN SKIES (Uni) TC-1/1 P-74%
UNWRITTEN CODE, THE (Col) D-12/18..P-80%
UTAH KID, THE (Mono) O-12/25..P-79%
V
VALLEY OF VENGEANCE (PRC) O7-/17..75%
VERY THOT OF YOU (W8) RD-10/16..86%
VIGILANTES OF D. CITY (Rep) O-11/6..P-81%
W
WAVE, WAC AND MARINE (Mon) T-7/31..77%
WEST OF RIO GRANDE (Mon) O-7/24..73%
WEST OF TEXAS (PRC) OA-8/21..74%
WHEN STRANGERS MARRY (Mon) M-8/14..80%
WHEN LIGHTS GO ON (PRC) D-9/18..88%
WILSON (TCF) XD-8/7..99%
WING AND A PRAYER (TCF) WD-7/24..89%
WINGED VICTORY (TCF) W-11/27..91%
WINKLE GOES TO WAR (Col) WD-7/17..85%
WOMAN IN W'DOW (IP-RKO) M-10/16..90%
Y
YOUTH RUNS WILD (RKO) D-6/26..87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

THE FIGHTING GUARDSMAN

Cast — John Loder, Anita Louise, Leslie Brooks. Pro—Michel Kraike. Dir—H. Levin.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro — S. Bischoff. Dir — A. Green.

(Now CUTTING or in BACKLOG)

ESCAPE IN THE FOG W. Wright-N. Foch
POWER OF THE WHISTLER R. Dix-J. Carter
ROCKIN' IN THE ROCKIES Mary B. Hughes
MEN OF THE DEEP.....Chester Morris

ONE AGAINST SEVEN..P. Muni - M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
A GUY, A GAL AND A PAL.....Lynn Merrick
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT..Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
BOTH BARRELS BLAZING ..Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE ..Larry Parks - Jeanne Bates
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADYEvelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUSBaxter
SONG TO REMEMBER, A.....Muni - Oberon

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

HER HIGNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

THE HIDDEN EYE

Cast—Edw. Arnold, Frances Rafferty. Paul Langton. Pro—Robt. Sisk. Dir—Richard Whorf.

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

HOLD HIGH THE TORCH

Cast—Elizabeth Taylor, "Lassie," Edmund Gwenn. Pro—Robert Sisk. Dir—Fred Wilcox.

(Now CUTTING or in BACKLOG)

TWICE BLESSED.....Wilde Twins-Jas. Craig
WITHOUT LOVE Katharine Hepburn-S. Tracy
OUR VINES HAVE TENDER GRAPES O'Brien
ALTER EGO.....Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner, - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
SON OF LASSIE.....Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

MODEL MURDER.....Robt. Lowery - M. Weaver
CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hutton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele
ARMY WIVES..Marjorie Rambeau - E. Knox

PARAMOUNT

(Now SHOOTING)

TOO GOOD TO BE TRUE

Cast—Betty Hutton, Sonny Tufts, Bobbv Watson. Pro—Harry Tugend. Dir—John Barry.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir G. Marshall.

THE VIRGINIAN

Cast — Joel McCrea, Brian Donlevy, Sonny Tufts. Pro—Paul Jones. Dir—Stuart Gilmore.

DUFFY'S TAVERN

Cast—Ed Gardner, Marjorie Reynolds, Vic Moore. Pro—Jos. Sistrom. Dir—Hal Walker.

(Now CUTTING or in BACKLOG)

HARD TO HANDLE.....W. Gargan-Ann Savage
AFFAIRS OF SUSAN Joan Fontaine-G. Brent
THE LOST WEEKEND.....R. Milland-J. Wyman
THE LOVE LETTERS ..Jennifer Jones-J. Cotten
SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

NONE

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast — Georoe Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

FOLLOW YOUR HEART J. Haley-M. McGuire
THE ENCHANTED COTTAGE.....D. McGuire
WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karloff - Lugosi
TARZAN & THE AMAZONS.....J. Weissmuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAV'G WON'R'FUL CRIME.O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

ROAD TO ALCATRAZ

Cast Robert Lowery, June Storey, Grant Withers. Pro—Sidney Picker. Dir—Nick Grinde.

NEW FACES OF 1945

Cast—Qaye Dowd, Robert Duke, David Street. Pro—Leonard Sillman. Dir—Leslie Goodwins.

(Now CUTTING or in BACKLOG)

GANGS OF THE WATERFRONT Montgomery
TELL IT TO A STAR—B. Livingston-R. Terry
TUGBOAT ANNIE'S SON J. Darwell-Kennedy
UTAH.....Roy Rogers-Dale Evans-Geo. Hayes
WHY GIRLS LEAVE HOME.....Rosemary Lane
SHERIFF OF CIMARRON.....Carson - Sterling
BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER..Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
THREE'S A CROWD.....Gertrude Michael
SWINGIN' ON A RAINBOW ..Taylor - Frazee
THE PHANTOM SPEAKS..R. Arlen - L. Roberts
A DARING HOLIDAY..E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
GRISSELL'S MILLIONS.....P. Kelly - V. Grey
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
BIG BONANZA.....Richard Arlen - Jane Frazee
FLAME OF BARBARY COAST.....John Wayne
SHERIFF OF LAS VEGAS.....Wild Bill Elliott
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane

20TH CENTURY

(Now SHOOTING)

CAPTAIN EDDIE

Cast — Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

COL. EFFINGHAM'S RAID

Cast — Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

A BELL FOR ADANO

Cast — Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

(Now CUTTING or in BACKLOG)

THE BULLFIGHTERS.....Oliver & Hardy
MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennett, George Raft
THUNDERHEAD, SON OF FLICKA.....McDowell

UNITED ARTISTS

(Now SHOOTING)

G. I. JOE

Cast — Burgess Meredith as Ernie Pyle. Producer—Lester Cowan. Dir—Wm. Wellman.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

BLOOD ON THE SUN

Cast—James Cagney, Sylvia Sidney, Wallace Ford. Pro—William Cagney. Dir—Frank Lloyd.

A WALK IN THE SUN

Cast—Dana Andrews. A Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

BEDSIDE MANNERRuth Hussey-J. Carroll
HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS..O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Pro—Walter Wanger. Dir—Arthur Lubin.

(Now SHOOTING)

THAT'S THE SPIRIT

Cast — Jack Oakie, Peggy Ryan, Buster Keaton. Pro—Fessier-Pagano. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

EASY TO LOOK ATGloria Jean-K. Grant
BLONDE RANSOM.....D. Cook-Virginia Grey
I'LL TELL THE WORLD.....L. Tracy - B. Joyce
HERE COMES THE CO-EDS.Abbott & Costello
SALOME—WHERE SHE DANCED.David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
SHE GETS HER MAN.....Joan Davis, Leon Errol
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
MUMMY'S CURSE, THE.....Lon Chaney - Coe

WARNERS

(Now SHOOTING)

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

(Now CUTTING or in BACKLOG)

SAN ANTONIO.....Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dali
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

Hollywood

MOTION PICTURE

REVIEW

The ... FIRST WORD

• THAT RAW STOCK film cut, the gigantic bugaboo, may be Opportunity in disguise, knocking at Hollywood's door.

Because, if Hollywood is wise, the setback may be converted to a gain that will last for years after the present situation has eased.

Motion pictures are the No. 1 entertainment of the nation, and baseball is the No. 1 sport. They have nothing to do with each other, but the latter has one thing that the former is going to need now.

That something is the Pinch Hitter. The Pinch Hitter is the boy that
(Continued on Page 4)

Vol. XXXIV, No. 4

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

January 8, 1945

STATE DEPT. SEEKS FAIR FILM DEAL LESSER FORMS \$5,000,000 PIC CORP.

Just Treatment For Yank Films Sought Through Bi- Lateral Conferences

• THE GROWING tendency on the part of certain members in various foreign governments to belittle and often abuse American films, is resulting in a determined effort by our State Department to secure fair treatment for our pictures.

The Telecommunications Division of the State Department has arranged a series of bilateral conferences with representatives of foreign governments. In preparation for an intelligent approach to some of the more delicate questions which are expected to arise, film specialist George Cauty has been assisting Telecommunications head Francis C. DeWolf.

Together, they have spent many months in working out trade statistics and similar data. With this huge mass of facts and figures they hope to find a sensible basis upon which to base future bilateral agreements. Constant checkup on their progress and methods was made through frequent consultations with representatives of MPPDA.

A start toward their goal was made

10 Percent Cut In Raw Stock For '45

The first quarter of 1945 will see a ten percent cut in 35mm raw stock, according to the WPB. This is about five percent more than the board anticipated a few weeks ago, when the first pre-cut warning was issued. Reason given is the expanding army aerial, medical and industrial needs.

early last year, when Telecom officials discussed the matter of discriminatory legislation with the French. Similar talks were held with British officials and the matter of double taxation was explored.

Although DeWolf is not optimistic over chances of a truly world-wide film conference, he feels that the subject of pictures may be considered as a logical element in any world trade conference. When such a round-table is called, he intends to see that American motion pictures are fully represented.

WB Tosses 5 To Wald

Jerry Wald, Warner's producer, holds the WB record for a one-man assignment. He is prepping five pics at the same time. They are "Mildred Pierce," "When Old New York Was Young," "Dark Eyes," "Don Juan," and "This Love Of Ours."

Hempstead Leaves RKO

Because of ill health, David Hempstead has been granted cancellation of his producer contract at RKO. During his five years at that studio, Hempstead handled many of RKO's top-budget films.

Reed Inked By Mono

David Reed has been signed by Monogram for featured roles in three Dead End Kid starrers.

Jean Hersholt Gathers Stock Players For New Independent Enterprise

• SOL LESSER today announced formation of Sol Lesser Productions, Inc., which plans to spend \$5,000,000 or more on production of stage plays and motion pictures in 1945. Lesser will act as corporation president, with Louis R. Lurie, of San Francisco, as vice-president.

Other members of the directorate will be M. B. Silberberg, Mike Rosenberg and Jean Hersholt. The latter is organizing a stock company of players.

The new company, capitalized at \$5,000,000 in the State of California and having banking arrangements for an additional \$3,000,000, is building an organization of writers, directors and associate producers.

A number of actors, associate producers and writers have already been signed and the current year's program is already under way with several properties already in preparation.

PRC Shoves Ten To Mooney For Prepping

PRC has assigned Martin Mooney to the post of production supervisor and has given him ten more pics to handle in addition to his own "Crime, Inc." which is slated for early release.

Mooney will not begin his new duties until plans for his latest film, "Detour," are completed.

'Red Hot Riding Hood' Newest Cartoon Series

"Red Hot Riding Hood," a new cartoon series, will soon be rolling for Metro under the guidance of Fed Quimby. Tex Avery directs.

"Riding Hood" is expected to satirically follow old classic stories, such as "Uncle Tom's Cabin." New title is "Uncle Tom's Cabana."

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PRC Rolls 5 This Month

January sees five productions tee off at PRC. Included are "Phantom Of Forty-Second St." "Enchanted Forest," "Swamp Man," "Detour," and "Deadline."

'Escape' Into Production

Warners is taking advantage of recent Nazi prisoner-escape publicity to hurry production of "Escape In The Desert," which stars Helmut Dantine.

Davis' 'Stolen' For Feb.

Warner's new starrer for Bette Davis is set to start Feb. 1, under Curtis Bernhardt's direction. Screenplay was scripted by Catherine Turney.

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	9	808	.898
2—Warners..	6	534	.890
3—20th Cent	7	628	.897
4—Univ.	5	445	.890
5—Unit Art..	5	440	.880
6—P-R-C	3	262	.873
7—Para.	10	865	.865
8—Rep.	3	255	.850
9—R-K-O	9	764	.849
10—Col.	4	339	.847
11—Mono.	1	78	.780

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Rep.	16	1317	.823
Warners..	1	82	.820
5—Para.	4	328	.820
6—Col.	17	1386	.815
7—P-R-C	7	565	.807
8—Univ.	12	967	.806
9—Mono.	15	1202	.801

'WILSON' PRESTIGE HIT AND 'GOING MY WAY' POPULARITY HIT OF 1944

Photo Finish A Strong Possibility When It Reaches Academy Vote

FIFTEEN pictures loom as the outstanding productions of 1944. There is no way this reporting service sees in restricting the list to any "Best Ten," since each of the selected group stands on its own legs as a topper attraction in its own class.

Outstanding, however, as the race for the Academy Oscars gets under way are "Wilson," the Darryl F. Zanuck entry for 20th-Century-Fox, and "Going My Way," Paramount's top product for the year.

Logically enough, the best performances of the year are also tied in with the foregoing; with Alexander Knox drawing credit for the superb portrayal of the title role in the former film, and Barry Fitzgerald creating a national sensation as the parish priest in the latter offering.

The 13 remaining films on the list comprise an unlucky number for their makers, inasmuch as they came out in a year in which they had to buck the high voltage of the two top productions. In another time, each might rate more highly than is possible this year in the face of such powerful competition.

In the realm of straight musicals, Columbia topped the field with "Cover Girl," sparked largely by the dancing of Gene Kelly, who also scored heavily in acting capacity in "Christmas Holiday," although the latter film failed to take a place on the "best" listings.

David O. Selznick's United Artist production, "Since You Went Away," takes its rightful place at the head of the year's emotional films and marks another dramatic triumph for Jennifer Jones. Selznick also takes credit for the screenplay.

"Miracle of Morgan's Creek" was another Paramount smash of the year, following the successful pattern of Preston Sturges and setting Eddie Bracken firmly in the star bracket for farce comedy.

By far the best religious drama of the year was found in "Keys of

BEST PRODUCTIONS OF 1944

Unlike the Academy nominations, there are no rules governing this Reporting Service selection — such as restricting the list to those pictures theatre-shown to the public prior to any date. The following 15 productions were selected from all films previewed during the year, and are rated in order of their importance from the combined viewpoints of prestige, entertainment value, general worth to the public by impression, popularity and boxoffice power.

- | | |
|--------------------------------|-------------------------|
| 1—WILSON | 20th Century-Fox |
| (Best Documentary) | |
| 2—GOING MY WAY | Paramount |
| (Best All-Round Picture) | |
| 3—COVER GIRL | Columbia |
| (Best Straight Musical) | |
| 4—SINCE YOU WENT AWAY | Selznick-United Artists |
| (Best Tear-Jerker) | |
| 5—MIRACLE OF MORGAN'S CREEK | Paramount |
| (Best Farce Comedy) | |
| 6—KEYS OF THE KINGDOM | 20th Century-Fox |
| (Best Religious Drama) | |
| 7—30 SECONDS OVER TOKYO | Metro-Goldwyn-Mayer |
| (Best Wartheme Action Drama) | |
| 8—NATIONAL VELVET | Metro-Goldwyn-Mayer |
| (Best Race Track Thrill Drama) | |
| 9—BATHING BEAUTY | Metro-Goldwyn-Mayer |
| (Best Novelty Musical) | |
| 10—MEET ME IN ST. LOUIS | Metro-Goldwyn-Mayer |
| (Best Musical Comedy-Drama) | |
| 11—THE SULLIVANS | 20th Century-Fox |
| (Best Wartheme Melodrama) | |
| 12—LIFEBOAT | 20th Century-Fox |
| (Best Straight Drama) | |
| 13—AN AMERICAN ROMANCE | Metro-Goldwyn-Mayer |
| (Best Propaganda) | |
| 14—LADY IN THE DARK | Paramount |
| (Best Lavish Production) | |
| 15—TOGETHER AGAIN | Columbia |
| (Best Situation Comedy) | |

It is noticeable that only 5 organizations are represented. With the number of winners listed, they are: Metro-Goldwyn-Mayer 5, 20th Century 4, Paramount 3, Columbia 2, and United Artists 1. Usually amongst the leaders with top achievements, Warner Bros., RKO and Universal this year are promiscuous by their absence.

the Kingdom," a product of 20th-Century-Fox. There is no competition in theme with "Going My Way," since the latter dwelled not on the religious theme, but was developed along the lines of general human interest. A comparative newcomer, Gregory Peck, was given unusual opportunities to display his artistry in "Keys."

In the long list of war theme

action-dramas, most of which were poor, Metro-Goldwyn-Mayer turned out a winner in "Thirty Seconds Over Tokyo," raising Van Johnson to new heights of popularity.

Metro, scoring highest with five of the 15 best listed by this service, continued to ring the hit bell with "National Velvet," a race track thriller; "Bathing Beauty," best of the novelty musicals; "Meet

Each Of Best Fifteen Stands On Own Legs As Topper In Its Class

Me In St. Louis," topping the musical comedy-drama bracket, and "An American Romance," best of the propaganda group.

Elisabeth Taylor turned in a fine performance to aid the general excellence of "National Velvet." The inimitable Margaret O'Brien insured the success of "Meet Me In St. Louis." The miraculous little girl also gave flawless performances in "Canterville Ghost" and "Music For Millions."

20th-Century-Fox, which took second highest place for the number of films having top ratings, ran up a score of four of the 15 having, in addition to "Wilson" and "Keys of the Kingdom," such films as "The Sullivans" and "Lifeboat." Eddie Ryan is a competitor for best performance honors for his work in "The Sullivans."

One of the most lavish productions ever to come out of Hollywood was that which Paramount accorded "Lady In The Dark," giving the studio third place on the production list with three outstanding films credited.

Completing the list was Columbia's "Together Again," which ranks as the best situation comedy of the year.

Notably absent from the list of those producing the best pictures of 1944 are Warner Bros., RKO and Universal, studios which usually have a strong offering for Academy Award honors. Minor studios are completely absent since, although several of them turned out fine films, it is difficult to compete against the budgets and staffs of the major studios.

Excellent performance records are by no means confined to single individuals in the top features mentioned. Robert Walker provided stiff competition for Jennifer Jones in "Since You Went Away," after creating a sensation in "See Here, Private Hargrove."

Others who will bid for acting honors, although the pictures in which they turned in their best efforts were not on the foregoing honor roll, are Danny Kaye, who contributed the greatest film surprise of the year with his comic antics in "Up In Arms;" Joyce

DANNY KAYE, MARGARET O'BRIEN AND LAUREN BACALL TOP 1944 SENSATIONS

June Allyson And Joyce Reynolds Also Well Up In List Of Skyrocketers

Reynolds for her work in "Janie;" Charles Winninger for his performance in "Sunday Dinner For a Soldier," and the youthful Skippy Homeier for his exceptional portrayal of a Nazi brat in "Tomorrow, the World."

Danny Kaye unquestionably tops the list of the foremost film discoveries of 1944. Plucked from a New York hotel floorshow, Kaye rocked the nation with laughter in his screen debut in the lavish Goldwyn production and became a one-picture box office attraction.

Most sensational of the female newcomers is Lauren Bacall who, from obscurity, was selected by Warner Bros. to co-star with Humphrey Bogart in the film version of Ernest Hemingway's novel, "To Have and Have Not."

New faces was the keynote of industry progress throughout 1944, many of the newcomers displaying exceptional aptitude for artistry via the visual medium of the screen. Auspicious debuts were made by at least 16 others in addition to Kaye and Miss Bacall.

Skyrocketing to recognition during the year were June Allyson, Joyce Reynolds, Jeanne Crain, Gloria De Haven, June Haver, Robert Hutton, Dane Clark, Gregory Peck, Eddie Ryan, Vivian Blaine, Zachary Scott, Esther Williams, the Wilde Twins, Tom Drake, Skippy Homeier and Jess Barker.

The importance of direction became more obvious than ever dur-

1944 SKYROCKETS

• There were at least 18 screen newcomers during the past year who grabbed more than their share of the spotlight—meaning recognition for stardom. Here they are in what might be termed the order of their importance:

(1) Danny Kaye, (2) Lauren Bacall, (3) June Allyson, (4) Joyce Reynolds, (5) Jeanne Crain, (6) Gloria De Haven, (7) June Haver, (8) Robert Hutton, (9) Dane Clark, (10) Gregory Peck, (11) Eddie Ryan, (12) Vivian Blaine, (13) Zachary Scott, (14) Esther Williams, (15) The Wilde Twins, (16) Tom Drake, (17) Skippy Homeier and (18) Jess Barker.

ing 1944, with this survey's selection of the top dozen directors being related to the list of best pictures with a single exception. The exception is William Dieterle's work on "I'll Be Seeing You."

The directors for "Wilson" and "Going My Way" were, respectively, Henry King and Leo McCarey. John Cromwell handled the assignment on "Since You Went Away."

Preston Sturges personally handled direction of "Miracle of Morgan's Creek" and is also deserving of inclusion in the list of those turning in the best screenplays of the year, since he wrote the humor-laden script.

"Lifeboat" bore the unmistakable stamp of the directorial hand of Alfred Hitchcock. John Stahl was in charge for "Keys of the Kingdom," and Charles Vidor is credited with handling the large cast and production numbers for "Cover Girl."

Mervyn Le Roy added "Thirty Seconds Over Tokyo" to the imposing list of films which have taken shape under his guidance in the past.

While their top achievements of the year were in films rated in the best 15 of 1944, two directors, Lloyd Bacon and Clarence Brown, could claim rightful places on the list of directors on the strength of films not in the top classifications.

Bacon handled the megaphone on "The Sullivans," but scored just as heavily with his direction of "Sunday Dinner for a Soldier."

Brown directed "National Velvet" as his top offering but, lacking that film, it would be impos-

1945 Will See Many New Stars Climb To Fame And Fortune Via Popularity

sible to ignore his work on "White Cliffs of Dover."

Last but not least in the director classification is George Sidney, for an excellent job of directing on "Bathing Beauty."

Naturally enough, since a good screenplay is the first requisite of an excellent picture, the highest ranking writers of the year find their best efforts linked with the best features of the year. Again, as in the case of the directors, there are exceptions. They are the submission of Julius and Philip Epstein, who turned in "Arsenic And Old Lace," and Alan LeMay's "Adventures of Mark Twain."

Lamarr Trotti assumed the colossal task of scripting "Wilson." David O. Selznick has already been mentioned for "Since You Went Away," and Preston Sturges for "Miracle of Morgan's Creek."

"Going My Way" was the result of the collaboration of Frank Butler and Frank Cavett. Jo Swerling wrote the tale from which "Lifeboat" was made.

Virginia Van Upp has a double right to her placing on the writers' list. She was not only responsible for "Cover Girl," but also for "The Impatient Years."

"Keys of the Kingdom" was taken from the novel by A. J. Cronin. "National Velvet" was

BEST WRITERS

• Most of the twelve best writing jobs of the old year go to individuals. Here are the winners in the scripting division: Lamarr Trotti for "Wilson," David O. Selznick for "Since You Went Away," Frank Butler and Frank Cavett for "Going My Way," Jo Swerling for "Lifeboat," Preston Sturges for "Morgan's Creek," Virginia Van Upp for "Cover Girl" and "Impatient Years," Alan LeMay for "Adventures of Mark Twain," Julius and Philip Epstein for "Arsenic and Old Lace," A. J. Cronin for the novel and Jos. Mankiewicz and Nunnally Johnson for the screenplay of "Keys of the Kingdom," Theodore Reeves and Helen Deutsch for "National Velvet," Mary C. McCall, Jr., for "The Sullivans," and Frances Goodrich and Albert Hackett for "Lady in the Dark."

Hollywood REVIEW

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the collaborative offering of Theodore Reeves and Helen Deutsch.

Mary C. McCall, Jr., handled the screenplay of "The Sullivans." Frances Goodrich and Albert Hackett joined their writing talents for "Lady In The Dark."

There are many other films, actors, directors, newcomers and writers deserving of credit for their efforts in 1944. Those mentioned in this roundup, however, were undeniably tops in their respective fields.

Monogram Books Four More Theatre Chains

Monogram has added four more theatre circuits to its bookings. The new chains add 58 houses to Monogram's list.

Included are Essaness Corporation, with 22 Chicago houses; Settos Circuit, 10 houses in Indiana; Publix Great States, 21 theatres in Illinois and Indiana, and five houses of the Blumenthal Circuit in North and South Carolina.

Universal Starts The New Year With Four

Universal starts the new year with four top budget pics. First to roll is "Have a Heart," which got underway Jan. 3. Quickly following are "Invitation To Death," "The Naughty Nineties," and "Lady On A Train," which guns near the end of this month.

Sherman Gets Col. Pact

George Sherman has been signed by Columbia to a long-term contract as producer-director in Leonard Pickner's production unit. First pic for Sherman under the new deal is "Rus-ty," a story of the re-education of a Nazi war dog.

'Third Eye' At Universal

Joan Harrison has been set by Universal to produce "The Third Eye," recently acquired novel by Ethel L. White.

RKO Starts Six In Jan.

Six pics green-light at RKO this month. First to lens was "Those Endearing Young Charms," which gunned last Wednesday. To follow are "The Bells Of St. Mary's," "Man Alive," "George White's Scandals of 1945," "Mamma Loves Papa," and "The Great Adventure."

BEST DIRECTORS

• Twelve top megging honors for 1944 go to Henry King for "Wilson," Leo McCarey for "Going My Way," John Cromwell for "Since You Went Away," Preston Sturges for "Morgan's Creek," William Dieterle for "I'll Be Seeing You," Alfred Hitchcock for "Lifeboat," John Stahl for "Keys of the Kingdom," Charles Vidor for "Cover Girl," Mervyn LeRoy for "30 Seconds Over Tokyo," Lloyd Bacon for "The Sullivans," and "Sunday Dinner for a Soldier," George Sidney for "Bathing Beauty" and Clarence Brown for "National Velvet" and "White Cliffs."

'SHERIFF' IS SLICK WESTERN FARE 'ARMY WIVES' IS TIMELY AND TIGHT

Realism Keynotes Strong Direction Of Smart Yarn And Sound Production

"SHERIFF OF LAS VEGAS"

PROGRAM (Republic) Western, produced by Stephen Auer, and directed by Lesley Selander. Original screenplay by Norman S. Hall. Not previewed, but caught at Hitching Post theatre.

89%

Time, 56—MIN.

Cast: Wild Bill Elliot, Bobby Blake, Alice Fleming, Peggy Stewart, Selmer Jackson, William Haade, Jay Kirby, John Hamilton, Kenne Duncan, Bud Geary, Jack Kirk, Dickie Dillon.

ALTHOUGH THE batting average of Republic's Red Ryder series has always been high—this latest presentation is by far the best and stacks up favorably with the better secondaries from any studio. It can be counted on to wow the hoss-and-gun fanatics and to thoroughly satisfy general theatre-goers.

Largely responsible is the smooth teamwork of associate producer Stephen Auer and director Lesley Selander. Long association has streamlined their efforts into a smartly paced product that wastes no footage on any of the irrelevancies common to programmers. Auer's production values are sound to the core and lend authenticity to the early western locale.

Selander takes advantage of Norman Hall's excellent screenplay to bring out nicely balanced characterizations. The villainy is thoughtfully motivated and Selander permits none of the cast to overreach.

Rare, too, is the skillfully injected humor. The inter-play between Bill Elliot and Bobby Blake, "Little Beaver," is genuinely heart-warming. And Bobby's school sequences deftly tie the sunny fun into the main story purpose which hinges on Elliot's attempt to exonerate a friend from what he believes to be a framed murder charge.

Elliot has been made sheriff of Las Vegas, during the turbulent period following the Civil War. His first duty is his hardest. To arrest young Jay Kirby for the murder of his father, Judge Hamilton. It's a swell springboard to throw Wild Bill into fast-fisted action.

Kirby's youthful escapades have estranged him from his honest but somewhat stuffy father. Attempting a reconciliation, Kirby goes to his Dad's office, quarrels and leaves. Saloon boss William Haade sneaks into Hamilton's office and kills him with a derringer. The murder is pinned on the boy.

When Elliot goes into action he is armed with the knowledge that the boy carries only a six-gun. While the bullet in the dead man is of small calibre.

Most of the footage from this point is paced with the thudding fists and smoking guns of Ryder as he follows hunches and smart headwork. Finale reveals that Haade is the stooge of the local banker who has been embezzling the funds entrusted to him.

Neat touch in plotting is the death of Haade at Elliot's hands, which puts Ryder on the spot—because Haade is the one man who could have cleared young Kirby. Elliot makes a shrewd guess, however, and plants a trap for the banker which clicks.

Industry Thanked By Navy For Co-Op

Official thanks to the film industry has been tendered by the United States Navy for "a four-star performance" in 1944. The tribute was received by Frank Freeman, president of the AMPP, and has been distributed to heads of all companies, guilds and other industry organizations.

'New Americans' Is RKO-Short Acad Bid

"New Americans," a short subject in the RKO This Is America series, is a stirring and inspirational tale of the conversion of refugees into American citizens, enjoying and further promoting the freedom and principles of Democracy.

A powerful piece of propaganda directed against the unthinking forces who would refuse refuge to the downtrodden of other lands, "New Americans" illustrates the nation's gain in fostering such men as Robert Wagner, Albert Einstein and General Knudsen, all foreign born citizens of the United States.

Appealing to the imagination and pointing with common sense, the short dwells not only on America's acquisition of 11 Nobel Prize winners driven from Europe by Hitler's domination, but also shows the relationship to the war effort of thousands of skilled craftsmen from other lands working for the preservation of our way of life.

Ending with the naturalization oath, after five years of such persons proving themselves to be good Americans, "New Americans" stimulates true democratic thinking for the home born who are inclined to forget the basis of the society in which we live and the thoughts and beliefs upon which it is founded.

The film shapes up as a strong entry for the Academy Award short subjects Oscar.

The gun-smoke sequences and fist-cuffs are staged with raw realism and contrast dramatically with the lighter moments.

Rather unusual for hoss operas of this class is the outstanding camera work of Ellis Thakery and the slick editing of Charles Craft.

Bill Elliot continues to give his highly individualized portrait of the type of early western fighter who conquered the frontier and made America a nation.

Trouper Bobby Blake gets more footage and uses it to good advantage. Under Selander's smart handling the rest of the cast perform admirably. Alice Fleming as "the Duchess" and Dickie Dillon as a school-room scamp are particularly strong.

Check this one up as . . . A WESTERN SECONDARY THAT WILL CARRY THE LOWER HALF OF ALMOST ANY DUAL.

Homeopathic Tone, Neat Lines And Warm Direction Make It A Pleasant Blend

"ARMY WIVES"

PROGRAM (Monogram) Comedy drama, produced by Lindsley Parsons and directed by Phil Rosen. Original screenplay by B. Harrison Orkow, from an idea by Joel Levy, Jr. Not previewed, but caught at the Orpheum theatre.

81%

Time, 68—MIN.

Cast: Elyse Knox, Marjorie Rambeau, Rick Vallin, Dorothea Kent, Hardie Albright, Murray Alper, Ralph Lewis, Ralph Sanford, Jimmy Conlin, Kenneth Brown, Billy Lenhart, Danny Guthrie, Patsy Creighton, Susan Lester, Eileen Janssen, Phil Warren, Gladys Blake, Dorothy Christy, John Hamilton, Robert Homans.

THIS ONE has been told many times before—but its sympathetic treatment and still timely subject make it honest entertainment. As the title infers, the story pivots around the tribulations of G.I. wives in their attempts to keep up with their Papa's uncertain schedules. Down to earth humor, pathos and bright patter put this topical little pic into the good program slot.

Phil Rosen's thoughtful direction is largely responsible for the warmly homeopathic quality which permeates the entire production. This gentle homey tone and the natural performances are a little tribute to Rosen's competent direction.

Most of the running time is devoted to Elyse Knox's desperate attempt to catch up with fiancé Rick Vallin. They meet at a USO. Cupid gets in his crafty work and the army spends the rest of the time keeping them apart . . . Until coincidence and kindly scripting bring them briefly together again for a twenty-four hour honeymoon before Vallin goes overseas.

Elyse Knox does a stand out job as the frustrated femme who leaves wealth and warning parents for the uncertain fortunes of a G.I. woman.

Excellent is Marjorie Rambeau's lusty interpretation of a big hearted Irish woman with a rich brogue and a big brood. Marjorie is a sergeant's wife who is also following her man. It is her benevolent collusion with the General's wife which finally rescues Vallin from an AWOL charge and gives the kids their hurried honeymoon.

Dorothy Kent adds further comedy as Elyse's gal-pal who brings her together with Vallin in the first place, and then spends the rest of her time romping over the country with Elyse in pursuit of her own vanishing American.

Rick Vallin does a restrained and effective job. Minor parts are efficiently handled by Dorothy Christy, Murray Alper, Jimmy Conlin, Ralph Lewis, Ralph Sanford, John Hamilton and Hardie Albright as Elyse's stuffy second-suitor.

William Austin's editing is smooth and mounting dittoes.

Because most families have shared some part of this picture's problems . . .

THIS IS A FAMILY AFFAIR PROGRAMMER, WHICH SHOULD QUITE SATISFY THE NABES.

Academy Awards At Chinese March 15

1944 Film achievements will be awarded the annual oscars at Grauman's Chinese theatre on March 15, by the Academy of Motion Picture Arts and Sciences.

The First Word

(Continued from Page 11)

can deliver when the chips are down. He is the standout who comes up in the last half of the ninth, with two out, and despite the tension and the responsibility that makes others weaken, he brings the team in a winner.

There are plenty of high batting averages in the major leagues, but a lot of the boys are boys who can hit only when they are out in front and enjoying every advantage. When the game gets tough, they have to be yanked for the pinch hitter.

How does this affect Hollywood?

This way . . .

The most hopeless ham ever rejected from the legitimate stage can give a fine performance in a motion picture if he is permitted an unlimited number of takes in order to perform properly once. On the law of averages, any director can turn in a perfect scene if he can keep going until he has one that's fit to print.

But those are the boys who have to be out in front. They can't hit in the pinches.

Hollywood isn't going to suffer by the raw stock cut. Individuals are going to suffer. Incompetents are going to be weeded out. And the industry is going to continue to put out good pictures and save money doing it!

Because a lot of heads are going to fall this year. And it won't be an injustice to them, since they don't, and never have, belonged to the industry. An actor doesn't need 15 or 20 chances. Neither does a director. If they do, the titles bestowed upon them are misplaced.

The heads of producers may fall, too, if some of them persist in carrying along pets, without ability, who have been inflated to fame by a lavish waste of money and material. The "good fellow" promotion is finished, the party is over and the chips are down.

Slowly, the Hollywood Pinch Hitter will start coming into his own in the next few months. He'll come in the form of the actor who studies and understands his every word and movement before he goes before the camera. He'll come in the form of the director who plans every move and has each of his characters ready for a supreme and flawless effort before he gives the order to roll.

And those boys will hit the ball. They'll hit it hard and fast and Hollywood will be pleasantly surprised at the score it can run up without the fair weather players.

You don't get 15 or 20 strikes in a ball game. You only get three, and somewhere in there, you hit or you're out.

'No Love' For Ginny

Ginny Simms will star in Joe Pasternak's "No Leave, No Love," for MGM. Pic is slated for a big budget.

VERA HRUBA RALSTON *in* **LAKE PLACID SERENADE**



featuring
EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR
with
WALTER CATLETT • LLOYD CORRIGAN
RUTH TERRY • WILLIAM FRAWLEY
JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES
RAY NOBLE AND ORCHESTRA
HARRY OWENS
and **HIS ROYAL HAWAIIANS**

Ice Specialties
MCGOWAN AND MACK • TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR
ROY ROGERS
KING OF THE COWBOYS
STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert

IT'S A REPUBLIC PICTURE

YOUR BOOKING GUIDE

How they rate: Tops — 95-100%. Excellent — 90-95%. Very Good — 85-90%. Good — 80-85%. Only Fair — 75-80%. Just Passable — 70-75%. Below Par — Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A — action. B — biographical. C — comedy. D — drama. F — fantasy. G — gangster. H — horror. M — mystery. N — novelty. O — outdoor. P — period. R — romance. S — spiritual. T — tunefilm. V — variety. W — war. X — documentary. Z — zaney.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18.	96%
NATIONAL VELVET (MGM) D-12/11.	94%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.	93%
30 SEC. OVER TOKYO (MGM) W-11/20.	92%
TO HAVE & HAVE NOT (W8) D-10/16.	92%
MRS. PARKINGTON (MGM) D-9/18.	92%
HOLLYWOOD CANTEN (W8) T-12/11.	91%
WINGED VICTORY (TCF) W-11/27.	91%
MEET ME IN ST. LOUIS (MGM) CD-11/6.	91%
TOGETHER AGAIN (Col) C-11/6.	91%
IRISH EYES ARE SMILING (TCF) T-10/2.	91%
CLIMAX, THE (Uni) HTD-10/2.	91%
I'LL BE SEEING YOU (UA) D-12/25.	91%
MUSIC FOR MILLIONS (MGM) TD-12/18.	91%
SUSPECT, THE (Uni) D-1/1.	90%
CAN'T HELP SINGING (Uni) TO-12/18.	90%
WOMAN IN WINDOW (P-RKO) M-10/16.	90%
BRAZIL (Rep) T-10/30.	90%
THIS MAN'S NAVY (MGM) CD-1/1.	89%
TOMORROW THE WORLD (UA) D-12/25.	89%
3 IS A FAMILY (UA) FC-11/21.	89%
TALL IN THE SADDLE (RKO) OD-9/25.	89%
DOUGHGIRLS, THE (W8) C-8/28.	89%
PRACTICALLY YOURS (Para) CD-12/18.	88%
BOWERY TO BROADWAY (U) T-10/30.	88%
PRINCESS & PIRATE (SG-RKO) C-10/16.	88%
MASTER RACE, THE (RKO) D-9/25.	88%
WHEN LIGHTS GO ON (PRC) D-9/18.	88%
BETWEEN 2 WOMEN (MGM) CD-12/25.	87%
HERE COME THE WAVES (Par) CT-12/25.	87%
THIN MAN (MGM) CM-11/27.	87%
SO' THING FOR THE BOYS (ICF) T-11/6.	87%
LAURA (TCF) M-10/16.	87%
GUEST IN HOUSE (UA) D-12/11.	87%
TOWN WENT WILD, THE (PRC) C-11/13.	87%
MINISTRY OF FEAR (Par) D-10/23.	86%
MAN IN HALFMOON ST. (Par) D-10/23.	86%
AND NOW TOMORROW (Par) D-10/23.	86%
VERY HOT OF YOU (W8) RD-10/16.	86%
SAN DIEGO I LOVE YOU (U) C-9/11.	86%
TILL WE MEET AGAIN (Par) WD-9/4.	86%
EXPERIMENT PERILOUS (KRO) D-12/11.	85%
CONSPIRATORS, THE (W8) M-10/16.	85%
GREAT MIKE, THE (PRC) D-9/4.	85%
LOST IN A HAREM (MGM) ZC-9/4.	85%
DARK WATERS (UA) D-11/6.	84%
NAT'L BARN DANCE (Par) ZT-9/11.	84%
RAINBOW ISLAND (Par) ZC-9/4.	84%
IN MEANTIME DARLING (TCF) RD-9/25.	83%
LAKE PLACID SERE. (Rep) RT-12/25.	83%
NONE BUT LONELY H'RT (RKO) D-10/2.	83%
BABES ON SWING ST. (Uni) CTD-9/25.	82%
STORM OVER LISBON (Rep) D-9/4.	82%
FAREWELL MY LOVELY (RKO) M-12/11.	81%
THREE C'B'LEROS, (WD-RKO) CF-12/18.	80%
LOUISIANA HAYRIDE (Col) C-T-9/4.	80%
THEY SHALL HAVE FAITH (Mo) D-12/18.	78%
CAROLINA BLUES (Col) T-11/20.	78%

PROGRAM PICTURES

GENTLE ANNIE (MGM) OA-12/25.	P-93%
SAN FERNANDO VY. (Rep) OT-8/28.	P-91%
DANCING IN MANH'AN (Col) C-1/1.	P-90%
DESTINY (Uni) D-12/4.	P-89%
LIGHTS OF OLD S. FE (Rep) OT-11/6.	P-89%
MISSING JUROR, THE (Col) M-1/1.	P-89%
BLUEBEARD (PRC) H-10/16.	P-89%
ENEMY OF WOMEN (Mon) XD-8/28.	P-89%
ENTER ARSENE LUPIN (U) D-11/20.	P-88%
FACES IN FOG (Rep) D-10/23.	P-87%
NOTHING BUT TR'BLE (MGM) Z-12/4.	P-87%
PEARL OF DEATH (U) M-9/4.	P-87%
SHE'S A SWEETHEART (Col) D-12/18.	P-87%
STAGE OF MONT'REY (Rep) O-10/2.	P-87%
ONE BODY TOO MANY (Par) C-10/23.	P-86%
EVER SINCE VENUS (Col) C-9/25.	P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2.	P-86%
FALCON IN H'YWOOD (RKO) M-12/4.	P-86%
MAIN ST. AFT. DARK (MGM) D-11/27.	P-85%
NEVADA (RKO) OD-12/11.	P-85%
BLOCK BUSTERS (Mon) CD-10/2.	P-85%
MARK OF WHISTLER (Col) M-10/2.	P-85%
STRANGE AFFAIR (Col) CM-11/13.	P-85%
SINGING SHERIFF (U) OT-9/18.	P-85%
BLONDE FEVER (MGM) CD-11/27.	P-84%
DOUBLE EXPOSURE (Par) D-12/18.	P-84%
GIRL RUSH, THE (RKO) CT-10/23.	P-84%
ALASKA (Mon) D-10/16.	P-84%
MY PAL WOLF (RKO) D-9/25.	P-84%
RECKLESS AGE (U) T-9/4.	P-83%
MY GAL LOVES MUSIC (Uni) CT-11/27.	P-83%
FUZZY SETTLES DOWN (PRC) O-12/4.	P-83%
COWBOY, LONE RIVER (Col) O-11/13.	P-83%
BORDERTOWN TRAIL (Rep) O-9/4.	P-83%
MY BUDDY (Rep) D-10/2.	P-83%
VIGILANTES OF D. CITY (Rep) O-11/16.	P-81%
I ACCUSE MY PARENTS (Mon) D-10/23.	P-83%

GIRL WHO DARED (Rep) M-10/30.	P-82%
LAST RIDE, THE (W8) D-9/25.	P-82%
SWING HOSTESS (PRC) T-11/13.	P-81%
CODE O' PRAIRIE (Rep) O-10/16.	P-81%
UNWRITTEN CODE, THE (Col) D-12/18.	P-80%
HOUSE O' FRANKSTEIN (U) H-12/25.	P-80%
SHERIFF SUNDOWN (Rep) O-10/30.	P-80%
SHADOWS IN NIGHT (Col) M-10/2.	P-80%
CHEYENNE WILDCAT (Rep) O-9/25.	P-80%
GHOST GUNS (Mon) OA-11/20.	P-80%
MRDR. IN BLUE ROOM (U) CM-11/13.	P-80%
SILVER CITY KID (Rep) O-9/11.	P-80%
DARK MOUNTAIN (Par) AD-9/11.	P-80%
THUND'RING GUNS (PRC) O-10/2.	P-80%
BELLE OF YUKON (IP-RKO) T-12/4.	P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2.	P-80%
BOWERY CHAMPS (Mono) CD-12/11.	P-79%
KANSAS CITY KITTY (Col) CT-9/4.	P-79%
THEY LIVE IN FEAR (Col) D-10/2.	P-79%
LAW OF VALLEY (Mon) O-10/23.	P-79%
CYCLONE RANGERS (Col) O-12/4.	P-79%
UTAH KID, THE (Mono) O-12/25.	P-79%
MLUMMY'S CURSE (U) H-12/25.	P-79%
TRIGGER LAW (Mon) OA-11/27.	P-79%
DEAD MAN'S EYES (U) M-9/18.	P-78%
DANGEROUS PASSAGE (Par) D-12/18.	P-78%
BLACK MAGIC (Mon) M-9/11.	P-78%
SANDY'S FATHER LAW (Col) O-1/1.	P-77%
FIREBRANDS O' ARIZ. (Rep) O-12/11.	P-77%
SONG OF THE RANGE (Mon) O-12/19.	P-77%
BRAND OF THE DEVIL (PRC) O-11/6.	P-77%
END OF ROAD (Rep) M-11/13.	P-77%
GOING TO TOWN (RKO) C-9/25.	P-77%
CRY OF WEREWOLF (Col) H-9/11.	P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25.	P-75%
UNDER WESTERN SKIES (Uni) TC-1/1.	P-74%
SOUL OF MONSTER (Col) H-9/11.	P-74%
HI, BEAUTIFUL (U) CT-11/20.	P-73%
ONE MYSTERIOUS N'T (Col) M-9/28.	P-73%
LAND OF OUTLAWS (Mon) OA-8/22.	P-73%
SONORA ST'GECO'CH (Mon) O-9/18.	P-72%
NIGHT CLUB GIRL (Uni) T-12/11.	P-71%
THAT'S MY BABY (Rep) ZT-9/18.	P-70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

ABROAD WITH 2 YANKS (UA) C-7/24.	87%
ADVENT'S O' M'K TWAIN (W8) 8D-5/8.	96%
ALASKA (Mon) D-10/16.	77%
ALDRICH'S SECRET (Par) C-6/12.	79%
AMAZING MR. FORREST (PRC) C-7/10.	75%
AMERICAN ROMANCE (MGM) RX7/3.	90%
AND NOW TOMORROW (Par) D-10/23.	86%
ARE THESE OUR PARENTS (Mon) D-6/19.	86%
ARSENIC & OLD LACE (WB) MC-9/4.	91%
ATLANTIC CITY (Rep) T-8/7.	89%
ATTACK (RKO) W-6/12.	83%

BABES ON SWING ST. (Uni) CTD-9/25.	82%
BARBARY COAST GENT (MGM) CD-8/7.	83%
BETWEEN 2 WOMEN (MGM) CD-12/25.	87%
BIG NOISE, THE (TCF) ZC-9/25.	77%
BLACK MAGIC (Mon) M-9/11.	74%
BLACK PARACHUTE (Col) WD-6/19.	72%
BLOCK BUSTERS, THE (Mon) CD-10/2.	78%
BLONDE FEVER (MGM) CD-11/27.	P-84%
BLUEBEARD (PRC) H-10/16.	80%
BORDERTOWN TRAIL (Rep) O-9/4.	77%
BOWERY CHAMPS (Mono) CD-12/11.	P-79%
BOWERY TO BROADWAY (U) T-10/30.	88%
BRAZIL (Rep) T-10/30.	90%
BRAND OF THE DEVIL (PRC) O-11/6.	P-77%
BRIDE BY MISTAKE (RKO) C-7/31.	88%

CALL OF THE JUNGLE (Mon) M-7/24.	72%
CALL OF ROCKIES (Rep) OD-6/12.	73%
CALL OF SOUTH SEAS (Rep) MT-8/21.	74%
CANDLE'L'T IN ALG'A (TCF) D-6/26.	83%
CAN'T HELP SINGING (Uni) TO-12/18.	90%
CAROLINA BLUE (Col) T-11/20.	78%
CASANOVA BROWN (RKO) C-8/7.	91%
CHEYENNE WILDCAT (Rep) O-9/25.	75%
CHINESE CAT, THE (Mon) M-8/3.	74%
CHRISTMAS HOLIDAY (Uni) RD-6/12.	90%
CLIMAX, THE (Uni) HTD-10/2.	91%
CODE OF PRAIRIE (Rep) O-10/16.	76%
CONSPIRATORS, THE (W8) M-10/16.	85%
COURAGEOUS MR. PENN (SR) XD-7/17.	83%
COWBOY, LONE RIVER (Col) O-11/13.	P-83%
CRY OF WEREWOLF (Col) H-9/11.	73%

DANCING IN MANH'AN (Col) C-1/1.	P-90%
DANGEROUS JOURNEY (TCF) XN-8/14.	83%

DANGEROUS PASSAGE (Par) D-12/18.	P-78%
DARK MOUNTAIN (Par) AD-9/11.	75%
DARK WATERS (UA) D-11/6.	84%
DEAD MAN'S EYES (Uni) M-9/18.	74%
DELINQUENT DAUGHTERS (PRC) D-7/10.	80%
DESTINY (Univ) D-12/4.	P-89%
DIXIE JAMBOREE (PRC) T-7/10.	74%
DRAGON SEED (MGM) WD-7/17.	94%
DOUBLE EXPOSURE (Par) D-12/18.	P-84%
DOUGHGIRLS, THE (W8) C-8/28.	89%

END OF ROAD (Rep) M-11/13.	P-77%
ENEMY OF WOMEN (Mon) XD-8/28.	80%
ENTER ARSENE LUPIN (U) D-11/20.	P-88%
EVER SINCE VENUS (Col) C-9/25.	78%
EXPERIMENT PERILOUS (KRO) D-12/11.	85%

FACES IN FOG (Rep) D-10/23.	79%
FALCON IN H'WOOD (RKO) M-12/4.	P-86%
FALCON IN MEXICO (RKO) M-7/31.	78%
FAREWELL MY LOVELY (RKO) M-12/11.	81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11.	P-77%
FRENCHMAN'S CREEK (Par) D-9/25.	89%
FUZZY SETTLES DOWN (PRC) O-12/4.	P-83%

GANGSTERS OF FRONT'R (PRC) O-9/25.	73%
GENTLE ANNIE (MGM) OA-12/25.	P-93%
GHOST CATCHERS (Uni) ZT-6/5.	77%
GHOST GUNS (Mon) OA-11/20.	P-80%
GILDERSL'VE'S GHOST (RKO) C-6/26.	74%
GIRL IN THE CASE (Col) CM-6/5.	79%
GIRL RUSH, THE (RKO) CT-10/23.	77%
GIRL WHO DARED (Rep) M-10/30.	P-82%
GOING TO TOWN (RKO) C-9/25.	74%
GOOD NIGHT SWEETH'IT (Rep) C-6/12.	73%
GREAT MIKE, THE (PRC) D-9/4.	85%
GREENWICH VILLAGE (TCF) T-8/14.	91%
GUEST IN HOUSE (UA) D-12/11.	87%
GYPSY WILDCAT (Uni) AD-8/7.	84%

HAIL CONQUER'G HERO (Par) C-6/12.	91%
HEAVENLY DAYS (RKO) C-7/31.	83%
HERE COME THE WAVES (Par) CT-12/25.	87%
HI, BEAUTIFUL (U) CT-11/20.	P-73%
HOLLYWOOD CANTEN (WB) T-12/11.	91%
HOME IN INDIANA (TCF) RD-5/29.	89%
HOUSE O' FRANKSTEIN (U) H-12/25.	P-80%

I ACCUSE MY PARENTS (Mon) D-10/23.	77%
I LOVE A SOLDIER (Par) RD-6/19.	87%
I'LL BE SEEING YOU (UA) D-12/25.	91%
I'M FROM ARKANSAS (PRC) ZC-10/2.	73%
IMPATIENT YEARS, THE (Col) CD-8/28.	90%
IN MEANTIME DARLING (TCF) RD-9/25.	83%
IN SOCIETY (Uni) ZC-8/14.	84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5.	74%
IRISH EYES ARE SMILING (TCF) T-10/2.	91%

JAM SESSION (Col) T-5/22.	73%
JANIE (WB) CDT-7/31.	91%
JOHNNY NO LIVE HERE (Mon) C-5/15.	80%
JUNGLE WOMAN (Uni) H-5/29.	72%

KANSAS CITY KITTY (Col) CT-9/4.	75%
KEYS OF THE KINGDOM (TCF) SD-12/18.	96%
KISMET (MGM) CD-8/21.	95%

LADIES O' WASHINGTON (TCF) RD-5/22.	75%
LAKE PLACID SERE. (Rep) RT-12/25.	83%
LAND OF OUTLAWS (Mon) OA-8/28.	71%
LAST HORSEMAN (Col) AO-7/3.	71%
LAST RIDE, THE (W8) D-9/25.	76%
LAURA (TCF) M-10/16.	87%
LAW OF THE SADDLE (PRC) A-7/24.	73%
LAW OF VALLEY (Mon) O-10/23.	75%
LEAVE IT TO IRISH (Mon) CD-8/14.	76%
LIGHTS OF OLD S. FE (Rep) OT-11/6.	P-89%
LOST IN A HAREM (MGM) ZC-9/4.	85%
LOUISIANA HAYRIDE (Col) CT-9/4.	79%

MACHINE GUN MAMA (PRC) M-7/24.	69%
MAIN ST. AFT. DARK (MGM) D-11/27.	P-85%
MAN IN HALFMOON ST. (Par) D-10/23.	86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21.	88%
MARINE RAIDERS (RKO) WD-6/26.	87%
MARK OF WHISTLER, THE (Col) M-10/2.	78%
MARKED TRAILS (Mon) OA-8/14.	73%
MARSHALL OF RENO (Rep) OA-7/10.	76%
MAISIE GOES TO RENO (MGM) CD-8/14.	87%
MASK OF DIMITROS (W8) MD-6/12.	89%
MASTER RACE, THE (RKO) D-9/25.	88%
MEET ME IN ST. LOUIS (MGM) CD-11/6.	91%
MERRY MONOHANS (Uni) CDT-8/21.	87%
MINISTRY OF FEAR (Par) D-10/23.	88%
MISSING JUROR, THE (Col) M-1/1.	P-89%
M'LLIE, FIFI (RKO) D-7/31.	83%
MLUMMY'S CURSE (U) H-12/25.	P-79%
MRDR. IN BLUE ROOM (U) CM-11/13.	P-80%
MRS. PARKINGTON (MGM) D-9/18.	92%

MOONLIGHT & CACTUS (Uni) ZT-8/21.	73%
MUSIC FOR MILLIONS (MGM) TD-12/18.	91%
MUSIC IN MANHATTAN (RKO) CT-7/31.	88%
MY BUDDY (Rep) D-10/2.	77%
MY GAL LOVES MUSIC (Uni) CT-11/27.	P-83%
MY PAL WOLF (RKO) D-9/25.	77%
MYSTERY MAN (UA) OD-7/31.	75%

NAT'L BARN DANCE (Par) ZT-9/11.	84%
NATIONAL VELVET (MGM) D-12/11.	94%
NEVADA (RKO) OD-12/11.	P-85%
NIGHT OF ADVENTURE (RKO) MD-6/5.	83%
NIGHT CLUB GIRL (Uni) T-12/11.	P-71%
NONE BUT LONELY H'RT (RKO) D-10/2.	83%
NOTHING BUT TR'BLE (MGM) Z-12/4.	P-87%

OH, WHAT A NIGHT (Mon) M-8/14.	79%
ONE BODY TOO MANY (Par) C-10/23.	78%
ONE MYSTERIOUS NIGHT (Col) M-8/28.	72%
OUR HEARTS YOUNG-GAY (Par) C-9/4.	87%

PARTNERS OF TRAIL (Mon) O-3/6.	74%
PRACTICALLY YOURS (Para) CD-12/18.	88%
PRINCESS & PIRATE (SG-RGO) C-10/16.	88%

RAINBOW ISLAND (Par) ZC-9/4.	84%
RECKLESS AGE, THE (Uni) T-9/4.	77%
RETURN OF APE MAN (Mon) H-7/10.	69%

SADDLE LEATHER LAW (Col) O-1/1.	P-77%
SAN ANTONIO KID (Rep) OA-8/7.	73%
SAN FERNANDO VALLEY (Rep) OT-8/28.	81%
SAN DIEGO I LOVE YOU (U) C-9/11.	86%
SEVEN DOORS TO DEATH (PRC) M-8/7.	74%
SEVENTH CROSS, THE (MGM) WD-7/24.	89%
SHADOWS IN NIGHT (Col) M-10/2.	75%
SHADOW OF SUSPIC'N (Mon) MC-10/2.	78%
SHE'S A SOLDIER, TOO (Col) CD-8/28.	78%
SHE'S A SWEETHEART (Col) D-12/18.	P-87%
SHERIFF SUNDOWN (Rep) O-10/30.	P-80%
SING, NEIGHBOR, SING (Rep) ZT-8/14.	71%
SILENT PARTNER (Rep) M-6/12.	77%
SILVER CITY KID (Rep) O-9/11.	75%
SINCE YOU WENT AWAY (UA) D-7/24.	96%
SINGING SHERIFF, THE (Uni) OT-9/18.	78%
SO' THING FOR THE BOYS (TCF) T-11/6.	87%
SONG OF THE RANGE (Mon) O-12/19.	P-77%
SONORA STAGECOACH (Mon) OA-9/18.	71%
SOUL OF A MONSTER (Col) H-9/11.	72%
STAGE TO MONTEREY (Rep) O-10/2.	79%
STRANGE AFFAIR (Col) CM-11/13.	P-85%
STORM OVER LISBON (Rep) D-9/4.	82%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.	93%
SUSPECT, THE (Uni) D-1/1.	90%
SWEET AND LOWDOWN (TCF) T-8/7.	84%
SWING HOSTESS (PRC) T-11/13.	P-81%

30 SEC. OVER TOKYO (MGM) W-11/20.	92%
TAKE IT OR LEAVE IT (TCF) NT-7/17.	89%
TALL IN THE SADDLE (RKO) OD-9/25.	89%
TAMPICO (TCF) AWD-4/3.	83%
THAT'S MY BABY (Rep) ZT-9/18.	70%
THEY LIVE IN FEAR (Col) D-10/2.	75%
THEY SHALL HAVE FAITH (Mo) D-12/18.	78%
THIN MAN (MGM) CM-11/27.	87%
THIS MAN'S NAVY (MGM) CD-1/1.	89%
3 IS A FAMILY (UA) FC-11/27.	89%</

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

OVER 21

Cast—Irene Dunne, Alexander Knox, Chas. Coburn. Pro—Sid. Buchman. Dir—C. Vidor.

TEN CENTS A DANCE

Cast—Jane Frazee, Jimmy Lloyd, John Calvert. Pro—Michel Kraike. Dir—Will Jason.

THE FIGHTING GUARDSMAN

Cast — John Loder, Anita Louis, Leslie Brooks. Pro—Michel Kraike. Dir—H. Levin.

A THOUSAND AND ONE NIGHTS

Cast — Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro — S. Bischoff. Dir — A. Green.

(Now CUTTING or in BACKLOG)

ESCAPE IN THE FOG.....W. Wright-N. Foch
POWER OF THE WHISLER.....R. Dix-J. Carter
ROCKIN' IN THE ROCKIES.....Mary B. Hughes
MEN OF THE DEEP.....Chester Morris
ONE AGAINST SEVEN.....P. Muni - M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
A GUY, A GAL AND A PAL.....Lynn Merrick
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
TONIGHT AND EVERY NIGHT.....Rita Hayworth
DORMANT ACCOUNT.....Richard Dix - Carter
BOTH BARRELS BLAZING.....Starrett - Harding
EVE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter
SONG TO REMEMBER, A.....Muni - Oberon

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast — Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

YOLANDA AND THE THIEF

Cast—Fred Astaire, Lucille Bremer, Frank Morgan. Pro—Arthur Freed. Dir—V. Minnelli.

THE HARVEY GIRLS

Cast—Judy Garland, Ann Sothorn, John Hodiak. Pro—Arthur Freed. Dir—Geo. Sidney.

HER HIGHNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

(Now CUTTING or in BACKLOG)

THE HIDDEN EYE.....E. Arnold - F. Rafferty
TELLTALE HANDS.....E. Arnold - Selena Royle
SECRETS IN THE DARK.....R. Young - Peters
TWICE BLESSED.....Vivian - J. Craig
WITHOUT LOVE.....Katharine Hepburn-S. Tracy
OUR VIVES HAVE TENDER GRAPES.....O'Brien
ALTER EGO.....Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
SON OF LASSIE.....Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

DOCKS OF NEW YORK

Cast—The East Side Kids, Gloria Pope, Joy Reese. Pro—Katzman-Dietz. Dir—W. Fox.

STRANGER FROM SANTA FE

Cast—Johnny Mack Brown, Raymond Hatton, Beatrice Gray. Pro—Dir—Lambert Hillyer.

(Now CUTTING or in BACKLOG)

MODEL MURDER.....Robt. Lowery - M. Weaver
CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAYAJA TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

TOO GOOD TO BE TRUE

Cast—Betty Hutton, Sonny Tufts, Bobby Watson. Pro—Harry Tugend. Dir—John Barry.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

GOOD INTENTIONS

Cast—Eddie Bracken, Veronica Lake, Howard da Silva. Pro—Paul Jones. Dir—G. Marshall.

(Now CUTTING or in BACKLOG)

THE VIRGINIAN.....Joel McCrea - B. Donlevy
DUFFY'S TAVERN.....Ed Gardner - M. Reynolds
ONE EXCITING NIGHT.....Gargan - A. Savage
AFFAIRS OF SUSAN.....Joan Fontaine-G. Brent
THE LOST WEEKEND.....R. Milland-J. Wyman
THE LOVE LETTERS.....Jennifer Jones-J. Cotten
SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

THE PHANTOM OF 42ND ST.

Cast—Dave O'Brien, Kay Aldridge, Alan Mowbray. Pro—M. Mooney. Dir—Al Herman.

ENCHANTED FOREST

Cast—Edmund Lowe, Brenda Joyce, Harry Davenport. Pro—J. Schwarz. Dir—L. Landers.

(Now CUTTING or in BACKLOG)

BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

THOSE ENDEARING YOUNG CHARMS

Cast—Laraine Day, Robert Young, Ann Harding. Pro—Bert Granet. Dir—Lewis Allen.

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast — George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

SING YOUR WAY HOME.....Haley - McGuire
THE ENCHANTED COTTAGE.....D. McGuire
WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karloff - Lugosi

TARZAN & THE AMAZONS.....J. Weismuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICAN.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAV'G WON'R'FUL CRIME.....O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

ROAD TO ALCATRAZ

Cast—Robert Lowery, June Storey, Grant Withers. Pro—Sidney Picker. Dir—N. Grinde.

NEW FACES OF 1945

Cast—Kay Dowd, Robt. Duke, David Street. Pro—Leonard Sillman. Dir—Les Goodwins.

RETURN AT DAWN

Cast—William Terry, Lynne Roberts, Peter Cookson. Pro—Jos. Bercholz. Dir—J. English.

THE FATAL WITNESS

Cast—Evelyn Ankers, Barbara Everest, Dick Fraser. Pro—Rudy Abel. Dir—Les Selander.

(Now CUTTING or in BACKLOG)

GANGS OF THE WATERFRONT.....Montgomery
TELL IT TO A STAR.....B. Livingston-R. Terry
TUGBOAT ANNIE'S SON.....J. Darwell-Kennedy
UTAH.....Roy Rogers-Dale Evans-Geo. Hayes
WHY GIRLS LEAVE HOME.....Rosemary Lane
SHERIFF OF CIMARRON.....Carson - Sterling
BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER.....Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
THREE'S A CROWD.....Gertrude Michael
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
FLAME OF BARBARY COAST.....John Wayne
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake
SHERIFF OF SUNDOWN.....Allen Lane

20TH CENTURY

(Now SHOOTING)

STATE FAIR

Cast—Dana Andrews, Jeanne Crain, Dick Haymes. Pro—Wm. Pelberg. Dir—W. Lang.

CAPTAIN EDDIE

Cast — Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

COL. EFFINGHAM'S RAID

Cast — Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

(Now CUTTING or in BACKLOG)

THE BULLFIGHTERS.....Oliver & Hardy
MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
HANGOVER SQUARE.....L. Cregar - G. Sanders
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennett, George Raft
THUNDERHEAD, SON OF FLICKA.....McDowell

UNITED ARTISTS

(Now SHOOTING)

PARIS—UNDERGROUND

Cast—Constance Bennett, Gracie Fields, Kurt Krueger. Pro—C. Bennett. Dir—G. Ratoff.

G. I. JOE

Cast — Burgess Meredith - E. E. Kelly. Pro—Lester Cowan. Dir—Wm. W. Mon.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

A WALK IN THE SUN

Cast—Dana Andrews, A. Samuel Bronston Production, produced-directed by L. Milestone.

(Now CUTTING or in BACKLOG)

BLOOD ON THE SUN.....Cagney - S. Sidney
BEDSIDE MANNER.....Ruth Hussey-J. Carroll
HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Producer-Director—Arthur Lubin.

SEÑORITA FROM THE WEST

Cast—Allan Jones, Bonita Granville, Renny McEvoy. Pro—Phil Cahn. Dir—Frank Strayer.

THAT'S THE SPIRIT

Cast — Jack Oakie, Peggy Ryan, Buster Keaton. Pro—Fessier-Pagano. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

EASY TO LOOK AT.....Gloria Jean-K. Grant
BLONDE RANSOM.....D. Cook-Virginia Grey
I'LL TELL THE WORLD.....L. Tracy - B. Joyce
HERE COMES THE CO-EDS.....Abbott & Costello
SALOME—WHERE SHE DANCED.....David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
FRISCO SAL.....Susanna Foster - Turhan Bey
SUSPECT, THE.....Chas. Laughton - Ella Raines
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FEAR, THE.....Rathbone - Bruce
RIDERS OF SANTE FE.....Dew - Whitley
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter
TRAIL TO GUNSIGHT.....Eddie Dew
MUMMY'S CURSE, THE.....Lon Chaney - Coe

WARNERS

(Now SHOOTING)

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

HOTEL BERLIN, '43

Cast — Andrea King, Ray Massey, Helmut Dantine. Pro—Lou Edelman. Dir—P. Godfrey.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

THE BIG SLEEP

Cast—Humphrey Bogart, Lauren Bacall, Regis Toomey. Pro—Howard Hawks. Dir—H. Hawks.

(Now CUTTING or in BACKLOG)

SAN ANTONIO.....Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dali
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
OBJECTIVE BURMA.....Errol Flynn - J. Brown
MEN WITHOUT DESTINY.....Sullivan - J. Carson
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....L. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

HOLLYWOOD REVIEW

January 8, 1945

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The HANDICAPPERS ARE UNANIMOUS... IT'S A BOX-OFFICE BEST BET!



"PRC has a box-office winner in 'The Great Mike'... A delightful, human and warm story."

"'THE GREAT MIKE'... is certain to gallop in a winner at the b. o. feedbox... Entire cast turn in neat performances."

"Original story twists, fine performances, smoothly-paced direction... one of the company's best."

"Warm and friendly little film... Story values will be recognized for their familiarity, but they have registered before."

"With plenty of innate taste and good judgment, the studio has brought home what looks like a sure winner."

"An unbeatable combination... All the thrills of saddle racing."

"Teeming with action and triple-threat sentiment... Thrills abound with every race."

"The picture will rate high with PRC customers and secure many a booking beyond the company's present sales list."

"'THE GREAT MIKE' is a heart-warming and thoroughly entertaining picture."

"The story adds up to a delightful tale which not only will please small boys but will carry oldsters back to their kidhood."

PRC PRESENTS
STUART ERWIN in
"THE GREAT MIKE"
with Robt. (Buzzy) HENRY • Carl (Alfalfa) SWITZER
Pierre Watkin • Gwen Kenyon • Marian Martin and
"Mike" • "Corky" & "Mickey" • Original Story by
MARTIN MOONEY • Screen Play by RAYMOND L. SCHROCK
Produced by
LEON FROMKES • Directed by
WALLACE W. FOX



The... FIRST WORD

Hollywood MOTION PICTURE REVIEW

• THE FEDERAL Communications Commission, in its newest frequency allocation report, has left only 12 channels open for television, with the probability that half of these will be used for transmitters and the other half for relay stations.

While the limiting of the channels is theoretically for the purpose of experiment, it is interesting to note into what hands the outlets will probably fall.

Paramount pictures and the Don Lee Mutual network, both having stations currently in operation, will probably get the first call on two of

(Continued on page 2)

THEATRE MANAGERS' ORGANIZING P-T SETS GOAL OF 8 IN 11 MONTHS

Applications Flood Newly Formed MPTMEG Wage Raises In Prospect

• PLANS ARE under way to organize motion picture managers and employees, previously without a union, with the newly formed Motion Picture Theatre Managers and Employees Guild. The organization task is being handled by Leon Clifton, who formerly unionized transit and industrial concerns in the east.

MPTMEG has opened offices here and Clifton stated that membership in the new union has already reached the majority point for the Los Angeles area with new applications being received daily.

As soon as necessary organizational work is finished, Clifton announced that the membership will meet to formulate a program. Negotiations will then be opened with theatre owners for increases in the current average wage, which the guild does not consider to be equitable under present standards and working conditions in general.

England Uses Pics For Public Info.

More than half of the British Government's departments now use films to keep the public informed on governmental activities. All bureaus and departments clear through the BMI.

WB's 'Men Of God' From 'Your Daddy'

"Your Daddy Did Not Die," true account of the heroic deaths of four chaplains, has been acquired by Warners as the basis of "Four Men Of God." Pic has been postponed until late fall.

The book, by Dr. Daniel A. Poling, is written in the form of letters to the minister's grandson. The chaplains died in the sinking of the Dorchester by the Nazis off Greenland, when they gave their lifebelts to wounded soldiers.

Cowan's 'World' Gets OWI Nix For Eurasia

Lester Cowan's "Tomorrow The Word" has been placed in the withholding list of the OWI, as far as liberated countries in Europe and Africa are concerned.

Because of the psychological warfare aspects, all majors have agreed to accept OWI rulings in these matters. OWI will review the picture, however, on request of the producer.

'Bargain' Is 'Blues'

RKO has retitled "Bargain Daze" a two reeler, "Birthday Blues."

'One Night' Was 'Hard'

"One Exciting Night," is the new tag for Pine-Thomas' "Hard To Handle."

New Calendar Year Sees Heavy Schedule With Two Extra-Budget Yarns Set

• PINE-THOMAS is gearing itself for the 1945 schedule, which starts Feb. 8, with two extra-budgeted scripts under preparation. The Paramount producing unit expects 11 months of continuous shooting—and eight features ready for delivery.

"Follow That Woman", William Gargan mystery starrer, leads off, handled by the unit's two Bills. March 15 will launch "People Are Funny", a higher-budget pic with Sam White holding down both the producing and directing job. A bright cast includes Jack Haley, Rudy Valee, Francis Langford.

"No Escape" follows on the smaller-cost scale. Then, "Storm," the second big-figure pic rolls, to be succeeded by two action-dramas and two comedies. Associate producers Maxwell Shane and Geoffrey Holmes will do all the scripting.

Hussey Gets 'Man'

Ruth Hussey has been borrowed by RKO from Metro to play the lead in "Man Alive," starring Pat O'Brien. Adolphe is also cast in a top spot. Robert Fellows is producing.

THE PROGRAM LEAGUE (In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
3—Rep.	19	1581	.832
4—Para.	4	328	.820
Warners ..	1	82	.820
5—Univ.	13	1061	.816
6—Col.	17	1386	.815
7—P-R-C	8	642	.803
7—Mono.	16	1285	.803

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HANGOVER SQUARE (20th Century)	★ ★ ★ 90%	3
OBJECTIVE BURMA (Warners)	★ ★ ★ 90%	6
Secondaries		
THE BIG SHOW-OFF (Republic)	P-88%	2
GUN SMOKE (Monogram)	P-93¼	3
Official		
WESTERN APPROACHES (Paramount)		6
Departments		
THE FIRST WORD		1
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Shirley Temple To 'Kiss And Tell'

F. Hugh Herbert's "Kiss And Tell" will star Shirley Temple.

Arrangements were made last week by David O. Selznick, George Abbott and Sol Siegel. The Abbott-Siegel group will film the Broadway hit as a Columbia release.

Roach-McCarey-Butler Form New Major Indie

Rainbow Production, Incorporated, is the title of a newly formed major independent film company headed by Leo McCarey, Hal Roach, Jr., and David Butler.

Lloyd Wright is handling the legal end, which provides for 10,000 shares of no par capital stock—with permission granted to issue 1,000 shares.

'Heart' Is 'Home'

"Follow Your Heart" has been changed by RKO to "Sing Your Way Home."

Gargan's Gather At P-T

Bill Gargan's brother, Ed, has been signed by Pine-Thomas for a featured role in Bill's starrer, "Follow That Woman," which guns early in February.

THE FEATURE LEAGUE (In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	9	808	.898
2—20th Cent.	8	718	.898
3—Warners	7	624	.891
4—Univ.	5	445	.890
5—Unit Art..	5	440	.880
6—P-R-C	3	262	.873
7—Para.	10	865	.865
8—Col.	5	432	.864
9—Rep.	3	255	.850
10—R-K-O	9	764	.849
11—Mono.	1	78	.780



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Vol. XXXIV, No. 6 January 22, 1945

The First Word

(Continued from Page 1)

the six transmitter channels. NBC, CBS and the Blue networks, because of their standings, stand a strong chance of getting three of the remaining four channels. As a matter of fact, it seems impossible for them to miss.

That leaves one channel.

Only one—and the probability is that that one will be gobbled up by Warners, or RKO, or some motion picture studio—or perhaps an individual radio station.

Only one chance, however, for an outsider to worm in. And that's a slim chance.

What does an "outsider" mean?

It might mean somebody with new ideas. It might mean pressure for the quick and proper development of television. It might mean COMPETITION!

The whole thing looks too pat. Six channels for transmitters and five of them almost assured of going to certain quarters. One open—and that one liable to go the same way.

Peculiar, isn't it?

There were 27 applications made for those channels. Only six of them are going to be granted. What of the other 21? Who are they, and what have they to offer?

If the channels are allocated in the manner that seems inevitable, one thing is obvious.

Television, the new postwar field of entertainment, is going to fall into the same old hands that have the clutch on radio and pictures.

That isn't healthy.

Because radio and pictures have been held back in the hands of these same people. They have never been used to the fullest extent of their potentialities. It has been too easy to become smug, get in the rut, stop climbing except for the climb of the number of figures in the bank account.

It's time for competition — for deep-rooted biting forceful competition of the kind that breeds progress. It has been lacking in the two great forces of the entertainment industry for years and now, with the chance to get it in at last with the new baby, the door is suddenly locked by the FCC.

The applications haven't been acted upon as yet. It isn't too late to get in and get something done about it.

It's up to FCC to recognize the monopoly of the entertainment industry and to break it. And break it by giving out those channels to six of the "outsiders" who can lay down the most constructive programs.

'REMEMBER'---A PORTRAIT OF GENIUS 'SHOW-OFF' RATES AS GOOD KIBITZER

Enthralling Music Buries Plot Errors In Pic Too Stately For Popularity

"A SONG TO REMEMBER"

PROGRAM (Columbia) Musical drama, produced by Louis F. Edel- man, and directed by Charles Vidor. Screenplay by Sidney Buchman. From the story by Ernst Marischka. Previewed at studio projection. Time, 123-MIN.

Cast: Paul Muni, Merle Oberon, Cornel Wilde, Stephen Bekassy, Nina Foch, George Coulouris, Sig Arno, Howard Freeman, George Macready, Claire DuBrey, Frank Puglia, Fern Emmett, Sybil Merritt.

★★★ **MAGNIFICENT** IN every phase of production value and blessed with the glowing beauty of Chopin's genius, "A Song to Remember" is a tribute to the artistry of its makers. However, its stately tone will limit its acceptance. Lacking the dramatic flavor of suspenseive movement, this beautifully mounted treasury of music just hasn't enough fire and blood for mass appeal.

Outstanding is the musical direction of M. W. Stoloff, the suave musical adaptation of Miklos Rozsa and the equally sensitive supervision of Mario Silva.

The story is moving and graceful but marred by inconsistent character development of its central figure, which generates a lack of plot cohesion.

Cornel Wilde has the thankless job of portraying Frederick Chopin as a lily-livered ingrate who spends most of his life leaning on the benevolent wisdom and strength of his best friend and mentor—and then abruptly drops his friend and the noble purpose that friend has inspired and nourished.

The attempt to make this logical through the siren call of a lovely and coldly conniving woman, is contradicted. Chopin is early established as a paragon of spiritual strength and resolute purpose. The beautiful friendship between himself and his sweet-souled old teacher is a symbol of mutual nobility. Enter George Sand into his life—and overnight, with no evidence of inner struggle, no remorseful self-conflict, Chopin abandons every fine precept, al l basic decency upon which his life has been built.

Quite as abruptly, the last half-hour of running time flings him back into a selfless idealism so magnificently resolute, that he knowingly forfeits his life to it. Wilde handles this assignment with such subtle understanding that he almost succeeds in covering up its flagrant weaknesses. Cornel Wilde is slated for stardom.

Paul Muni plays his friend and teacher, Prof. Joseph Elsner. The part is excellently scripted and Muni takes masterful advantage of it to completely dominate the picture. He artfully etches in every charming facet in the fusty little professor's lovable and far-visioned personality. The absent-mindedness of the artist and thinker is deftly woven into the pattern of a man whose unselfish greatness nurtures and saves Chopin's genius for its destined purpose. Another triumph for Muni.

The tragic figure of George Sand, feminist, iconoclast, is Merle Ober-

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS . ★★★★★	95%-100%
Excellent . ★★★	90%- 95%
Very Good . ★★	85%- 90%
Good ★	80%- 85%
Only Fair	75%- 80%
Just Passable	70%- 75%
Below Par	Below 70%

Joan Crawford May Do 'Uncle Harry'

Universal is huddling with Joan Crawford on a deal which is expected to take her to that lot for a starring role in the film version of last year's stage hit, "Uncle Harry."

Miss Crawford's deal with Warners requires only one film a year.

John Auer To Produce 'For Love Only'—RKO

"For Love Only" will be produced by John Auer for RKO. Yarn is based on the actual experience of a flyer who sneaks a furlough with his wife and later receives word that he is to become a daddy. Having been officially apart from his wife for two years complicates the new arrival.

Gabriel Ruiz Scores At Rep

Gabriel Ruiz, noted Mexican composer, is at Republic to write the score for "Mexicana." Ruiz is the author of "Amor."

on's finest portrayal. She pulls into sharp focus the bitter warping of a brilliant mind which denies its own womanhood in a life-long fight for feminine social and intellectual equality.

Chopin's life is meshed with hers when his first Paris concert is a failure. His revolutionary friends back in Poland have been murdered. He himself has just fled Poland because of his refusal to play for the Czar's puppet overlord. His very music is dedicated to further the cause of Poland's freedom. Just before his concert begins, he learns that they have been killed because they aided his escape.

George Sand recognizes his genius and pulls him back onto the road to immortality. Through her, he absorbs the doctrine that talent owes nothing to mankind but its own flowering. The kindly little professor redeems his vision and purpose.

Supporting players handle their roles deftly. Particularly fine is the work of Stephen Bekassy as young Franz Liszt. His magnificently generous friendship for Chopin is a poignant undertone to the picture's emotional appeal. Technicolor unifies the production by merging its pictorial beauty into the magic of music, through Charles Vidor's understanding direction.

WEAKNESSES IN THIS FINE FILM WILL BE OVERLOOKED BY MUSIC-ENTHRALLED AUDIENCES.

Dale Evans Heads Cast Of Giggler Based Upon Phoney Wrestling Racket "THE BIG SHOW-OFF"

PROGRAM (Republic) Comedy Musical. Produced by Claude S. Spence and directed by Howard Bretherton. Original screenplay by Leslie Vadnay and Richard Weil. Previewed at RCA Sound Studios. Time, 70 MIN.

Cast: Dale Evans, Lionel Stander, Arthur Lake, George Meeker, Paul Hurst, Marjorie Manners, Anson Weeks and orchestra, Sammy Stein, Louis Adlon, Dan Toby, Emmett Lynne and Douglas Wood.

SPURRED by the ear-pleasing qualities of Dale Evans' warbling and the comedy antics of Lionel Stander, this one is a solid bet, with the girl deserving of solo top billing. Spence and Bretherton have made the most of the thin but humorous yarn of Vadnay and Weil and have gotten the best possible results.

Dale Evans, nightclub singer in love with her accompanist, Arthur Lake, works up a romance with emcee George Meeker in an effort to get Lake to declare himself.

Lionel Stander, owner of the club, knows Lake is in love with the gal but too timid to speak his mind. In an attempt to show Lake up as a two-fisted superman, Stander hires a thug to disrupt the floor show, then sucs Lake on him to knock him out.

Evans is surprised by the battle, but much more surprised when Stander hints that the quiet pianist is in reality "The Devil," a blood-thirsty and brutal masked wrestler. He explains that Lake is forced to make the occasional Jekyll-Hyde change as a means of supporting a large family of younger brothers and sisters.

While at first impressed by Lake in the new light, several matches which she attends make Miss Evans afraid of her boy friend and she pleads with him to give the game up or become more gentle.

Lake finds the masked wrestler and pleads with him to stop wrestling, or at least to announce that he is retiring and then resume under a different name, sans mask.

"The Devil" refuses, and is especially brutal in his next match. After the match, it is announced from the ring that the champ's fiancée is in the house and she is asked to step into the ring. Miss Evans arises, only to see a burly blonde climb into the ring from the other side.

The wrestler, in his dressing room later, hurts someone in a battle and Lake is picked up by the police, since word had gotten around as to his identity. Lake pleads guilty when he learns that such a course will mean that "The Devil" will be barred from the mat forever.

Lake then convinces Miss Evans that the other gal was a mistake, and the hitch-for-life ensues.

Miss Evans has several fine opportunities to make use of her vocal talents and is particularly impressive with a song of her own cleffing.

Lionel Stander, Lake, Paul Hurst, Sammy Stein and Marjorie Manners are well suited by their supporting roles

A LAUGH GETTER TO STRENGTHEN ANY BILL SINCE IT WILL APPEAL TO KIDDIES AND GROWN-UPS ALIKE.

'HANGOVER' OFFERS HORROR FINESSE SCRIPT SHINES THRU 'GUN SMOKE'

Cregar's Final Portrait As Superlative As Story And Direction Excellency

"HANGOVER SQUARE"

FEATURE (20th Century-Fox) Horror-drama produced by Robert Bassler and directed by John Brahm. Screenplay by Barre Lyndon, based on the novel by Patrick Hamilton. Music by Bernard Herrmann. Previewed in studio projection. Time, 78-MIN.

90%

Cast: Laird Cregar, Linda Darnell, George Sanders, Glen Langan, Faye Marlowe, Alan Napier, Frederick Worlock, J. W. Austin, Leyland Lodgson, Clifford J. Brooke, John Goldsworthy, Michael Dyne, Ann Codee, Francis Ford, Frank Benson and Robert Hale.

★★★ THERE IS little doubt that "Hangover Square" is one of the most artistic horror-dramas produced to date. In more ways than one it is a distinct achievement—a high example of finesse that seldom is developed in the chiller-diller division.

The late Laird Cregar turned in a final portrait that is as superlative as the excellency of story, production and direction. It distinctly draws the spotlight to his loss.

He portrays the victim of audio-mania whose schizoid personality murders and destroys anyone and anything in his path of normal belief. Absolutely innocent of his horror action as a schizphrenic, he works conscientiously with Scotland Yard's doctor (George Sanders) to aid in solving the murders and—his own case of dementia praecox. In the end, his own sincere desire destroys him.

The story presents him as a composer of an elaborate concerto that is bound to bring him fame. When seduced by Linda Darnell to steal portions of his great work for her music hall rendition, he turns against his real romance with Faye Marlowe who knows all about his menral lapses.

He had murdered an antique dealer during one of his discordant moments, but the police can find no direct evidence—even though he feels sure he is guilty and tells them so.

Later he almost kills Miss Marlowe and does succeed in doing away with Miss Darnel, tossing the latter's body on the public bonfire of Guy Fawkes effigies.

Comes the night of his life—the introduction of his concerto—but by then Scotland Yard believes him too dangerous to allow him to perform. He tricks his way to the symphonic hall, is caught, fights it out in a mad-man brawl that sets the building on fire, and returns to be consumed by the flames as he finishes his creation.

This brimful measure of strong melodrama is adroitly handled by a script that never wavers or slips into the unrealities of the premise. As a result the story is tense and teeming with intrigue.

Exceptional music by Bernard Herrmann, direction by John Brahm and production details by Robert Bassler presents Mr. Cregar's fine performance with a setting that truly serves as a mounting for the monument that was deservedly his.

As a sum up, it was one of those properties that might easily have been a dangerous item if handled with less finesse. More the reason, therefore,

U. S. Backing Mex. Pix Leadership Bid

According to Ambassador Geo. Messersmith, in an address to the Mexican National Film Producers Association, the U. S. Government is backing the Mexican film industry in its bid for Spanish Language production leadership.

Univ. Sets Auster On 'Black Angel'

Universal has assigned Islin Auster to develop and produce "The Black Angel," a murder mystery novel by Cornell Woodrich. Book was a 1934 selection of the Crime Club. Woolrich also wrote "Phantom Lady," which Universal made last year.

Walter Huston & Son To Form Own Company

Walter Huston announced last week that he and his son, Major John Huston intend to form their own producing company—as soon as the Major receives his discharge.

They will make "Moby Dick" as their first picture.

Mary Pickford Wants 'Snafu' For Coslow

Mary Pickford is huddling with the writers of the new Broadway play, "Snafu." Miss Pickford has set Sam Coslow to produce the G. I. opus, if negotiations are successful.

Roz Russell In 'Love'

Recovered from her recent illness, Rosalind Russell is set to star in Columbia's "Some Call It Love," which Al Hall will direct. Probable starting date is Feb. 26.

'Tidal Wave' In Costa Rica

Ward Wing is back from Mexico to ready production plans on "Tidal Wave," which he will lens in Costa Rica.

to acknowledge this as a fine piece of work—a vivid example of correct dramatic construction and careful treatment.

The balance of the cast submit their support in keeping with the film's general class. Linda Darnell's physical attributes are daringly presented to generate her seductive powers, but any censor would have trouble with critical analysis. Such is the influence of fine direction and fine performance.

George Sanders plays his role with a restraint that seemed to say—This is Mr. Cregar's picture. A magnificent job.

Fay Marlowe gets her first break and, from any viewpoint, it appears that 20th. has a real prospect here for future romantic stardom.

For both the intelligencia and the masses, you can chalk up "Hangover Square" as . . .

A HORROR PICTURE THEY'LL BE TALKING ABOUT AS A MILESTONE IN ITS CLASSIFICATION.

Clean-Cut Scripting and Sturdy Presentation Make This A Slick Action Pic

"GUN SMOKE"

PROGRAM

83%

(Monogram) Western melodrama, produced by Charles J. Bigelow, and directed by Howard Bretherton. Original screenplay by Frank H. Young. Not previewed, but caught at the Hitching Post theatre. Time, 59-MIN.

Cast: Johnny Mack Brown, Raymond Hatton, Jennifer Holt, Riley Hill, Wen Wright, Ray Bennett, Steve Clark, Kansas Moehring, Bob Casson, Louis Hart, Dimas Sotello, Roy E. Butler, Elmer Napier, Frank Ellis, Marshall Reed.

BIGELOW AND BRETHERTON'S action series continues to smack center in the hoss-fan target. Latest offering combines sharp action with smart plotting—which okays this programmer for a wider range of supporting spots than the type of pic usually merits.

The yarn is built on a circle-plot which opens on U. S. Marshals Johnny Mack Brown and Raymond Hatton who are taking a vacation from sleuthing; by bear-hunting. Following bear tracks, they bump into an overturned stagecoach—which springboards the action.

Finale finds them once again on the bear's trail and once again interrupted. This time to witness the marriage of the youngsters involved in the story-body. Good plotting tacts like this, by Frank Young, run throughout the script.

Driving the stagecoach with its dead passengers back into the nearest town, Brown and Hatton soon figure out why none of the victims or the mail-pouch were robbed. Seems that one of the travelers was an anthropologist who had discovered a gold-laden Indian burial ground.

Local skullduggers are seeking the secret location. Hence the murders. and the subsequent torturing and death of the Indian guide who led the museum researcher.

When the scientist's son, Riley Hill, shows up, Johnny and Ray use him to decoy and trap varmints Ray Bennett, Wen Wright, Steve Clark, Kansas Moehring.

All this is paced by the staccato thunder of six-guns, flying fists and fast riding. The tightly plotted action bags the Hays limit of seven corpses and tosses in the torture for good measure.

Johnny Mack Brown and Raymond Hatton serve up their usual smooth heroics. Jenifer Holt supplies the femme interest and the neat tag with young Mr. Hill.

Direction, mounting, cutting and camera are up to program par.

A RIGHT SMART PROGRAM WESTERN WHICH WILL STAND UP ON THE LOWER HALF OF MOST NABE DUALS.

Molnar Signed By MGM For Pasternak

MGM has set Ferenc Molnar to write an original screenplay for Joe Pasternak. Title is to be "Daddy Is A Wolf." The playwright is working on the idea in New York and expects to arrive in Hollywood in May with the finished script.

Hollywood Letter

• THE CURRENT move for organization of the Motion Picture Theatre Managers and Employees Guild is in keeping with the general move to unionize the entertainment industry as a whole, with no non-union offices in any field or classification.

While unionization of certain crafts and branches is a natural thing, accepted by everyone in the industry, there are spots where the biggies prefer not to have card-holders.

Steps have been taken to combat organizations in these particular phases of the business, the most effective one being to make minor stockholders of the group about to be unionized.

A stockholder, being naturally classed as an executive, does not have the privilege of joining the labor movement covering his job, no matter how small his stock holding might be.

In the case of the chain theatres, many managers hold stock in the corporation, and are not eligible for membership in the proposed union setup. This is also applicable to managers of individual corporate-owned theatres.

There is no doubt that exhibitors are going to push this point as a means of curbing the union, but just how they are going to do it will be a question. They cannot force the managers to purchase stock. Nor can they just make him a gift of the stock and have it accepted without the manager giving consideration to his own betterment and asking himself which will benefit him most, stock ownership or union membership?

Of course, many managers will not realize that acceptance of stock shares bans them from participation in the unionization plan. Some of the applications for the new MPTMEG have been submitted by managers who are ineligible for membership due to stock holdings in the houses which they operate.

However, these managers are not left over a barrel as completely as they seem to be. Most of their stock has been purchased over a period of time, and is transferable. If the wage scale asked by the union is sufficiently large in comparison with present wage and stock dividends they may sell their holdings.

This means that such a stock move by exhibitors would necessitate sale or gift of shares of a non-transferable nature.

But the managers alone are not the only worry of the exhibitor. Managers will, of necessity, comprise a minor portion of the union members. The organization will also take in cashiers, doormen, ushers and usherettes and assistant managers.

If stock gifts of the non-transferable variety were made to all of these, it would amount to quite a bloc of stock. In some chains, stock shares to such a large number of employees, with joined voting power, might result in control, evidencing the tremendous outlay of money which would be involved in the gift process.

VERA HRUBA RALSTON

in

Lake Placid Serenade

featuring

EUGENE PALLETTE • VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with

WALTER CATLETT • LLOYD CORRIGAN • RUTH TERRY
WILLIAM FRAWLEY • JOHN LITEL • LUDWIG STOSSEL
ANDREW TOMBES

and RAY NOBLE AND ORCHESTRA
HARRY OWENS *and* HIS ROYAL HAWAIIANS



Ice Specialties

McGOWAN AND MACK
TWINKLE WATTS
THE MERRY MEISTERS

with GUEST STAR

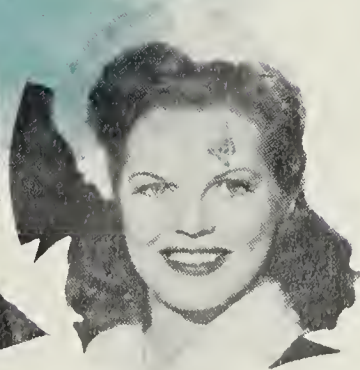
ROY ROGERS

KING OF
THE COWBOYS

STEVE SEKELY — Director
Original Story by Frederick Kohne
Screen Play by Dick Irving Hyland
and Doris Gilbert

IT'S A REPU

A Miracle of Entertainment!



BLIC PICTURE

'APPROACHES' HAS STRENGTH, REALISM 'OBJECTIVE' IS GRIM, VIVID, TOPICAL

Saga Of Yankee Guts And Precision Training Is Powerfully Megged

"OBJECTIVE, BURMA!"

FEATURE 90% (Warner Bros.) War drama, produced by Jerry Wald, and directed by Raoul Walsh. Screenplay by Randal MacDougall and Lester Cole, from an original story by

Alvah Bessie. Previewed at Warner's Hollywood theatre. Time, 144-MIN.

Cast: Errol Flynn, William Prince, James Brown, George Tobias, Henry Hull, Warner Anderson, John Alvin, Stephen Richards, Dick Erdman, Tony Caruso, Hugh Beaumont, John Whitney, Joel Allen, Buddy Yarus, Frank Tang, William Hudson, Rodrick Red Wing, Asit Koomar, John Sheridan, Lester Mathews.

★★★ HERE'S HEROISM, Yankee style. "Objective Burma" is a grimly vivid chapter in the new Burma campaign. Terse, honest, it brings reassurance to an anxiously waiting America that our boys are going into action magnificently trained—physically and mentally prepared to cope with every contingency.

Mothers will come away fortified in the realization that if guts and quick-thinking and superb equipment count in the split-second balance of battle—their sons will come back. It's a timely picture with mass-appeal.

The close-knit and suspenseful screenplay of Randal MacDougall and Lester Cole contributes heavily to the production excellence. The single, all-important goal of destroying a Jap Radar station deep in the jungle, is the focal point of the story. Every foot of the film moves to it—or results from it. This stark dramatic cohesion makes audience-interest for two hours and twenty minutes of running-time.

Equally fine is the sensible direction of Raoul Walsh. His careful touch pulls high value from every scene. The dramatic contents are permitted to carry their own weight, never overemphasized or stylized. The result is a living documentary, and on-the-spot capture of occurring events.

The story moves swiftly from the paratroopers' jump from the big transport planes 180 miles behind the enemy lines and their quick destruction of the vital Jap station. From this moment the saga of raw realism spares no sensitivities. You sink with the troops along slimey trails, waiting for the death you know is stalking them. You watch them die grimly, stubbornly, silently. And you watch the terrible, magnificent toll they take, as they fight their way from one intercepted air-rendezvous to another.

But throughout the entire heart-breaking struggle to rejoin their outfit, the superb training and unconquerable will stand out like the flag itself.

Yanks are captured, tortured, shot. But when the pitifully small handful of survivors reach their final destination and fight their final, crafty fight—they find that their sacrifice has initiated the long-awaited big push, its "Objective, Burma!"

Errol Flynn handles his assignment realistically. Captain of the paratroops, his sagacity, patience and fortitude is the protective beacon of his men. Flynn makes his role come alive. But

Goldwyn-Selznick Get N. Y. Showcase

Exclusive use of the New York Astor theatre on Broadway has been arranged by Samuel Goldwyn and David O. Selznick. Deal calls for a thirty-month rotating basis.

Johnson To Script Prep IP's 'Agent'

W. Somerset Maugham's "Ashenden, British Agent," will be screen-scripted and produced for International Pictures by Nunnally Johnson. Purchase of the Maugham secret agent suspense drama was recently completed by William Goetz. Pic is slated to roll in the summer.

Top Musikers Get Together In 'Mex'

"Holiday In Mexico," MGM's Pasternak musical will unite filmdom's ace musical names—Joe Iturbi, Xavier Cugat, Iona Massey and Jane Powell.

Pic is Miss Massey's first at MGM since her appearance with Nelson Eddy in "Balalaika."

Coslow To Handle 'Venus' For Mary

Sam Coslow will produce Mary Pickford's first Indie, "One Touch Of Venus."

Coslow's contract stipulates his exclusive services for one year plus options. He is now lining up further properties and recently acquired an option on Paramount's "Princess On The Warpath."

Monogram's 'Voodoo' Will Star Aquanetta

Under terms of her recently signed pact, Aquanetta will star for Monogram in "Voodoo Queen," an original by William Lively. Jack Dietz and Sam Katzman will handle production chores.

Clair Shoots 'Indians'

Rene Clair last week began work on "Ten Little Indians," at the Goldwyn studio.

each of the minor parts is given the flat, uncompromising authority of truth. Yank boys reacting as only Yanks can to crucial moments . . . with humor, with gripes and bitter wisecracks. Here again Walsh's direction makes itself felt.

In a film of this type, where the locale itself becomes a living part of the menace—an ally of the enemy—photography is as important as the script itself. James Wong Howe brings the full, viscous horror of the Burma wilderness right into your lap. Jerry Wild's mounting is commensurate.

THIS IS A YANKEE FIGHTING PICTURE THAT COMBINES SUSPENSIVE ENTERTAINMENT WITH A MESSAGE OF HOPE FOR MOTHERS OF FIGHTING MEN.

Excellent Documentary Tops Imaginative Tales But Wastes Technicolor "WESTERN APPROACHES"

(PARAMOUNT) Documentary Sea Drama. Produced by the Crown Film Unit for the British Ministry of Information and directed by Pat Jackson. Previewed at the Marquis Theatre. Time, 60 MIN.

Cast: Officers and seamen of the merchant fleets of the United Nations.

HAD CASTING directors been challenged to find artists capable of portraying the merchant seaman as he is portrayed in this film, his search in the ranks of professional actors would have been a keen one and the results dubious. These men of the sea, born with a touch of salt in their blood, are the only ones capable of doing this documentary film justice.

The Crown Film Unit of BMI has more than equalled anything fictional ever presented on the screen having to do with this war. Pat Jackson's directorial chore is obviously a Herculean task, but one that he manages without the slightest indication of strain.

Completely simplicity of story line, based upon actual incidents, does not seem to have the necessary twists to carry through for 60 minutes. But it does just that, and there is no necessity of further cutting for American consumption, although the film was presented after a verbal indication that such a step might be considered necessary.

Characterization is the supreme point of value in the film, and the seamen who relive moments of their everyday lives for the benefit of the lens are much more believable than ever they have been in straight drama.

A lifeboat full of survivors from a torpedoed merchant ship are adrift in the mid-Atlantic as the picture opens. They have limited supplies of food and water and are more than a thousand miles from land. A sail is rigged up, and sparing efforts made to send out SOS signals at regular intervals with a small transmitter.

Simultaneously, a large convoy leaves New York harbor for England. During the course of the voyage, one ship of the merchant fleet is forced to pull out of line and run ahead of the convoy since shifting cargo makes it impossible for her to hold place at low speed in a rough sea.

The advance ship picks up the faint signal of the lifeboat and alters course for 20 miles to pick up the survivors. Meanwhile, a U-boat has spotted the lifeboat and, knowing that an SOS is out, stands by to let the craft act as a decoy.

The survivors spot the U-boat and decide to sacrifice the chance of rescue by changing course from their signalled position. They are already spotted, however, by the seeking ship, but manage to warn of the presence of the sub. The convoy ship engages the sub in a surface battle after the U-boat has gotten a serious but not sinking hit with one torpedo and a miss with the last. The sub is sunk and the survivors picked up for a happy conclusion.

A SUPERB DOCUMENTARY THAT WILL SHOW THE SYNTHETIC WAR FILM IN A LIGHT TOO GLARING TO WARRANT MEASUREMENT.

... The NEW STARTS

DOCKS OF NEW YORK (Monogram) Comedy drama depicting the escapades of a lovely Princess from a fictitious country who comes to New York incognito—because those Gestapo guys still pursue her. Seems she's carrying the royal jewels around. Enter murder—and the East Side Kids—who sleuth around, solve the murders and save the pretty Princess. Punchy programmer idea.

PHANTOM OF 42ND STREET (PRC) Comedy mystery moving around a N. Y. drama critic—who gets so irritated by a series of mysterious murders committed on stage folk that he ups and solves 'em. Should be terrific if the direction is as smart as the critic.

ENCHANTED FOREST (PRC) Color fantasy focused on the old man of the mountains . . . who is so attuned to Mom Nature that he can practically talk to the birdies. But a big-business bouncer buys the forest and starts lumber operations. Lady Nature retaliates by losing the b.b.b.'s grandson in the woods. When the lad is rescued by the hermit and his animal pals, the b.b.b. sees the light and gives the forest back. Direction and camera decides this one.

RETURN AT DAWN (Republic) Romantic drama developed around a dreamy-eyed farmer's daughter who is about to marry a nice guy she does not love . . . because her old man insists on it. An accident brings a gangster into her life whom she falls for . . . and she follows him to N.Y. He's killed in another accident after incriminating her in crime. Which sends the little gal home to the nice guy—sadder wiser and weary. Sounds dreary.

THE FATAL WITNESS (Republic) Murder meller concerning the slick nephew of a wealthy old lady who tries to bring him to his senses and gets strangled for her pains. He works out a smooth alibi and commits another murder with an equally smart alibi. But a still smarter sleuth traps him with a phoney ghost gag which works on his highly superstitious nature. Okay idea.

THOSE ENDEARING YOUNG CHARMS (RKO) Romantic comedy from the Edward Chodorov play which deals with the taming of a G.I. wolf. Wolf is a flyer who goes on the make for a slickchick sales girl—who winds up hopelessly in love with her. A light-tempoed case of boy-chases-girl-'til-girl-gets-boy. Can be plenty cute.

SEÑORITA FROM THE WEST (Universal) Light comedy musical around a western gal who runs away from her three old prospector guardians in search of a singing career. In N. Y. she meets a crooner's secretary who ghost-warbles for the crooner, because he's too shy to face the bobbysockers. Love ripens, withers, and reflowers as gal and secretary bump into mutual misconceptions framed by the jealous crooner. Finale finds fun and love fulfilled. Seems like sound entertainment.

YOUR BOOKING GUIDE

How they rate: Tops—95-100%. Excellent—90-95%. Very Good—85-90%. Good—80-85%. Only Fair—75-80%. Just Passable—70-75%. Below Par—Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

A SONG TO REMEMBER (Col) TD-1/22	93%
HANGOVER SQUARE (TCF) HD-1/22	90%
OBJECTIVE BURMA (WB) WD-1/22	90%
KEYS OF THE KINGDOM (TCF) SD-12/18	96%
NATIONAL VELVET (MGM) D-12/11	94%
SUNDAY D'NER—SOLDIER (TCF) D-12/11	93%
30 SEC. OVER TOKYO (MGM) W-11/20	92%
TO HAVE & HAVE NOT (WB) D-10/16	92%
MRS. PARKINGTON (MGM) D-9/18	92%
HOLLYWOOD CANTEN (WB) T-12/11	91%
WINGED VICTORY (TCF) W-11/27	91%
MEET ME IN ST. LOUIS (MGM) CD-11/6	91%
TOGETHER AGAIN (Col) C-11/6	91%
IRISH EYES ARE SMILING (TCF) T-10/2	91%
CLIMAX, THE (Uni) HTD-10/2	91%
I'LL BE SEEING YOU (UA) D-12/25	91%
MUSIC FOR MILLIONS (MGM) TD-12/18	91%
SUSPECT, THE (Uni) D-1/1	90%
CAN'T HELP SINGING (Uni) TO-12/18	90%
WOMAN IN WINDOW (P-RKO) M-10/16	90%
BRAZIL (Rep) T-10/30	90%
THIS MAN'S NAVY (MGM) CD-1/1	89%
TOMORROW THE WORLD (UA) D-12/25	89%
3 IS A FAMILY (UA) FC-11/21	89%
DOUGHGIRLS, THE (WB) C-8/28	89%
PRACTICALLY YOURS (Para) CD-12/18	88%
BOWERY TO BROADWAY (U) T-10/30	88%
PRINCESS & PIRATE (SG-RKO) C-10/16	88%
MASTER RACE, THE (RKO) D-9/25	88%
WHEN LIGHTS GO ON (PRC) D-9/18	88%
BETWEEN 2 WOMEN (MGM) CD-12/25	87%
HERE COME THE WAVES (Par) CT-12/25	87%
THIN MAN (MGM) CM-11/27	87%
SO' THING FOR THE BOYS (ICF) T-11/6	87%
LAURA (TCF) M-10/16	87%
GUEST IN HOUSE (UA) D-12/11	87%
TOWN WENT WILD, THE (PRC) C-11/13	87%
MINISTRY OF FEAR (Par) D-10/23	86%
MAN IN HALFMOON ST. (Par) D-10/23	86%
AND NOW TOMORROW (Par) D-10/23	86%
VERY HOT OF YOU (WB) RD-10/16	86%
SAN DIEGO I LOVE YOU (U) C-9/11	86%
TILL WE MEET AGAIN (Par) WD-9/4	86%
EXPERIMENT PERILOUS (KRO) D-12/11	85%
CONSPIRATORS, THE (WB) M-10/16	85%
GREAT MIKE, THE (PRC) D-9/4	85%
LOST IN A HAREM (MGM) ZC-9/4	85%
DARK WATERS (UA) D-11/6	84%
NAT'L BARN DANCE (Par) ZT-9/11	84%
RAINBOW ISLAND (Par) ZC-9/4	84%
IN MEANTIME DARLING (TCF) RD-9/25	83%
LAKE PLACID SERE. (Rep) RT-12/25	83%
NONE BUT LONELY H'RT (RKO) D-10/2	83%
BABES ON SWING ST. (Uni) CTD-9/25	82%
STORM OVER LISBON (Rep) D-9/4	82%
FAREWELL MY LOVELY (RKO) M-12/11	81%
THREE C'B'EROS, (WD-RKO) CF-12/18	80%
THEY SHALL HAVE FAITH (Mo) D-12/18	78%
CAROLINA BLUES (Col) T-11/20	78%

PROGRAM PICTURES

BIG SHOW-OFF, THE (Rep) M-1/22	P-98%
GUN SMOKE (Mono) OA-1/22	P-93%
SHE GETS HER MAN (Univ) C-1/15	P-94%
GRISLY'S MILLIONS (Rep) M-1/15	P-89%
SHERIFF OF LAS VEGAS (Rep) O-1/8	P-89%
THE BIG BONANZA (Rep) O-1/15	P-87%
ARMY WIVES (Mono) CD-1/8	P-81%
BOSS OF RAWHIDE (PRC) O-1/15	P-77%
GENTLE ANNIE (MGM) OA-12/25	P-93%
DANCING IN MANH'AN (Col) C-1/1	P-90%
DESTINY (Uni) D-12/4	P-89%
LIGHTS OF OLD S. FE (Rep) OT-11/6	P-89%
MISSING JUROR, THE (Col) M-1/1	P-89%
BLUEBEARD (PRC) H-10/16	P-89%
ENEMY OF WOMEN (Mon) XD-8/28	P-89%
ENTER ARSENE LUPIN (U) D-11/20	P-88%
FACES IN FOG (Rep) D-10/23	P-87%
NOTHING BUT TR'BLE (MGM) Z-12/4	P-87%
PEARL OF DEATH (U) M-9/4	P-87%
SHE'S A SWEETHEART (Col) D-12/18	P-87%
STAGE OF MONT'RY (Rep) O-10/2	P-87%
ONE BODY TOO MANY (Par) C-10/23	P-86%
EVER SINCE VENUS (Col) C-9/25	P-86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2	P-86%
FALCON IN H'YWOOD (RKO) M-12/4	P-86%
MAIN ST. AFT. DARK (MGM) D-11/27	P-85%
NEVADA (RKO) OD-12/11	P-85%
BLOCK BUSTERS (Mon) CD-10/2	P-85%
MARK OF WHISTLER (Col) M-10/2	P-85%
STRANGE AFFAIR (Col) CM-11/13	P-85%
SINGING SHERIFF (U) OT-9/18	P-85%
BLONDE FEVER (MGM) CD-11/27	P-84%
DOUBLE EXPOSURE (Par) D-12/18	P-84%
GIRL RUSH, THE (RKO) CT-10/23	P-84%
ALASKA (Mon) D-10/16	P-84%
MY PAL WOLF (RKO) D-9/25	P-84%
MY GAL LOVES MUSIC (Uni) CT-11/27	P-83%
FUZZY SETTLES DOWN (PRC) O-12/4	P-83%
COWBOY, LONE RIVER (Col) O-11/13	P-83%
BORDERTOWN TRAIL (Rep) O-9/4	P-83%
MY BUDDY (Rep) D-10/2	P-83%

VIGILANTES OF D. CITY (Rep) O-11/16	P-81%
I ACCUSE MY PARENTS (Mon) D-10/23	P-83%
GIRL WHO DARED (Rep) M-10/30	P-82%
LAST RIDE, THE (WB) D-9/25	P-82%
SWING HOSTESS (PRC) T-11/13	P-81%
CODE O' PRAIRIE (Rep) O-10/16	P-81%
UNWRITTEN CODE, THE (Col) D-12/18	P-80%
HOUSE O' FRANKSTEIN (U) H-12/25	P-80%
SHERIFF SUNDOWN (Rep) O-10/30	P-80%
SHADOWS IN NIGHT (Col) M-10/2	P-80%
CHEYENNE WILDCAT (Rep) O-9/25	P-80%
GHOST GUNS (Mon) OA-11/20	P-80%
MRDR. IN BLUE ROOM (U) CM-11/13	P-80%
SILVER CITY KID (Rep) O-9/11	P-80%
DARK MOUNTAIN (Par) AD-9/11	P-80%
THUNDERING GUNS (PRC) O-10/2	P-80%
BELLE OF YUKON (IP-RKO) T-12/4	P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2	P-80%
BOWERY CHAMPS (Mono) CD-12/11	P-79%
KANSAS CITY KITTY (Col) CT-9/4	P-79%
THEY LIVE IN FEAR (Col) D-10/2	P-79%
LAW OF VALLEY (Mon) O-10/23	P-79%
CYCLONE RANGERS (Col) O-12/4	P-79%
UTAH KID, THE (Mono) O-12/25	P-79%
MLUMMY'S CURSE (U) H-12/25	P-79%
TRIGGER LAW (Mon) OA-11/27	P-78%
DEAD MAN'S EYES (U) M-9/18	P-78%
DANGEROUS PASSAGE (Par) D-12/18	P-78%
BLACK MAGIC (Mon) M-9/11	P-78%
SADDLE LEATHER LAW (Col) O-1/1	P-77%
FIREBRANDS O' ARIZ. (Rpe) O-12/11	P-77%
SONG OF THE RANGE (Mon) O-12/19	P-77%
BRAND OF THE DEVIL (PRC) O-11/6	P-77%
END OF ROAD (Rep) M-11/13	P-77%
GOING TO TOWN (RKO) C-9/25	P-77%
CRY OF WEREWOLF (Col) H-9/11	P-75%
G'NGSTERS O' FRINT'R (PRC) O-9/25	P-75%
UNDER WESTERN SKIES (Uni) TC-1/1	P-74%
SOUL OF MONSTER (Col) H-9/11	P-74%
HI, BEAUTIFUL (U) CT-11/20	P-73%
SONORA ST'GEO'CH (Mon) O-9/18	P-72%
NIGHT CLUB GIRL (Uni) T-12/11	P-71%
THAT'S MY BABY (Rep) ZT-9/18	P-70%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A	
A SONG TO REMEMBER (Col) TD-1/22	93%
ABROAD WITH 2 YANKS (UA) C-7/24	89%
ADVENT'S O' M'K TWAIN (WB) BD-5/8	96%
ALASKA (Mon) D-10/16	77%
ALDRICH'S SECRET (Par) C-6/12	79%
AMAZING MR. FORREST (PRC) C-7/10	75%
AMERICAN ROMANCE (MGM) RX7/3	96%
AND NOW TOMORROW (Par) D-10/23	86%
ARE THESE OUR PARENTS (Mon) D-6/19	86%
ARMY WIVES (Mono) CD-1/8	P-81%
ARSENIC & OLD LACE (WB) MC-9/4	91%
ATLANTIC CITY (Rep) T-8/7	89%
ATTACK (RKO) W-6/12	83%
B	
BABES ON SWING ST. (Uni) CTD-9/25	82%
BARBARY COAST GENT (MGM) CD-8/7	83%
BETWEEN 2 WOMEN (MGM) CD-12/25	87%
RIG SHOW-OFF, THE (Rep) M-1/22	P-98%
BLACK PARACHUTE (Col) WD-6/19	72%
BLOCK BUSTERS, THE (Mon) CD-10/2	78%
BLONDE FEVER (MGM) CD-11/27	P-84%
BLUEBEARD (PRC) H-10/16	80%
BORDERTOWN TRAIL (Rep) O-9/4	77%
BOSS OF RAWHIDE (PRC) O-1/15	P-77%
BOWERY CHAMPS (Mono) CD-12/11	P-79%
BOWERY TO BROADWAY (U) T-10/30	88%
BRAZIL (Rep) T-10/30	90%
BRAND OF THE DEVIL (PRC) O-11/6	P-77%
BRIDE BY MISTAKE (RKO) C-7/31	88%
C	
CALL OF THE JUNGLE (Mon) M-7/24	72%
CALL OF ROCKIES (Rep) OD-6/12	73%
CALL OF SOUTH SEAS (Rep) MT-8/21	74%
CANDLEL'T IN ALG'A (TCF) D-6/26	83%
CAN'T HELP SINGING (Uni) TO-12/18	90%
CAROLINA BLUE (Col) T-11/20	78%
CASANOVA BROWN (RKO) C-8/7	91%
CHEYENNE WILDCAT (Rep) O-9/25	75%
CHINESE CAT, THE (Mon) M-8/3	74%
CHRISTMAS HOLIDAY (Uni) RD-6/12	90%
CLIMAX, THE (Uni) HTD-10/2	91%
CODE OF PRAIRIE (Rep) O-10/16	76%
CONSPIRATORS, THE (WB) M-10/16	85%
COURAGEOUS MR. PENN (SR) XD-7/17	83%
COWBOY, LONE RIVER (Col) O-11/13	P-83%
CRY OF WEREWOLF (Col) H-9/11	73%
D	
DANCING IN MANH'AN (Col) C-1/1	P-90%
DANGEROUS JOURNEY (TCF) XN-8/14	88%
DANGEROUS PASSAGE (Par) D-12/18	P-78%

DARK MOUNTAIN (Par) AD-9/11	75%
DARK WATERS (UA) D-11/6	84%
DEAD MAN'S EYES (Uni) M-9/18	74%
DELINQUENT DAUGHTERS (PRC) D-7/10	80%
DESTINY (Univ) D-12/4	P-89%
DIXIE JAMBOREE (PRC) T-7/10	74%
DRAGON SEED (MGM) WD-7/17	94%
DOUBLE EXPOSURE (Par) D-12/18	P-84%
DOUGHGIRLS, THE (WB) C-8/28	89%

E

END OF ROAD (Rep) M-11/13	P-77%
ENEMY OF WOMEN (Mon) XD-8/28	80%
ENTER ARSENE LUPIN (U) D-11/20	P-88%
EVER SINCE VENUS (Col) C-9/25	78%
EXPERIMENT PERILOUS (KRO) D-12/11	85%

F

FACES IN FOG (Rep) D-10/23	79%
FALCON IN H'WOOD (RKO) M-12/4	P-86%
FALCON IN MEXICO (RKO) M-7/31	78%
FAREWELL MY LOVELY (RKO) M-12/11	81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11	P-77%
FRENCHMAN'S CREEK (Par) D-9/25	89%
FUZZY SETTLES DOWN (PRC) O-12/4	P-83%

G

GANGSTERS OF FRONT'R (PRC) O-9/25	73%
GENTLE ANNIE (MGM) OA-12/25	P-93%
GHOST CATCHERS (Uni) ZT-6/5	77%
GHOST GUNS (Mon) OA-11/20	P-80%
GILDERSLIVE'S GHOST (RKO) C-6/26	74%
GIRL IN THE CASE (Col) CM-6/5	79%
GIRL RUSH, THE (RKO) CT-10/23	77%
GIRL WHO DARED (Rep) M-10/30	P-82%
GOING TO TOWN (RKO) C-9/25	74%
GOOD NIGHT SWEET'N (Rep) C-6/12	73%
GREAT MIKE, THE (PRC) D-9/4	85%
GREENWICH VILLAGE (TCF) T-8/14	91%
GRISLY'S MILLIONS (Rep) M-1/15	P-89%
GUEST IN HOUSE (UA) D-12/11	87%
GUN SMOKE (Mono) OA-11/22	P-93%
GYPSY WILDCAT (Uni) AD-8/7	84%

H

HAIL CONQUER'G HERO (Par) C-6/12	91%
HANGOVER SQUARE (TCF) HD-1/22	90%
HEAVENLY DAYS (RKO) C-7/31	83%
HERE COME THE WAVES (Par) CT-12/25	87%
HI, BEAUTIFUL (U) CT-11/20	P-73%
HOLLYWOOD CANTEN (WB) T-12/11	91%
HOUSE O' FRANKSTEIN (U) H-12/25	P-80%

I

I ACCUSE MY PARENTS (Mon) D-10/23	77%
I LOVE A SOLDIER (Par) RD-6/19	87%
I'LL BE SEEING YOU (UA) D-12/25	91%
I'M FROM ARKANSAS (PRC) ZC-10/2	73%
IMPATIENT YEARS, THE (Col) CD-8/28	90%
IN MEANTIME DARLING (TCF) RD-9/25	83%
IN SOCIETY (Uni) ZC-8/14	84%
INV'BLE MAN'S REV'NGE (Uni) H-6/5	74%
IRISH EYES ARE SMILING (TCF) T-10/2	91%

J

JAM SESSION (Col) T-5/22	73%
JANIE (WB) CDT-7/31	91%
JUNGLE WOMAN (Uni) H-5/29	72%

K

KANSAS CITY KITTY (Col) CT-9/4	75%
KEYS OF THE KINGDOM (TCF) SD-12/18	94%
KISMET (MGM) CD-8/21	95%

L

LADIES O'WASHINGTON (TCF) RD-5/22	75%
LAKE PLACID SERE. (Rep) RT-12/25	83%
LAND OF OUTLAWS (Mon) OA-8/28	71%
LAST HORSEMAN (Col) AO-7/3	71%
LAST RIDE, THE (WB) D-9/25	76%
LAURA (TCF) M-10/16	87%
LAW OF VALLEY (Mon) O-10/23	75%
LEAVE IT TO IRISH (Mon) CD-8/14	76%
LIGHTS OF OLD S. FE (Rep) OT-11/6	P-89%
LOST IN A HAREM (MGM) ZC-9/4	85%
LOUISIANA HAYRIDE (Col) CT-9/4	79%

M

MACHINE GUN MAMA (PRC) M-7/24	69%
MAIN ST. AFT. DARK (MGM) D-11/27	P-85%
MAN IN HALFMOON ST. (Par) D-10/23	86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21	88%
MARK OF WHISTLER, THE (Col) M-10/2	78%
MARKED TRAILS (Mon) OA-8/14	73%
MARSHALL OF RENO (Rep) OA-7/10	76%
MAISIE GOES TO RENO (MGM) CD-8/14	87%
MASTER RACE, THE (RKO) D-9/25	88%
MEET ME IN ST. LOUIS (MGM) CD-11/6	91%
MERRY MONOHANS (Uni) CDT-8/21	87%
MINISTRY OF FEAR (Par) D-10/23	88%
MISSING JUROR, THE (Col) M-1/1	P-89%
M'LE. FIFI (RKO) D-7/31	83%
MLUMMY'S CURSE (U) H-12/25	P-79%
MRDR. IN BLUE ROOM (U) CM-11/13	P-80%
MRS. PARKINGTON (MGM) D-9/18	92%
MOONLIGHT & CACTUS (Uni) ZT-8/21	73%
MUSIC FOR MILLIONS (MGM) TD-12/18	91%
MUSIC IN MANHATTAN (RKO) CT-7/31	88%
MY BUDDY (Rep) D-10/2	77%

MY GAL LOVES MUSIC (Uni) CT-11/27	P-83%
MY PAL WOLF (RKO) D-9/25	77%
MYSTERY MAN (UA) OD-7/31	75%

N

NAT'L BARN DANCE (Par) ZT-9/11	84%
NATIONAL VELVET (MGM) D-12/11	94%
NEVADA (RKO) OD-12/11	P-85%
NIGHT OF ADVENTURE (RKO) MD-6/5	83%
NIGHT CLUB GIRL (Uni) T-12/11	P-71%
NONE BUT LONELY H'RT (RKO) D-10/2	83%
NOTHING BUT TR'BLE (MGM) Z-12/4	P-87%

O

OBJECTIVE BURMA (WB) WD-1/22	90%
OH, WHAT A NIGHT (Mon) M-8/14	79%
ONE BODY TOO MANY (Par) C-10/23	78%
ONE MYSTERIOUS NIGHT (Col) M-8/28	72%
OUR HEARTS YOUNG-GAY (Par) C-9/4	87%

P

PARTNERS OF TRAIL (Mon) O-3/6	74%
PRACTICALLY YOURS (Para) CD-12/18	88%
PRINCESS & PIRATE (SG-RGO) C-10/16	88%

R

RAINBOW ISLAND (Par) ZC-9/4	84%
RECKLESS AGE, THE (Uni) T-9/4	77%
RETURN OF APE MAN (Mon) H-7/10	69%

S

SADDLE LEATHER LAW (Col) O-1/1	P-77%
SAN ANTONIO KID (Rep) OA-8/7	73%
SAN FERNANDO VALLEY (Rep) OT-8/28	81%
SAN DIEGO I LOVE YOU (U) C-9/11	86%
SEVEN DOORS TO DEATH (PRC) M-8/7	74%
SEVENTH CROSS, THE (MGM) WD-7/24	89%
SHADOWS IN NIGHT (Col) M-10/2	75%
SHADOW OF SUSPIC'N (Mon) MC-10/2	78%
SHE'S A SOLDIER, TOO (Col) CD-8/28	78%
SHE'S A SWEETHEART (Col) D-12/18	P-87%
SHE GETS HER MAN (Univ) C-1/15	P-94%
SHERIFF OF LAS VEGAS (Rep) O-1/8	P-89%
SHERIFF SUNDOWN (Rep) O-10/30	P-80%
SING, NEIGHBOR, SING (Rep) ZT-8/14	71%
SILENT PARTNER (Rep) M-6/12	77%
SILVER CITY KID (Rep) O-9/11	75

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)
KISS AND TELL

Cast—Shirley Temple, Walter Abel, Mary Phillips. Producers—Siegel-Abbott-Herbert.

BOSTON BLACKIE BOOKED

Cast—Chester Morris, Lynn Merrick, Steve Cochran. Producer-Director—Arthur Dreifuss

OVER 21

Cast—Irene Dunne, Alexander Knox, Chas. Coburn. Pro—Sid. Buchman. Dir—C. Vidor.

TEN CENTS A DANCE

Cast—Jane Frazee, Jimmy Lloyd, John Calvert. Pro—Michel Kraike. Dir—Will Jason.

THE FIGHTING GUARDSMAN

Cast—John Loder, Anita Louise, Leslie Brooks. Pro—Michel Kraike. Dir—H. Levin.

A THOUSAND AND ONE NIGHTS

Cast—Cornel Wilde, Evelyn Keyes, Adele Jergens. Pro—S. Bischoff. Dir—A. Green.

(Now CUTTING or in BACKLOG)

ESCAPE IN THE FOG.....W. Wright-N. Foch
POWER OF THE WHISTLER.....R. Dix-J. Carter
ROCKIN' IN THE ROCKIES.....Mary B. Hughes
MEN OF THE DEEP.....Chester Morris
COUNTERATTACK.....P. Muni-M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
A GUY, A GAL AND A PAL.....Lynn Merrick
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
SONG OF TAHITI.....J. Falkenberg - O'Brien
DORMANT ACCOUNT.....Richard Dix - Carter
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter

INDEPENDENT

(Now SHOOTING)

ALONG CAME JONES

Cast—Gary Cooper, Loretta Young. Pro—International-Gary Cooper. Dir—S. Heisler.

(Now CUTTING or in BACKLOG)

A BOY, A GIRL AND A DOG.....H. Davenport

M-G-M

(Now SHOOTING)

YOLANDA AND THE THIEF

Cast—Fred Astaire, Lucille Bremer, Frank Morgan. Pro—Arthur Freed. Dir—V. Minnelli.

THE HARVEY GIRLS

Cast—Judy Garland, Ann Sothorn, John Hodiak. Pro—Arthur Freed. Dir—Geo. Sidney.

HER HIGHNESS AND THE BELLBOY

Cast—Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

WEEKEND AT THE WALDORF

Cast—Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

(Now CUTTING or in BACKLOG)

TWICE BLESSED.....Wilde Twins, Jas. Craig
THE HIDDEN EYE.....E. Arnold - F. Rafferty
TELLTALE HANDS.....E. Arnold - Selena Royle
SECRETS IN THE DARK.....R. Young - Peters
TWICE BLESSED.....Wilde Twins-Jas. Craig
WITHOUT LOVE Katharine Hepburn-S. Tracy
OUR VINES HAVE TENDER GRAPES O'Brien
ALTER EGO.....Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
SON OF LASSIE.....Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

ROBOT MURDER

Cast—Sidney Toler as Charlie Chan, Mantan Moreland. Pro—Jas. Burkett. Dir—Phil Rosen

HOLLYWOOD REVIEW

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(Now CUTTING or in BACKLOG)

DOCKS OF NEW YORK.....East Side Kids
STRANGER FROM SANTA FE.....John M. Brown
MODEL MURDER.....Robt. Lowery - M. Weaver
CISCO KID COMES THROUGH.....D. Renaldo
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAVAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

TOO GOOD TO BE TRUE

Cast—Betty Hutton, Sonny Tufts, Bobby Watson. Pro—Harry Tugend. Dir—John Barry.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

(Now CUTTING or in BACKLOG)

GOOD INTENTIONS.....E. Bracken - V. Lake
THE VIRGINIAN.....Joel McCrea - B. Donlevy
DUFFY'S TAVERN.....Ed Gardner - M. Reynolds
ONE EXCITING NIGHT.....Gargan - A. Savage
AFFAIRS OF SUSAN.....Joan Fontaine-G. Brent
THE LOST WEEKEND.....R. Milland-J. Wyman
LOVE LETTERS.....Jennifer Jones-J. Cotten
SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now SHOOTING)

ENCHANTED FOREST

Cast—Edmund Lowe, Brenda Joyce, Harry Davenport. Pro—J. Schwarz. Dir—L. Landers.

(Now CUTTING or in BACKLOG)

GANGSTER'S DEN.....Buster Crabbe, Al St. John
ENEMY OF THE LAW.....Tex Ritter, D. O'Brien
PHANTOM OF 42ND ST.....Dave O'Brien
BARBER OF RED GAP.....Buster Crabbe
CRIME, INC.....Leo Carrillo - Tom Neal
MAN WHO W'KED ALONE.....Aldridge-O'Brien
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

GEO. WHITE'S SCANDALS OF 1945

Cast—Joan Davis, Jack Haley, Phillip Terry. Producer—Holt-White. Director—Felix Feist.

THOSE ENDEARING YOUNG CHARMS

Cast—Laraine Day, Robert Young, Ann Harding. Pro—Bert Granet. Dir—Lewis Allen.

THE INVISIBLE ARMY

Cast—John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

JOHNNY ANGEL

Cast—George Raft, Signe Hasso, Claire Trevor. Pro—William Pereira. Dir—Ed Marin.

(Now CUTTING or in BACKLOG)

SING YOUR WAY HOME.....Haley - McGuire
THE ENCHANTED COTTAGE.....D. McGuire
WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karloff - Lugosi

TARZAN & THE AMAZONS.....J. Weissmuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
COME SHARE MY LOVE.....L. Errol - E. Riley
PAN-AMERICANA.....Phillip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAV'G WON'R'FUL CRIME.....O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

BELLS OF ROSARITA

Cast—Roy Rogers, Dale Evans, George Hayes. Pro—Eddy White. Dir—Frank McDonald.

NEW FACES OF 1945

Cast—Kay Dowd, Robt. Duke, David Street. Pro—Leonard Sillman. Dir—Les Goodwins.

RETURN AT DAWN

Cast—William Terry, Lynne Roberts, Peter Cookson. Pro—Jos. Bercholz. Dir—J. English.

(Now CUTTING or in BACKLOG)

THREE'S A CROWD.....Gertrude Michael
THE FATAL WITNESS.....E. Ankers, D. Fraser
ROAD TO ALCATRAZ.....R. Lowery-J. Storey
GANGS OF THE WATERFRONT.....Montgomery
TELL IT TO A STAR.....B. Livingston-R. Terry
TUGBOAT ANNIE'S SON.....J. Darwell-Kennedy
UTAH.....Roy Rogers-Dale Evans-Geo. Hayes
WHY GIRLS LEAVE HOME.....Rosemary Lane
SHERIFF OF CIMARRON.....Carson - Sterling
BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER.....Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
TOPEKA TERROR.....Allan Lane - Sterling
HITCH HIKE TO HAPPINESS.....Pearce - Evans
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
FLAME OF BARBARY COAST.....John Wayne
VIGILANTES OF DODGE CITY.....Bill Elliott
MAN OF MYSTERY.....E. Norris - J. Stotey
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey
MARSHALL OF RENO.....Elliott - Blake

20TH CENTURY

(Now SHOOTING)

TWO-FACED QUILLIGAN

Cast—William Bendix, Joan Blondell, Phil Silvers. Pro—William LeGeron. Dir—Frank Tuttle

THE DOLLY SISTERS

Cast—Betty Grable, John Payne, June Haver. Pro—George Jessel. Dir—Irving Cummings.

CARIBBEAN MYSTERY

Cast—James Dunn, Sheila Ryan, Eddie Ryan. Pro—William Girard. Dir—Robert Webb.

STATE FAIR

Cast—Dana Andrews, Jeanne Crain, Dick Haymes. Pro—Wm. Pelberg. Dir—W. Lang.

CAPTAIN EDDIE

Cast—Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

COL. EFFINGHAM'S RAID

Cast—Charles Coburn, Joan Bennett, Wm. Eythe. Pro—Lamar Trotti. Dir—Irving Pichel.

A BELL FOR ADANO

Cast—Gene Tierney, John Hodiak, William Bendix. Pro—Lou Lighton. Dir—Henry King

(Now CUTTING or in BACKLOG)

THE BULLFIGHTERS.....Oliver & Hardy
MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE.....Michael O'Shea
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennett, George Raft
THUNDERHEAD, SON OF FLICKA.....McDowell

UNITED ARTISTS

(Now SHOOTING)

AND THEN THERE WERE NONE

Cast—Barry Fitzgerald, Walter Huston, Lou Hayward. Pro—Rene Clair. Dir—Rene Clair.

PARIS—UNDERGROUND

Cast—Constance Bennett, Gracie Fields, Kurt Krueger. Pro—C. Bennett. Dir—G. Ratoff.

GUEST WIFE

Cast—Claudette Colbert, Don Ameche. Producer—Jack Skirball. Dir—Sam Wood.

(Now CUTTING or in BACKLOG)

G. I. JOE.....Burgess Meredith as Ernie Pyle
A WALK IN THE SUN.....Dana Andrews
BLOOD ON THE SUN.....Cagney - S. Sidney
BEHIND MAINER.....Ruth Hussey-J. Carroll
HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

LADY ON A TRAIN

Cast—Deanna Durbin, Ralph Bellamy, David Bruce. Pro—Felix Jackson. Dir—Charles David.

INVITATION TO DEATH

Cast—Basil Rathbone, Nigel Bruce, Hillary Brooke. Pro—Dir—Roy William Neill.

THE NAUGHTY NINETIES

Cast—Bud Abbott, Lou Costello, Alan Curtis. Pro—Grant-Hartman. Dir—Jean Yarbrough.

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Producer-Director—Arthur Lubin.

THAT'S THE SPIRIT

Cast—Jack Oakie, Peggy Ryan, Buster Keaton. Pro—Fessier-Pagano. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

HERE COME THE CO-EDS.....Abbott & Costello
SENORITA FROM THE WEST.....Allan Jones
EASY TO LOOK AT.....Gloria Jean-K. Grant
BLONDE RANSOM.....D. Cook-Virginia Grey
I'LL TELL THE WORLD.....L. Tracy - B. Joyce
SALOME—WHERE SHE DANCED.....David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
FRISCO SAL.....Susanna Foster - Turhan Bey
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
QUEEN OF THE NILE.....Montez - Jon Hall
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
STARS OVER MANHATTAN.....Andrew Sisters
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
SEE MY LAWYER.....Olsen & Johnson
HOUSE OF FEAR, THE.....Rathbone - Bruce
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter

WARNERS

(Now SHOOTING)

THREE STRANGERS

Cast—Geraldine Fitzgerald, Sidney Greenstr't
Pro—Wolfgang Reinhardt. Dir—J. Negulesco

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

THIS LOVE OF OURS

Cast—John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

(Now CUTTING or in BACKLOG)

HOTEL BERLIN, '43.....Andrea King, R. Massey
THE BIG SLEEP.....H. Bogart-L. Bacall
SAN ANTONIO.....Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT.....Stanwyck
ROUGHLY SPEAKING.....Russell - J. Carson
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brent

The ... FIRST WORD

• WATCHFUL EYES will be focused upon the Academy of Motion Picture Arts and Sciences Awards this year, for 1944 performances, to see if, in addition to many other things that have brought criticism, an all-time oversight will be made in the case of little Margaet O'Brien.

The Academy will make the most serious error in its history if no Oscar is readied for this little girl.

Even a special award, such as that made to Mickey Rooney, will not be enough to insure against protest from many sources. There is nothing in the voting rules which limits the award to

(Continued on page 2)

Hollywood MOTION PICTURE REVIEW

Vol. XXXIV, No. 7

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

January 29, 1945

In This Issue

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A TREE GROWS IN BROOKLYN (20th Century).....	★ ★ ★ 93% 2
TONIGHT AND EVERY NIGHT (Columbia).....	★ ★ 88% 3
ROUGHLY SPEAKING (Warners).....	★ ★ 85% 4
THE TOPEKA TERROR (Republic).....	P-84% 2
STRANGERS IN THE NIGHT (Republic).....	P-79% 6
HER LUCKY NIGHT (Universal).....	P-79% 4
TAHITI NIGHTS (Columbia).....	P-75% 3
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Features

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Randolph Scott In UA 'Homesteaders'

Randolph Scott has been inked by Jules Levey for the lead in United Artists' "The Homesteaders," which is taken from "Trail Town," by Ernest Haycox.

Pic is slated to lens in color and is the first of two productions Levey will make in 1945.

Telecasting Stations In Initial Competition

The New York NBC television setup last week inaugurated a new schedule of five broadcasting nights a week, with a total of nine and a half program hours. Plan calls for combination of film and live talent.

Since Dumont telecasts six hours weekly and CBS telecasts four, television stations will be competing for the first time in television history

Seiter To Meg 'Countess'

William A. Seiter has been set by International to direct "Countess Of Monte Cristo," Sonja Henie's second Technicolor pic for IP.

Haley Tied By RKO

Jack Haley has been inked to a new pact by RKO, which stipulates a pic a year for next two years.

NEW 'JUV' CENSORSHIP ANGLE LOOMS REPUBLIC MAY DOUBLE 1944's OUTLAY

PTA Prepares To Crack Down On Radio, Films On 'Intelligence' Basis

• CENSORSHIP of radio and films by the Parent-Teachers Associations of the nation is in the offing, with several radio shows already slated for cancellation at the end of current cycles due to PTA disapproval.

While in no way taking a dictatorial attitude, PTA is preparing a radio guide in which certain programs catering to juvenile listeners will be recommended. Those not on the recommended list will be tuned out for the children in the home.

Effect of such a move on the sponsors will undoubtedly result in more cancellations in addition to those already slated for finish due to expressed disapproval of the group.

Motion pictures are also slated for the close scrutiny of the organization, with probably listing similar to radio. Historical inaccuracies, misinformation and impossible characterizations or lack of reasonable motivations, liable to make erroneous impressions on the juvenile mind, will leave the film subject to the censorship of the group.

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th Cent.	9	809	.899
2—M-G-M ..	9	808	.898
3—Univ.	5	445	.890
4—Warners ..	8	709	.886
5—Unit Art..	5	440	.880
6—P-R-C	3	262	.873
7—Col.	6	520	.866
8—Para.	10	865	.865
9—Rep.	3	255	.850
10—R-K-O	9	764	.849
11—Mono.	1	78	.780

Selznick Agency Is Saphier & Fizdale

Myron Selznick - James L. Saphier & Co., is the new title of the Myron Selznick & Co. agency which has been taken over by James Saphier, Tom Fizdale and associates, according to David Selznick and other executors of the Myron Selznick estate.

Rep. 1944 Booking Hits All-Time Nigh

Bookings for 1944 hit an all-time high for Republic, according to prexy James R. Grainger. The '44 figure was up 33 percent over the preceding year. Roy Rogers' series lead all other groups in day-and-date bookings.

'Cheek' To Be Starrer For Hepburn By MGM

Metro has set Katherine Hepburn for the starring role in John Van Druten's stage hit, "The Damask Cheek." Slated for an early Spring start, the pic will be produced by Lawrence Weingarten and directed by Harold S. Bucquet.

Four For Paramount's Fourth Seasonal Block

Fourth of Paramount's 1944-45 block holds three big-budget pics and a Pine-Thomas film.

Included in the A-group are "Bring On The Girls," "The Unseen," and "Salty O'Rourke." "High Powered" is the Pine-Thomas release.

Brown To Direct 'Yearling'

Clarence Brown will direct MGM's "The Yearling" under producer Sidney Franklin.

Available Properties And Talent Values Determine This Year's Expenditures

• IF STORY properties and talent justify it, Republic expects to double the \$9,838,465 spent on its 1944 program, according to Herbert Yates. At Republic's recently opened session of western sales representatives, Yates further stated that Republic intends to stress big-budget productions in the future. Cited examples are two Technicolor pictures, one slated for July and the other to roll in December.

On further discussion of policy Mr. Yates said, "The aim of Republic is to develop stars. This is the biggest job of the studio, and requires patience, understanding and money—but it pays dividends. Interest in talent must be with a view to stardom possibilities."

Rogers Has 'Irish Rose'

Charles R. Rogers has acquired film rights to "My Wild Irish Rose," the life story of Chauncy Olcott.

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	6	499	.832
4—Rep.	21	1744	.830
5—Para.	4	328	.820
Warners ..	1	82	.820
6—Univ.	14	1140	.814
7—Col.	18	1461	.812
8—P-R-C	8	642	.803
Mono.	16	1285	.803



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The First Word

(Continued from Page 1)

persons in certain age groups. If there were, there would necessarily be a maximum as well as a minimum age.

Paul Lukas, who might by many standards be classified as an old man, received the top male award last year, solely upon the strength of an outstanding performance.

That is as it should be.

But why, then, give a special award to a child who by virtue of her great performances deserves the top feminine award for 1944.

Margaret O'Brien is not a "sweet, pretty, darling little child." She's more than that. She is a born actress who could give aces and spades to every other female appearing before the cameras in 1944 and walk off with the top award by judging her performances on their own strength.

Many child actors and actresses have been termed "good" or "wonderful" with the unspoken understanding that the deprecatory "good—for a child—" is implied in the reference.

Well, you can't brush Margaret off that way. She's not an exceptionally pretty kid, and she doesn't have the one-time Temple kind of charm that was dependent upon curls and cute dresses and tears and recitations, interspersed with song-and-dance routines.

This is an actress. Each gesture of the hands count. The facial expressions change, not just for the sake of changing, but to meet the occasion. And when there is a spoken line, it is "delivered" in the way a child would deliver it naturally—not in the parrot-fashion that is pounded into so many little brains in special, driving, fun-destroying dramatic schools that try to squeeze pounds of talent out of a little body that was imbued with a dubious ounce to begin with.

Oscar gets a new girl for 1944—and it had better be Margaret O'Brien—because any other wedding for top femalee honors will be looked upon as being more or less in the shotgun class.

Susanna Foster Gets World Fair Tech. Pic.

Susanna Foster is set for a Chicago World Fair pic to be produced in Technicolor by George Waggoner at Universal. Dealing with the 1893 world gathering, the story is to follow "Once Upon A Dream," in which Miss Foster will make for Michael Fessier and Ernest Pagano.

'TREE' IN FULL PERFORMANCE BLOOM 'TERROR' IS BETTER THAN ITS TITLE

Dorothy McGuire, Peggy Ann Garner, Jimmy Dunn And Entire Cast Shine

"A TREE GROWS IN BROOKLYN"

FEATURE (20th. Century-Fox) Life Melodrama, produced by Louis D. Lighton and directed by Elia Kazan. Screenplay by Tess Slesinger and Frank Davis from Betty Smith's novel of the same name. Previewed in studio projection. Time, 128-MIN. Dorothy McGuire, Joan Blondell, James Dunn, Lloyd Nolan, Peggy Ann Garner, Ted Donaldson, James Gleason, Ruth Nelson, John Alexander, B. S. Pully, Ferike Boros, J. Farrel MacDonald, Adeline DeWalt Reynolds, George Melford, Virginia Brissac and Francis Pierlot.

★★★READERS of the book, "A Tree Grows in Brooklyn," will love the screen version. Those who didn't get around to reading it will nevertheless revel in its human side, the realness of its characters, its heart-tugs and gay lilt. Yes, gay in the very face of the sordid poverty of its premise.

Just as authoress Betty Smith intended it to be, the story is just a slice of life—pungent with the drama of human frailties and hardship viewpoints.

That the yarn has terrific mass appeal has already been definitely proved. What is more important here is that producer Louis Lighton and director Elia Kazan have breathed into it that something that sparked it for all classes. The picture's very artistry will click mightily with the intelligencia and be equally appreciated in the lower-bracket nabes.

It is the direction that is the real highlight of accomplishment. Because of Kazan's fine hand, every principal and the entire supporting cast appears as an outstanding team that could not be stopped from carrying the story to great heights.

Individually, every performance is a gem.

Mainly because little Peggy Ann Garner as "Francie" is the pivotal character of sympathy, she will get the bulk of the plaudits from the mass audience. Her work is little short of what you would expect from Margaret O'Brien. Commonplace as it is, "terrific" is just the word in describing Peggy Ann's portrait of the Brooklyn waif.

But for top performance artistry, a large share of the credit must go to Dorothy McGuire, whose "Claudia" fame still hovers in fond memory. Here again she proves her right to any role the screen has to offer. Her "Katie Nolan" is truly one for the book.

And who will not delight over the startling comeback of Jimmy Dunn as Francie's happy-go-lucky, dreamy-and-too-often-drunken daddy? As the blarney shooter who was a no-good in one way and great man in another, Jimmy's "Johnny Nolan" will long be remembered as a character symbol and a yardstick for players as well as scripters.

The big surprise is the glove-fitting of Joan Blondell in the role of Aunt Sissy. Never has Miss Blondell done anything better. Her restraint makes the character even more lovable than in the book.

Lloyd Nolan as the new cop on the

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★★	95%-100%
Excellent	★★★★	90%- 95%
Very Good	★★★	85%- 90%
Good	★★	80%- 85%
Only Fair	★	75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Pasternak Readies 'Face' For O'Brien

MGM plans to star Margaret O'Brien in "The Face Of Heaven," an original by Robert Nathan. Pasternak will produce, making his fifth under preparation.

Pic will follow "Three Wise Fools," in which Margaret appears with Lionel Barrymore, Frank Morgan and Lewis Stone.

20th Grabs McKenney Yarn For Jeanne Crain

"Maggie," an original story by Ruth McKenney, author of "My Sister Eileen," has been purchased by Twentieth-Fox as a starrer for Jeanne Crain. Production and direction chores have not yet been assigned.

Metro's 'Green Years' Given To Leon Gordon

Leon Gordon has been set by MGM to produce A. J. Cronin's "The Green Years." Yarn deals with an Irish boy who goes to live with relatives in Scotland when his parents are killed.

Haver Has Renewal

20th-Fox has renewed its option on June Haver for another year.

McKnight Has 'Madness'

Universal last week handed Tom McKnight "Musical Madness" as his first producing assignment under recently signed pact.

beat, whose heart fluttered first with sympathy and then love for Katie, hasn't many scenes but here again Kazan sees to it that the utmost is drawn from the portrait—and Lloyd gives out with his characteristic "all." For those who aren't acquainted with the premise it is merely the open door to the Nolan family—a singing waiter mostly out of work, his young wife who scrubs three tenements to keep the wolf from the door, and their two kids.

Francie is the girl and Neeley is the boy who are reared in this bit of Brooklyn poverty, with the boy following his mother's frugal traits and the girl idolizing her dad and believing in his dreamy theory of life.

Chalk up this delightful cross-section of life as . . .

AN IMPORTANT PIECE OF FICTION THAT MAKES AN IMPORTANT PIECE OF ENTERTAINMENT.

Attention To Script And Direction Detail Makes This Better Than Usual

"THE TOPEKA TERROR"

PROGRAM (Republic) Western drama, produced by Stephen Auer, and directed by Howard Bretherton. Screenplay by Patricia Harper and Norman S. Hall. from an original story by Patricia Harper. Not previewed, but caught at the Hitching Post theatre. Time, 55-MIN.

89% Cast: Allan Lane, Linda Stirling, Earle Hodgins, Twinkle Watts, Bud Geary, Roy Barcroft, Tom London, Frank JPacquet, Jack Kirk, Eva Novak, Bob Wilke, Hank Bell.

CONSIDERABLY BETTER than the average program western, "Topeka Terror" has been given unusually sound production and script values. In consequence, the whole pattern is tightly woven and spells excellent nabe reception.

Springboard is the old land-grabbing deal, but the yarn is worked out with a niceity of detail and historical accuracy that lift it out of the routine basis. Roy Barcroft, big-shot finance crook, has a nifty plan to swindle settlers on the Cherokee Strip.

By buying the Government Land Agent, Frank Jaquet, Barcroft replaces the land title record with a phoney one bearing his henchmen's names. Thus the legal homesteaders who won their property in the land rush, are ousted.

When the outraged pioneers start objecting with hot lead, secret Territorial Land investigator Allan Lane rides up and persuades them to settle on Tom Landon's land and start a townsit revaling Barcroft's stolen one.

Then, with shrewd knowledge of the legal aspects, Lane begins a systematic investigation which slowly brings the large-scale land-grab into the open. Cornered, Barcroft kills London, and pins the murder on Earle Hodgins, a well-intentioned dope who fancies himself a legal wizard.

Lane saves him from a framed lyching and cinches the entire case by nailing Land Agent Jaquet with trick law-talk. Jaquet spills the farts, the settlers get their land and the varmints get their just desserts.

Lane does a forthright job. His quiet heroics are of rlick calibre and demand feature stardom.

Supporting players turn in smart performances and imply a salute to Howard Bretherton's capable direction.

Associate producer Stephen Auer contributes effectively by his highly dramatic mounting of the story. The emotional power of great western vistas is intelligently incorporated into the story pattern and breathe an effect of rugged actuality into the whole production. Bud Thackery's camera and Frank J. Arrigo's art direction are instrumental in making "Topeka Terror" a thoroughly satisfactory job.

IT'S A WESTERN SECONDARY, WELL ABOVE THE LOW-BUDGET STANDARD.

Wallis Buys 'Marriage'

The currently popular Broadway play, "The Perfect Marriage," has been acquired by Hal Wallis for Paramount release.

'TONIGHT' WILL FILL THE B. O. TILL 'TAHITI' CORN, CHEESECAKE CLAMBAKE

**Rita Hayworth Sparkling
But Marc Platt Almost
Steals Show With Dances**

"TONIGHT AND EVERY NIGHT"

FEATURE (Columbia) Musical-Drama. Produced and directed by Victor Saville. Screenplay by Lester Samuels and Abem Finkel, taken from the stageplay "Heart of a City" by Lesley Storm. Musical director, M. W. Stoloff. Dances staged by Jack Cole and Val Raset. Previewed at Columbia Studios. Time, 88 MIN.

Cast: Rita Hayworth, Lee Bowman, Janet Blair, Marc Platt, Leslie Brooks, Professor Lamberli, Dusty Anderson, Stephen Crane, Jim Bannon, Florence Bates, Ernest Cossart, Richard Haydn, Philip Merivale, Patrick O'Moore, Gavin Muir, Shelley Winter, Marilyn Johnson, Mildred Law, Elizabeth Inglis, Amina Dyne, Joy Marrington and Ann Codee.

★★LAVISH in every aspect of production, just a little more care in preventing the music from intruding on the dramatic highlights of the piece might have earned this one top musical rating of the year. However, the usual thin story line that seems to be an inevitable part of Hollywood musicals, cannot withstand the onslaught of song and dance numbers. Box-office returns should be terrific nevertheless.

Staged in Technicolor at its best, the entire production is pleasant to the eye and the ear, with Rita Hayworth topping both divisions of appeal. She is unusually starry-eyed in this one and shows at her beautiful best.

Dancing honors, however, are dangerously threatened by one Marc Platt, who spins across the screen like a robot bomb in one of the most fascinating displays of interpretive dancing ever presented on the screen. Particularly excellent is a routine done to the tune of a Hitler speech instead of music. It is outstanding and marks Platt as an artist of stature.

Victor Saville ably fills two very difficult spots, having acted as producer and director of the film. Either chore would have contained sufficient difficulties for any one man, but Saville manages both with surprising ease.

But all the honors cannot be heaped upon Hayworth, Platt and Saville. Excellent performances must be chalked up to the romantic male lead, Lee Bowman, and the singing showgirl, Janet Blair.

The action of the piece is set in war-torn London and centers about a small theatre which refuses to close its doors despite blitz-bombing or the spoutings of the head men of the Reich.

In spite of the forementioned story difficulties, Samuels and Finkel did a fine job of writing on the screenplay, losing nothing of the flavor of the stageplay from which the theme is taken.

Interwoven with the gay musical atmosphere are all the dangers and tragedies of war, including death by unexpected bombings. A difficult trick, this contrasting the beautiful and the horrible, and it would have been a dangerous thing in less masterful hands.

"The show must go on" is the underlying principle of the theme, and

\$22-Million Plus Is Industry Dividend

Last year's film industry dividends were \$22,700,000. This represents a \$300,000 increase over 1943, according to Department of Commerce figures.

'Captain Kidd' Rolls On \$1,500,000 Cost

Benedict Bogaus shoved off last week at General Service on "Captain Kidd." Budget is set at \$1,500,000. Stars are Charles Laughton, Randolph Scott and Barbara Britton. Rowland V. Lee directs.

Five Pics To Start At Warners In Feb.

Cameras will roll on five Warner Bros. productions by the end of February. Included are "Danger Signal," "Too Young To Know," "Shadow Of A Woman," "Stolen Life," and "Night And Day."

McHenry Gets Indie Flackery—Quits RKO

Murphy Henry is the new director of publicity and advertising for the indie production unit captained by George Abbott, F. Hugh Herbert and Sol Siegel. McHenry recently resigned from RKO's publicity department. His first assignment at his new post is "Kiss And Tell."

'Humoresque' Rewrite At Warners For Wald

Fannie Hurst's "Humoresque" has been dusted off at Warners and handed to producer Jerry Wald.

Benjamin Glazer is preparing a new script.

Metro Shorts Down

Metro is releasing fewer shorts this year than at any time in its history. Period ending next Aug. 31 schedules only 16 cartoons and 12 FitzPatrick Traveltalks.

'I Come Back' To Col.

Columbia has purchased F. Hugh Herbert's "When I Come Back." Yarn deals with adjustment difficulties of a returning Marine.

as such it is a genuine tribute to show business as a whole.

There are no poor or inadequate performers in the entire cast. All supporting players are entitled to the greatest of credit, with particular note to be accorded to Philip Merivale, Ernest Cossart, Gavin Muir, Leslie Brooks, Dusty Anderson and Florence Bates.

LINES WILL FORM AROUND THE BLOCK TO BUY TICKETS FOR THIS ONE. CERTAIN TO PLEASE ANY CLASS OR TYPE OF PATRON.

**Pointless Buffoonery And
Plotless Story Make This
Musical A Sad Mistake**

"TAHITI NIGHTS"

PROGRAM (Columbia) Farce musical, produced by Sam White, and directed by Will Jason. Original screenplay by Lillie Hayward. Not previewed, but caught at the Pantages theatre. Time, 63-MIN.

Cast: Jinx Falkenburg, David O'Brien, Eddie Bruce, The Vagabonds, Pedro De Cordoba, Hilo Hattie, Carole Mathews, Isabel Withers, Peter Cusanelli, Charles Opunui, Chris Willowbird.

AN ALMOST plotless parody on the old Pacific island paradise theme, "Tahiti Nights" is so drenched with wet corn that only femme-starved G.I.'s, hillbillies and kid-matinees will be appreciative. General audience appeal is conspicuously lacking.

Outstanding irritation is the manner of presenting the Vagabonds... who appear to themselves and the definition of entertainment in an evident attempt to resurrect the Ritz Bros. technique.

Second only to this sagging musical buffoonery is the story itself. Dave O'Brien, a crooning bandleader, leaves his San Francisco sweetheart and returns to his south sea island to break his childhood engagement pact.

Seems he's a royal Hawaiian and destined to a pre-arranged royal marriage. Out pig hunting, he bumps into gorgeous Jinx Falkenburg penned up in a bamboo stockade which surrounds the inevitable blue lagoon. They go for each other, in an anti-septic sort of way. No osculation. They just dive yearningly into the blue lagoon whenever they look at each other.

Jinx is another royal Hawaiian up for an arranged marriage. That's why she's in the bamboo cage. By script connivance they dolorously discuss their mutual plight—but neither dreams that each is the betrothed of the other.

They continue to dive into the water, and get sadder and sadder until more transparent scripting brings them to the royal wedding, where Dave discovers that Jinx has taken a powder and substituted her kid cousin.

He is about to shove resignedly off to the mainland, and apparently back to his forgotten S. F. girl-friend, when the Vagabonds dash gleefully up with Jinx. Finale finds her overwhelmed with happy surprise.

Direction is up to programmer standard, and camera dittoes. Production is sound, with dialogue on a par with the plotting.

Dave O'Brien does a credible job as the muscular prince charming. Jinx's bright smile and sinuous curves fit equally well into the island atmosphere. Minor parts are properly handled by Eddie Bruce, Pedro De Cordoba, Hilo Hattie, Carole Mathews, Isabel Withers and others.

Also on the bright side is one island song, nicely rendered by Jinx Falkenburg and her boy-friend.

These redeeming features lift "Tahiti Nights" into the lower edge of "only fair" program.

IT WILL SAG UNDER ALMOST ANY LOWER-HALF LOAD.

... The NEW STARTS

GEORGE WHITE'S SCANDALS OF 1945 (RKO) Musical Comedy. Wherein a veddy blue-blooded gal gets a job in the Scandals and falls for a Scandals lad. Story routines around her attempts to pull an okay from her lofty folks. She finally wins her fight by rattling the family skeletons.

CARRIBEAN MYSTERY (20th - Fox) Murder Mystery. Centers around a fumbling young flat-foot who is sent to a Carribean swamp to solve the disappearance of two oil-seeking engineers. The dick solves six murders altogether, two attempts on his own life, falls in love—and plays cupid for the son of the local Governor and the daughter of the Chief of Police. Must move fast to finish in one showing.

YOLANDA AND THE THIEF (MGM) Comedy Fantasy. A musically-metered yarn concerning a sweet young thing who has been reared in a Convent. She meets a city slicker with a weak conscience and a yen for other people's money. By persistence and the persuasive power of love she reforms him. Dream sequences and gay tunes may make this neat.

ENEMY OF THE LAW (PRC) Western Melodrama. A Texas Ranger poses as a criminal in order to learn from a jailed pay-roll robber where he's stashed the moolah. Paroled, the two start digging under a saloon where the pay-roll is hidden... Rangers ride in through a corn-cluttered script and git the gold.

TWO-FACED QUILLIGAN (20th-Fox) Farce Comedy-Of-Errors. The simple-minded captain of a canal barge falls for two gals—because each reminds him of some trait in his mother. He marries them both, joins the Navy and is drafted by the Army. To settle his difficulties he poses as his own twin, tosses a convenient corpse overboard—and goes up to trial for his own murder... Listens like a lulu.

THE DOLLY SISTERS (20th-Fox) Biography. Follows the famous Dolly sisters in their climb from fatigue and failure to fame and fortune. Their travels on the Continent, their loves, hates and triumphs are bound together with music and melodrama. A G.I. natural.

ROBOT MURDER (Monogram) Murder Mystery. Charlie Chan chases another. This time it's murder in a radio station. Seems somebody is trying to swipe Government Radar secrets. The astute Mr. Chan finds out that a big-shot sponsor has developed new and nifty death-gadgets.

NAUGHTY NINETIES (Universal) Farce comedy built around the screwball antics of Abbott and Costello. An honest old river-boat cap'n is taken by a bunch of gamblers who convert his paddle-wheeler into a gambling ship. The daffy pair of cut-ups spend most of the running time in trying to rescue the old riverman from the sharpers' fell clutches. Lotsa possibilities.

Continued on Page 4

'ROUGHLY SPEAKING' IS ROUGHLY CUT 'LUCKY NIGHT' PACKING LOADED DICE

**Warners Goes Overboard
With Lengthy Epic Not
Deserving of Show Time**

"ROUGHLY SPEAKING"

FEATURE (Warners) Biographic Drama. Produced by Henry Blanke and directed by Michael Curtiz. Screenplay by Louise Randall Pierson from her novel of the same name. Previewed at the Warner Hollywood Theatre. Time, 122 MIN.

85%

Cast: Rosalind Russell, Jack Carson, Donald Woods, Ray Collins, Kathleen Lockhart, Cora Sue Collins, Ann Todd, Andy Clyde, Arthur Shields, Helene Thimig, Greta Granstedt, Ann Doran, Hobart Cavanaugh, Eily Malyon, Alan Hale, Craig Stevens, John Alvin, Mary Servoss, Francis Pierlot, Manart Kippen, George Carleton, George Meader, Frank Puglia, John Qualen, Chester Clute, Irving Bacon, Barbara Brown, Sig Arno, Ann Lawrence, Mona Freeman, Andrea King, Mickey Kuhn, Johnny Treul, Robert Hutton, John Calkins, Richard Wimer, John Sheridan, Jo Ann Marlowe, Patsy Lee Parsons, Jean Sullivan, Gregory Mullan, John Sheffield and Robert Arthur.

★★ SEAT SQUIRMING will be the order of the evening in the early and late stages of this film. A great deal of the dramatic punch and robust humor of the piece is dissipated by poor pacing and too lengthy telling. The picture would be greatly improved were it returned to the cutting room to emerge at least 30 minutes shorter, most of which could be trimmed from a long and unnecessary prologue.

Rosalind Russell, the central figure whose life is followed throughout the piece, wages an uphill fight against a heavy script and reaches the top slightly out of breath. The theme is a series of interwoven episodes reminiscent of "The Perils of Pauline" and, while it is theoretically drawn from true life, the characters are a little too sweet and noble and courageous at all times.

Early counterpart of Miss Russell shows her as a girl with Tomboy inclinations, very close to papa, who dies and leaves the family broke. The girl goes to business school and marries a Yale man, then promptly has as many children in a row as nature will allow before husband loses his job and one of the offspring is stricken with infantile paralysis.

Mama pulls the infant through with several unconvincing speeches of her determination to do so, plus a little massage. Husband Donald Woods finally gets another job, but, depressed by the exuberant good-cheer and weakening super-energy of his wife, admits he has found another more quiet and less flamboyant gal to marry.

Divorce follows, but Miss Russell, undaunted by the burden of four kids, meets Jack Carson at a dance, falls in a swimming pool with him and is proposed to in a matter of hours, children and all in the bargain.

From there on in, with another child by the second marriage added, life is a series of shifting economic statuses. Each five minutes finds the family on the verge of making a fortune, and the subsequent five minutes shows them going broke and eating onion sandwiches for days with gas, electric and other utilities shut off.

In the end, the World Fair is

HOLLYWOOD REVIEW
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**'Expendable' Is 1st
All G.I. Civ. Prod.**

"They Were Expendable", Metro pic, is produced by Comdr. John Ford. Lt. Comdr. Robt. Montgomery stars. Capt. Malcolm Brown is art director. Marine Capt. James Haven supervises sea scenes. Lt. Comdr. Joe August photographs. Commander Frank Wead wrote the script.

**Script For 'Kid' Is
Readied By Saville**

Producer Victor Saville is preparing the story of a Yank soldier's conversation with a dead Nazi. The idea was gleaned from a news dispatch from the German border.

Saville intends to follow the American lad from early life in lower Brooklyn to the war front. Temporary title is "The Kid From Brooklyn."

**Danny Kaye May Play
H. Christian Anderson**

Samuel Goldwyn is developing plans to bring the Hans Christian Anderson tales to life, with Danny Kaye in the role of the beloved teller of fairy tales. Picturization of such well-known stories as "The Ugly Duckling," "The Tin Soldier," and "The Emperor's Clothes" will be woven together by using the Danish author as narrator.

LeRoy Megs Fountainhead

Mervyn LeRoy's new Arrowhead Productions has set "The Fountainhead" as its first chore, with LeRoy at the megging post. Following this pic, LeRoy will direct Fank Ross' "The Robe" for RKO.

Stoloff Grabs 'Mama'

Ben Stoloff will produce RKO's Leon Errol Starrer, "Mama Loves Papa," which guns Feb. 5 under Leslie Goodwin's direction.

stopped due to the war—which never happened in real life—and all the male members of the family march off to war.

There is some sparkling dialogue in the film, but it falls down into the bottomless pits between the high spots. There is a lack of general building toward the climax, and audiences will be reaching for their hats during several points in the last two reels, certain that all is about to come to an end at last.

A few hilarious scenes are spaced too widely to permit their rescuing the picture as a whole. Best of these is one in which Carson becomes a vacuum salesman and comes home to practice his demonstration on the family.

DEFINITELY NOT STRONG ENOUGH TO RUN AS A SINGLE BUT WILL MAKE A FINE TOP FEATURE FOR THE DUALERS IF RUNNING TIME IS CUT AND YARN TIGHTENED.

**Andrews Sisters Hitched
To Falling Star, Avoid
Crash With Cute Song**

"HER LUCKY NIGHT"

PROGRAM (UNIVERSAL) Comedy with music. Produced by Warren Wilson and directed by Edward Lilley. Screenplay by Clyde Bruckman. Previewed at Universal Studios. Time, 62 MIN.

79%

Cast: The Andrews Sisters, Martha O'Driscoll, Noah Beery, Jr., George Barbier, Maurice Cass, Marie Harmon, Olin Howlin, Robert Emmett Keane, Grady Sutton, Edgar Dearing, Eddie Acuff, Rita Could, Charles Jordan, Billy Newell, Ida Moore and Jack Rice.

INVOLVED in a plot that smacks strongly of bygone days, the Andrews Sisters are hardpressed to rescue this one from the doldrums, and succeed largely through a single novelty song, "Sing A Tropical Song," written by Frank Loesser and Jimmy McHugh. Little else has been provided by Wilson, although Lilley labors courageously with directing the innocuous screenplay of Clyde Bruckman.

Martha O'Driscoll, working in a recording shop where the sisters cut records, is induced to go to an astrologer to find out when she will finally have a date. The star-gazer tells her that she will meet a man that night at 8:30, whereupon the girl buys two tickets to a movie for a fabulous price and throws one of them away as bait for the man.

Seat partner turns out to be George Barbier, and the gal is disgusted and insists that he pay her for the ticket. Barbier, a multi-millionaire, then hires her to test his nephew from Arkansas, Noah Beery Jr., and see if the latter is capable of taking over his gigantic real estate enterprises.

Beery shows up in the form of a good-natured goon capable of innocently starting more trouble than Hitler. He succeeds in getting himself arrested in short order and the uncle is all in favor of shipping him back to Arkansas sight unseen.

Miss O'Driscoll quickly whips Beery to the stargazer, who finds the lad in a bad cycle which will end if he stays abed until the end of the month. He does, and all turns out well, with Beery getting the real estate and the gal.

While chirping of the Andrews Sisters is up to par throughout, it needs better showcasing than is provided here. Martha O'Driscoll and Beery have a lot to do, but most of it is meaningless being modeled on comedy of the silent film type.

Marie Harmon and Olin Howlin are also provided with light comedy parts, but the film gives the impression that all took their roles too seriously and had fingers crossed somewhere praying to beat the script.

WILL CARRY ALONG ON THE DUALERS WHERE TOP FEATURE IS UNUSUALLY STRONG.

Butler For 'Janie'

"Janie Gets Married," Warner sequel to "Janie," will be directed by David Butler. Pic again teams Joyce Reynolds and Robert Hutton.

...The
NEW STARTS

(Continued from Page 3)

ROAD TO ALCATRAZ (Republic) Drama centered around a sleepwalking attorney whose partner is found murdered. Since the death is financially advantageous—the s.w.a. goes almost nuts in fear that he might have done it. Results in his tracking down the really guilty party and finally getting an honest night's sleep. The premise is a pip.

NEW FACES OF 1945 (Republic) Fantasy which follows the surprising adventures of an angel in Actors' Heaven—who was a stage magician in life. Feeling sorry for the host of earth's frustrated entertainers who have never gotten a break, he gets permission to come back and bring new faces to the public... a sort of heavenly Major Bowes. Listens like right smart entertainment.

OVER 21 (Columbia) Romantic light comedy about a crusading editor who resigns over the wails of his publisher—to join the army. To save face for him, his wife sends in stories under his name. When he finds out how smoothly she handles her self-imposed chore he turns over the work to her completely. Stuff this thin will need plenty of high-powered handling.

STATE FAIR (20th-Fox) Musical version of the Phil Strong novel which follows an Iowa family's day at the state fair. Their pet hog wins the blue ribbon, Ma's mincemeat wins first prize and Sis wins a handsome young newspaperman. Junior gets disillusioned by an entertainer who loves and leaves. If this is as good as the original pic, it's great.

GANGSTER'S DEN (PRC) Western concerning a pair of cowpokes who take a fling at mining. They are interrupted by flying lead as a gal is chasing skullduggers off her near-by ranch. After solving the gal's problem by shooting up her ranch-coveting tormentors, the boys go back to mining—much to the disgust of the older and fuzzier pardner—who yens for more fightin'. Okay programmer plot.

BELLS OF ROSARITA (Republic) Western with an unusual slant. On location, a movie cowboy star runs into real-life drama when he finds a girl rancher is about to lose her spread and her little circus. The movie hero calls in a slew of western stars and they crack down on the meanie who is gyping the gal. Neat novelty idea. INVITATION TO DEATH (Universal) Sherlock Holmes mystery wherein Holmes and Watson unravel the deaths of four women whose thumbs have been severed. Turns out that his old enemy, Prof. Moriarty, is running a blackmail racket through a slick-chassied hypnotist. Watson falls under her spell but Holmes plays along and punctures the plot. Probably strong stuff.

THREE STRANGERS (Warners) Psycho-metaphysical drama devolving from the profane pact two men and a woman have made with an oriental Goddess who controls human destiny. Each has a wish which they believe can be fulfilled if the gay old goddess will play ball with them, on a sweepstakes ticket. But the g.o.g. pulls a fastie on 'em. Sounds corny but kinda interestin'.

THE

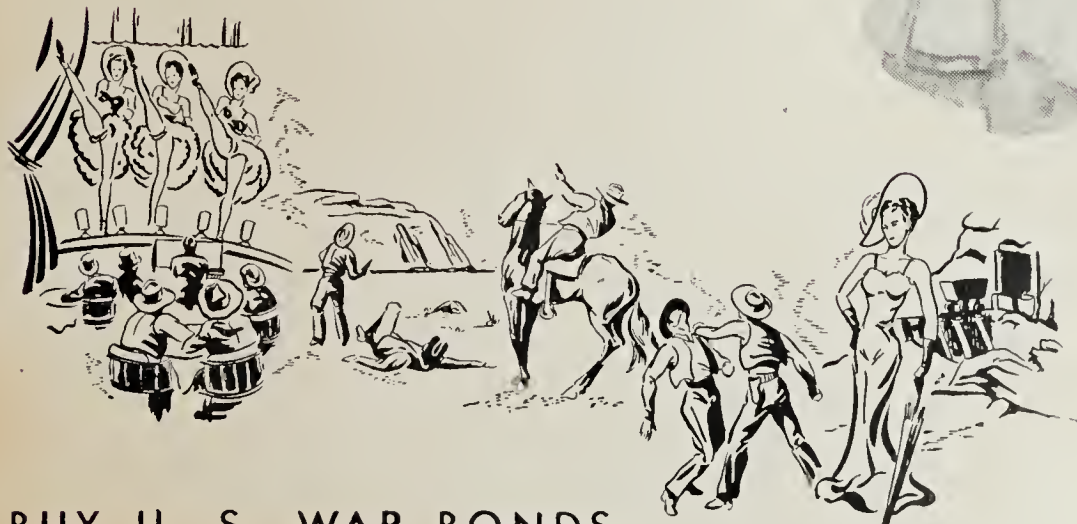
BIG BONANZA

STARRING

RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

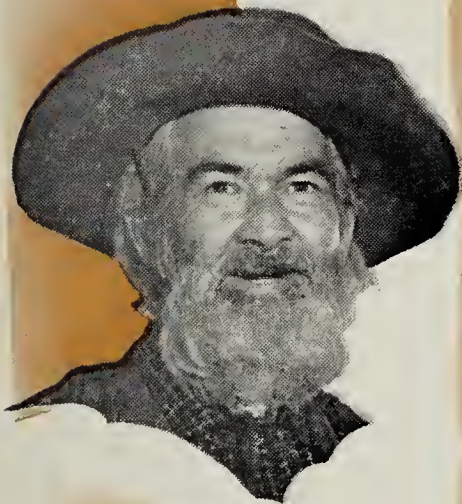
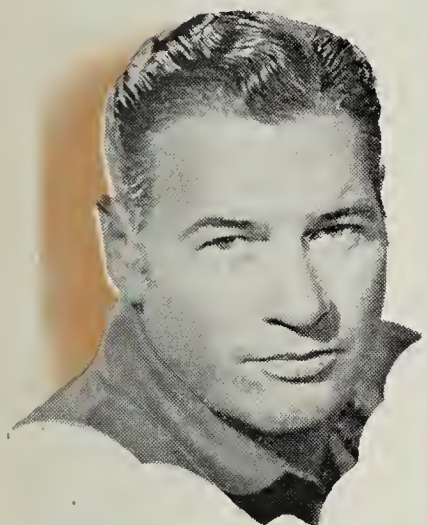
WITH
GEORGE "GABBY" HAYES
and **LYNNE ROBERTS**
and **BOBBY DRISCOLL**
J. M. KERRIGAN

GEORGE ARCHAINBAUD — *Director*
Screen Play by **DORRELL** and **STUART MCGOWAN**
and **PAUL GANGELIN**
Original Story by **ROBERT PRESNELL** and
LEONARD PRASKINS



BUY U. S. WAR BONDS

A REPUBLIC PICTURE



'STRANGERS' DEALS WITH PSYCHOPATHY 'PACIFIC' INFORMATIVE, DOCUMENTARY

Good Premise Thinned By Weak Screenplay, Lifted With Mounting & Talent

"STRANGERS IN THE NIGHT"

PROGRAM (Republic) Psychological Melodrama, produced by Rudolph E. Abel, and directed by Anthony Mann. Original story by Philip MacDonald, screenplay by Bryant Ford and Paul Gangelin. Not previewed but caught at the Orpheum theatre. Time, 53-MIN.

Cast: William Terry, Virginia Grey, Helene Thimig, Edith Barrett, Anne O'Neal.

AN INSANE old dame with a daffy fixation supplies most of the excitement in this take-it-or-leave-it chiller. Weak story development of a basically sound idea drops "Strangers In The Night" into the "only fair" slot. But Rudolph E. Abel's above-the-programmer-average production lifts it to the top of that bracket.

Plot follows the general formula lines of horrodramas with the usual wind-swept house on a cliff, overhanging the hungry sea. Present also is the usual sinister atmosphere, equipt with the usual frightened servant and enigmatic menace — this time in the highly efficient person of Helen Thimig.

Miss Thimig handles adroitly a difficult role. She is a psychopathic, grimly ruthless yet pathetically appealing. A barren cripple, her frustrated motherhood has been compensated by the self-creation of an illusionary, beautiful daughter with whom she spends her sterile life and for whom she commits one murder and attempts two more.

William Terry personably portrays a wounded and discharged young Marine who generates all the action. While still in the South Seas, he falls in love with the non-existent daughter. Picking up a USO novel, he finds the girl's name on the fly-leaf and a correspondence springs up . . . The demented, desperate old lady has answered his first bashful letter, building up her own illusion and the correspondence.

Discharged for wounds, he makes a bee-line for the house on the hill. The old gal plays a mad game of procrastination, telling him her daughter is out of town and asks him to wait. As she shows him a gorgeous painting purported to be the gal, his wounds kick back on him and he wakes up in bed. Attending him is bright and beautiful young Dr. Virginia Grey whom he has met on the way here.

The doc goes for him, but medical ethics or maidenly modesty keeps her on the pal-to-pal basis. This doesn't fool the old lady, and when the boy finally walks out after waiting two days and listening to endless extenuations. Miss Thimig starts sharpening her claws.

First she knocks off her frightened friend and servant, Edith Barrett, for trying to help both her and the kids. Miss Barrett does a really standout performance, immeasurably strengthening the story's illusion of reality.

Then the old gal gets the kids back up to her den and almost succeeds in doing them in. The usual Hollywood conception of poetic jus-

Air Medal Awarded Lt. Jackie Coogan

Lieutenant Jackie Coogan has been cited and decorated for "Meritorious achievement" in Burma action. Coogan, "The Kid," is still a glider pilot.

'Valiant' Or 'Lamb' Next For W. Cagney

William Cagney will roll his next production in March without brother Jim. Depending upon which can be most efficiently cast, either "Only The Valiant," by Charles Warren or Thorne Smith's "The Stray Lamb" will be chosen.

RKO Purchases 'Anything'

RKO has acquired film rights to "Anything Can Happen", January Book-of-the-Month Club selection written by George and Helen Papshvily.

Mono Buys 'Black Market'

"Black Market Babies", Woman's Home Companion yarn by Virginia Reid has been purchased by Monogram.

Mono Gets 2 More Circuits

Two more chains have signed for Monogram's 1944-45 schedule. The five houses of West Virginia's Alpine Circuit has been added to the 22 total of the Varbalow chain in New Jersey.

Considine Prepares Indies

John Considine is gathering a staff for his two independent productions, "Seven Letters To Boys Town", and "S.S. Gripsholm".

'Queen' To 'Sudan'

Universal's "Queen Of The Sudan" has been retitled "Sudan."

RKO Bids For Berle Show

According to Milton Berle, New York MC of air show "Let Yourself Go," RKO has begun negotiations for the comic's program.

Huge Sum for Govt Shorts

Shorts and trailers contributed to the war effort by the film industry in 1944 were valued at \$41,516,000.

tice has the lovely painting of her imaginary daughter fall and konk her on the head at the psychological moment.

Anne O'Neal is seen briefly but effectively, as Miss Grey's heartily realistic nurse.

Direction and photography are high-calibre. If the screenplay had fully developed the mood-character plot elements by specifically planting the several logical and sinister possible answers to the girl's non-appearance, the suspense would have maintained a consistent level and raised the story value.

As it is . . .

THIS THRILLER WILL HOLD UP STRONGLY ON NABE DUALS.

Significance And Planning Of Pacific Pre-Invasion Aerial Strategy Clarified

(18th Army Air Forces Motion Picture Unit) Documentary history of Pacific Islands warfare. Produced by the 13th AAF Combat Camera Unit, under command of Major Frank W. Lloyd. Previewed at the Filmarte theatre. Time, 50-MIN.

Cast: Officers, flyers and Infantrymen, U. S. Army. Narration by Capt. Ronald Reagan, S/Sgt. John Beale, Carey Wilson, Brian Donlevy, Joe E. Brown.

COMBAT CAMERA teams of the 13th AAF present here a rather loosely knit but graphic saga of the aerial prelude of our recent Pacific victories. Despite its lack of cohesion, "Air Pattern, Pacific" is a significant contribution to public information. It should be widely shown.

For it gives the layman a clear insight into the careful, step-by-step planning by which Japan's stolen empire is being wrested from her—how the gateway back to the Philippines and to Japan herself was blown open by your flyers. First at Guadalcanal and then, by tortuous island-hopping, to the heart of the Jap defenses.

Shown with equal clarity is the vital part that aerial warfare has played in this campaign. You watch spearhead planes destroy enemy troop reinforcements and shipping . . . Jap planes destroyed before they can counter-attack our landing troops . . . Jap airfields blotted out . . . Jap supply bases and troop columns liquidated before they can be used against us.

And throughout this heroic labor you are instructed in the vicious treachery of tropical weather, the sinister power of jungle disease and the eternal menace of the sea itself.

You cannot come away from this highly instructive film without new knowledge and new pride in the foresight and guts of General Hap Arnold's winged warriors.

Credit must go to Major Frank Lloyd, under whose supervision this documentary was made, and to the fighting men and fighting camera crews of the 13th AAF.

A HIGHLY INSTRUCTIVE ARMY DOCUMENTARY T H A T EVERY SCHOOL ROOM SHOULD HAVE—THAT EVERY MILITARILY UNINFORMED AMERICAN SHOULD SEE.

Lamarr To Freelance

After her seven-year contract with MGM expires in March, Heddy Lamarr will freelance. Future deals will not be negotiated until after her child is born next Spring, according to her agent, Charlie Feldman.

Jay Norris To Paramount

Paramount has signed Jay Norris for the comedy lead in "The Well Groomed Bride." Film stars Sonny Tufts and will be directed by Sidney Lanfield.

Thomas New Flack Prexy

George Thomas, Jr., has been elected president of the Screen Publicists Guild, succeeding Teet Carle, who was not eligible for reelection. Carle was promoted to an executive post.

The... LAST WORD

• SOMETHING like a rainbow in the sky best describes the film capitol's reaction to the hopeful selection of Eric A. Johnston as the possible chairman of the board of the MPPDA—come next June or "thereabouts."

Although the Johnston appointment may or may not be still in the nebulous stage, as far as Hollywood is concerned the enthusiasm has almost reached the demand for his being drafted.

Those who have followed the doings of this man whom the world came to know as the President of the Chamber of Commerce of the United States feel that his choice represents just about the last word in intelligence, dignity, broad-mindedness and integrity.

What Hollywood counts most upon is the prestige he represents, and what he will mean to the prestige of motion pictures—and Hollywood.

The consensus of opinion is that the time is now at hand where the screen must be elevated to its rightful plane of importance. That plane where it will be recognized as ranking first and foremost in International influence.

Right now, when the screen's power of disseminating that type of propaganda which will help stabilize morale, good will and good neighbor feeling, the name of Eric Johnston looms more like the establishment of Hollywood as the public relations capitol of the world rather than just the film capitol of the nation.

At least one producer's reaction to the possible Johnston appointment was right in line with that thought. And, when he gave expression to it, it soon appeared that the vast majority of the Hollywood bigwigs were starving to voice their amen in unison.

They respect Johnston, and believe he will carry the motion picture banner to the highest peak of prestige—where it belongs.

They sense their duty of making his climb upward in their behalf as probable as it is possible.

Almost universal is the opinion that this man who enjoyed the unique privilege of an intimate interview in the Kremlin with Joe Stalin—and who came back saying "The American people know too little about the truth of Russia, and understand less"—will doubtless use the same formula in presenting Hollywood to the eyes and ears of the world.

For it is believed out here that he will prove up the real truth about the artists and craftsmen of this town in an understanding manner.

That means the felling of political antagonism with one fell swoop—the right way—without costly lobbys and bickerings in Washington, a procedure against which Hollywood has always hedged.

Therein lies the main reason Eric Johnston will be welcomed as its standard bearer with a din of approval that is as sincere as it appears deafening at this day and date.

YOUR BOOKING GUIDE

How they rate: *Tops*—95-100%. *Excellent*—90-95%. *Very Good*—85-90%. *Good*—80-85%. *Only Fair*—75-80%. *Just Passable*—70-75%. *Below Par*—Below 70%. *Entertainment-Value ratings in bold face.* Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18..96%	
NATIONAL VELVET (MGM) D-12/11.....74%	
A SONG TO REMEMBER (Col) ID-1/22..93%	
SUNDAY D'NER—SOLDIER (TCF) D-12/11..93%	
30 SEC. OVER TOKYO (MGM) W-11/20.....92%	
TO HAVE & HAVE NOT (W8) D-10/16.....92%	
MRS. PARKINGTON (MGM) D-9/18.....92%	
TREE GROWS IN BR'KL'N (TCF) D-1/29..91%	
HOLLYWOOD CANTEEN (W8) T-12/11.....91%	
WINGED VICTORY (TCF) W-11/27.....91%	
MEET ME IN ST. LOUIS (MGM) CD-11/6..91%	
TOGETHER AGAIN (Col) C-11/6.....91%	
IRISH EYES ARE SMILING (TCF) T-10/2.....91%	
CLIMAX, THE (Uni) HTD-10/2.....91%	
I'LL BE SEEING YOU (UA) D-12/25.....91%	
MUSIC FOR MILLIONS (MGM) D-12/18..91%	
HANGOVER SQUARE (TCF) HD-1/22.....90%	
OBJECTIVE BURMA (W8) WD-1/22.....90%	
SUSPECT, THE (Uni) D-1/1.....90%	
CAN'T HELP SINGING (Uni) TO-12/18.....90%	
WOMAN IN WINDOW (P-RKO) M-10/16..90%	
BRAZIL (Rep) T-10/30.....90%	
THIS MAN'S NAVY (MGM) CD-1/1.....87%	
TOMORROW THE WORLD (UA) D-12/25..89%	
3 IS A FAMILY (UA) FC-11/21.....89%	
DOUGHGIRLS, THE (W8) C-8/28.....89%	
TONITE & EVERY NITE (Col) D-1/29.....88%	
PRACTICALLY YOURS (Para) CD-12/18..88%	
BOWERY TO BROADWAY (U) T-10/30.....88%	
PRINCESS & PIRATE (SG-RKO) C-10/16..88%	
MASTER RACE, THE (RKO) D-9/25.....88%	
BETWEEN 2 WOMEN (MGM) CD-12/25..87%	
HERE COME THE WAVES (Par) CT-12/25..87%	
THIN MAN (MGM) CM-11/27.....87%	
SO' THING FOR THE BOYS (ICH) T-11/6..87%	
LAURA (TCF) M-10/16.....87%	
GUEST IN HOUSE (UA) D-12/11.....87%	
TOWN WENT WILD, THE (PRC) C-11/13..87%	
MINISTRY OF FEAR (Par) D-10/23.....86%	
MAN IN HALFMOON ST. (Par) D-10/23..86%	
AND NOW TOMORROW (Par) D-10/23..86%	
VERY THOT OF YOU (W8) RD-10/16.....86%	
SAN DIEGO I LOVE YOU (U) C-9/11.....86%	
TILL WE MEET AGAIN (Par) WD-9/4.....86%	
ROUGHLY SPEAKING (W8) 8D-1/29.....85%	
EXPERIMENT PERILOUS (KRO) D-12/11..85%	
GREAT MIKE, THE (PRC) D-9/4.....85%	
DARK WATERS (UA) D-11/6.....84%	
NAT'L BARN DANCE (Par) ZT-9/11.....84%	
RAINBOW ISLAND (Par) ZC-9/4.....84%	
IN MEANTIME DARLING (TCF) RD-9/25..83%	
LAKE PLACID SERE. (Rep) RT-12/25.....83%	
NONE BUT LONELY H'RT (RKO) D-10/2..83%	
BABES ON SWING ST. (Uni) CTD-9/25.....82%	
STORM OVER LISBON (Rep) D-9/4.....82%	
FAREWELL MY LOVELY (RKO) M-12/11..81%	
THREE C'B'LEROS, (WD-RKO) CF-12/18..80%	
THEY SHALL HAVE FAITH (Mo) D-12/18..78%	
CAROLINA BLUES (Col) T-11/20.....78%	

PROGRAM PICTURES

BIG SHOW-OFF, THE (Rep) M-1/22.....P-98%	
GUN SMOKE (Mono) UA-1/22.....P-93%	
SHE GETS HER MAN (Uni) C-1/15.....P-94%	
GRISLY'S MILLIONS (Rep) M-1/15.....P-89%	
SHERIFF OF LAS VEGAS (Rep) U-1/8.....P-89%	
THE BIG BONANZA (Rep) U-1/15.....P-87%	
TOPEKA TERROR, THE (Rep) O-1/29.....84%	
ARMY WIVES (Mono) CD-1/8.....P-81%	
BOSS OF RAWHIDE (PRC) O-1/15.....P-77%	
GENTLE ANNIE (MGM) OA-12/25.....P-93%	
DANCING IN MANH'AN (Col) C-1/1.....P-90%	
DESTINY (Uni) D-12/4.....P-89%	
LIGHTS OF OLD S. FE (Rep) OT-11/6..P-89%	
MISSING JUROR, THE (Col) M-1/1.....P-89%	
BLUEBEARD (PRC) H-10/16.....P-88%	
ENEMY OF WOMEN (Mon) XD-8/28.....P-89%	
ENTER ARSENE LUPIN (U) D-11/20.....P-88%	
FACES IN FOG (Rep) D-10/23.....P-87%	
NOTHING BUT TR'BLE (MGM) Z-12/4..P-87%	
PEARL OF DEATH (U) M-9/4.....P-87%	
SHE'S A SWEETHEART (Col) D-12/18..P-87%	
STAGE OF MONT'REY (Rep) O-10/2.....P-87%	
ONE BODY TOO MANY (Par) C-10/23..P-86%	
EVER SINCE VENUS (Col) C-9/25.....P-86%	
SHAD'W O' SUSPIC'N (Mon) MC-10/2..P-86%	
FALCON IN H'WOOD (RKO) M-12/4..P-86%	
MAIN ST. AFT. DARK (MGM) D-11/27..P-85%	
NEVADA (RKO) OD-12/11.....P-85%	
STRANGE AFFAIR (Col) CM-11/13.....P-85%	
SINGING SHERIFF (U) OT-9/18.....P-85%	
BLONDE FEVER (MGM) CD-11/27.....P-84%	
DOUBLE EXPOSURE (Par) D-12/18.....P-84%	
GIRL RUSH, THE (RKO) CT-10/23.....P-84%	
ALASKA (Mon) D-10/16.....P-84%	
MY PAL WOLF (RKO) D-9/25.....P-84%	
MY GAL LOVES MUSIC (Uni) CT-11/27..P-83%	
FUZZY SETTLES DOWN (PRC) O-12/4..P-83%	
COWBOY, LONE RIVER (Col) O-11/13..P-83%	
VIGILANTES OF D. CITY (Rep) O-11/16..P-81%	
I ACCUSE MY PARENTS (Mon) D-10/23..77%	
GIRL WHO DARED (Rep) M-10/30.....P-82%	

LAST RIDE, THE (W8) D-9/25.....P-82%	
SWING HOSTESS (PRC) T-11/13.....P-81%	
CODE O' PRAIRIE (Rep) O-10/16.....P-81%	
UNWRITTEN CODE, THE (Col) D-12/18..P-80%	
HOUSE O' FRANKSTEIN (U) H-12/25..P-80%	
SHERIFF SUNDOWN (Rep) O-10/30.....P-80%	
SHADOWS IN NIGHT (Col) M-10/2.....P-80%	
CHEYENNE WILDCAT (Rep) O-9/25.....P-80%	
GHOST GUNS (Mon) OA-11/20.....P-80%	
MRDR. IN BLUE ROOM (U) CM-11/13..P-80%	
SILVER CITY KID (Rep) O-9/11.....P-80%	
DARK MOUNTAIN (Par) AD-9/11.....P-80%	
THUND'RING GUNS (PRC) O-10/2.....P-80%	
BELLE OF YUKON (IP-RKO) T-12/4.....P-80%	
I'M F'M ARKANSAS (PRC) ZC-10/2.....P-80%	
SIX'NGR'S IN THE NITE (Rep) O-1/29..P-79%	
HER LUCKY NIGHT (Uni) TC-1/29.....J-79%	
BOWERY CHAMPS (Mono) CD-12/11..P-79%	
KANSAS CITY KITTY (Col) CT-9/4.....P-79%	
THEY LIVE IN FEAR (Col) D-10/2.....P-79%	
LAW OF VALLEY (Mon) O-10/23.....P-79%	
CYCLONE RANGERS (Col) O-12/4.....P-79%	
UTAH KID, THE (Mono) O-12/25.....P-79%	
MLUMMY'S CURSE (U) H-12/25.....P-79%	
TRIGGER LAW (Mon) OA-11/27.....P-78%	
DEAD MAN'S EYES (U) M-9/18.....P-78%	
DANGEROUS PASSAGE (Par) D-12/18..P-78%	
BLACK MAGIC (Mon) M-9/11.....P-78%	
SADDLE LEATHER LAW (Col) O-1/1.....P-77%	
FIREBRANDS O' ARIZ. (Rpe) O-12/11..P-77%	
SONG OF THE RANGE (Mon) O-12/19..P-77%	
BRAND OF THE DEVIL (PRC) O-11/6.....P-77%	
END OF ROAD (Rep) M-11/13.....P-77%	
GOING TO TOWN (RKO) C-9/25.....P-77%	
CRY OF WEREWOLF (Col) H-9/11.....P-75%	
G'NGSTERS O' FR'NTR (PRC) O-9/25..P-75%	
TAHITI NIGHTS (Col) FT-1/29.....P-75%	
UNDER WESTERN SKIES (Uni) TC-1/1.....P-74%	
SOUL OF MONSTER (Col) H-9/11.....P-74%	
HI, BEAUTIFUL (U) CT-11/20.....P-73%	
SONORA ST'GECO'CH (Mon) O-9/18.....P-72%	
NIGHT CLUB GIRL (Uni) T-12/11.....P-71%	
THAT'S MY BABY (Rep) ZT-9/18.....P-70%	

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A	
A SONG TO REMEMBER (Col) TD-1/22..93%	
ABROAD WITH 2 YANKS (UA) C-7/24.....89%	
ADVENT'S O' M'K TWAIN (W8) 8D-5/8..96%	
ALASKA (Mon) D-10/16.....77%	
ALDRICH'S SECRET (Par) C-6/12.....79%	
AMAZING MR. FORREST (PRC) C-7/10.....75%	
AMERICAN ROMANCE (MGM) RX7/3.....96%	
AND NOW TOMORROW (Par) D-10/23..86%	
ARE THESE OUR PARENTS (Mon) D-6/19..86%	
ARMY WIVES (Mono) CD-1/8.....P-81%	
ARSENIC & OLD LACE (W8) MC-9/4.....91%	
ATLANTIC CITY (Rep) T-8/7.....89%	
ATTACK (RKO) W-6/12.....83%	

B	
BABES ON SWING ST. (Uni) CTD-9/25.....82%	
BARBARY COAST GENT (MGM) CD-8/7..83%	
BETWEEN 2 WOMEN (MGM) CD-12/25..87%	
BIG SHOW-OFF, THE (Rep) M-1/22.....P-98%	
BLACK PARACHUTE (Col) WD-6/19.....72%	
BLOCK BUSTERS, THE (Mon) CD-10/2.....78%	
BLONDE FEVER (MGM) CD-11/27.....P-84%	
BLUEBEARD (PRC) H-10/16.....80%	
BORDERTOWN TRAIL (Rep) O-9/4.....77%	
BOSS OF RAWHIDE (PRC) O-1/15.....P-77%	
BOWERY CHAMPS (Mono) CD-12/11..P-79%	
BOWERY TO BROADWAY (U) T-10/30.....90%	
BRAZIL (Rep) T-10/30.....90%	
BRAND OF THE DEVIL (PRC) O-11/6.....P-77%	
BRIDE BY MISTAKE (RKO) C-7/31.....88%	

C	
CALL OF THE JUNGLE (Mon) M-7/24.....72%	
CALL OF ROCKIES (Rep) OD-6/12.....73%	
CALL OF SOUTH SEAS (Rep) MT-8/21..74%	
CANDLE'L IN ALG'A (TCF) D-6/26.....83%	
CAN'T HELP SINGING (Uni) TO-12/18..90%	
CAROLINA BLUE (Col) T-11/20.....78%	
CASANOVA BROWN (RKO) C-8/7.....91%	
CHEYENNE WILDCAT (Rep) O-9/25.....75%	
CHINESE CAT, THE (Mon) M-8/3.....74%	
CHRISTMAS HOLIDAY (Uni) RD-6/12.....90%	
CLIMAX, THE (Uni) HTD-10/2.....91%	
CODE OF PRAIRIE (Rep) O-10/16.....76%	
CONSPIRATORS, THE (W8) M-10/16.....85%	
COURAGEOUS MR. PENN (SR) XD-7/17..83%	
COWBOY, LONE RIVER (Col) O-11/13..P-83%	
CRY OF WEREWOLF (Col) H-9/11.....73%	

D	
DANCING IN MANH'AN (Col) C-1/1.....P-90%	
DANGEROUS JOURNEY (TCF) XN-8/14..83%	
DANGEROUS PASSAGE (Par) D-12/18..P-78%	

DARK MOUNTAIN (Par) AD-9/11.....75%	
DARK WATERS (UA) D-11/6.....84%	
DEAD MAN'S EYES (Uni) M-9/18.....74%	
DELINQUENT DAUGHTERS (PRC) D-7/10..80%	
DESTINY (Uni) D-12/4.....P-89%	
DIXIE JAMBOREE (PRC) T-7/10.....74%	
DRAGON SEED (MGM) WD-7/17.....94%	
DOUBLE EXPOSURE (Par) D-12/18.....P-84%	
DOUGHGIRLS, THE (W8) C-8/28.....89%	

E	
END OF ROAD (Rep) M-11/13.....P-77%	
ENEMY OF WOMEN (Mon) XD-8/28.....80%	
ENTER ARSENE LUPIN (U) D-11/20.....P-88%	
EVER SINCE VENUS (Col) C-9/25.....78%	
EXPERIMENT PERILOUS (KRO) D-12/11..85%	

F	
FACES IN FOG (Rep) D-10/23.....79%	
FALCON IN H'WOOD (RKO) M-12/4..P-86%	
FALCON IN MEXICO (RKO) M-7/31.....78%	
FAREWELL MY LOVELY (RKO) M-12/11..81%	
FIREBRANDS O' ARIZ. (Rpe) O-12/11..P-77%	
FRENCHMAN'S CREEK (Par) D-9/25.....89%	
FUZZY SETTLES DOWN (PRC) O-12/4..P-83%	

G	
GANGSTERS OF FRONT'R (PRC) O-9/25..73%	
GENTLE ANNIE (MGM) OA-12/25.....P-93%	
GHOST CATCHERS (Uni) ZT-6/5.....77%	
GHOST GUNS (Mon) OA-11/20.....P-80%	
GILDERSL'VE'S GHOST (RKO) C-6/26.....74%	
GIRL IN THE CASE (Col) CM-6/5.....79%	
GIRL RUSH, THE (RKO) CT-10/23.....77%	
GIRL WHO DARED (Rep) M-10/30.....P-82%	
GOING TO TOWN (RKO) C-9/25.....74%	
GOOD NIGHT SWEET'N (Rep) C-6/12.....73%	
GREAT MIKE, THE (PRC) D-9/4.....85%	
GREENWICH VILLAGE (TCF) T-8/14.....91%	
GRISLY'S MILLIONS (Rep) M-1/15.....P-89%	
GUEST IN HOUSE (UA) D-12/11.....87%	
GUN SMOKE (Mono) OA-1/22.....P-93%	
GYPSY WILDCAT (Uni) AD-8/7.....84%	

H	
HAIL CONQUER'G HERO (Par) C-6/12..91%	
HANGOVER SQUARE (TCF) HD-1/22.....90%	
HEAVENLY DAYS (RKO) C-7/31.....83%	
HERE COME THE WAVES (Par) CT-12/25..87%	
HER LUCKY NIGHT (Uni) TC-1/29.....J-79%	
HI, BEAUTIFUL (U) CT-11/20.....P-73%	
HOLLYWOOD CANTEEN (W8) T-12/11..91%	
HOUSE O' FRANKSTEIN (U) H-12/25..P-80%	

I	
I ACCUSE MY PARENTS (Mon) D-10/23..77%	
I LOVE A SOLDIER (Par) RD-6/19.....87%	
I'LL BE SEEING YOU (UA) D-12/25.....91%	
I'M FROM ARKANSAS (PRC) ZC-10/2.....73%	
IMPATIENT YEARS, THE (Col) CD-8/28..90%	
IN MEANTIME DARLING (TCF) RD-9/25..83%	
IN SOCIETY (Uni) ZC-8/14.....84%	
INV'BLE MAN'S REV'NGE (Uni) H-6/5..74%	
IRISH EYES ARE SMILING (TCF) T-10/2..91%	

J	
JAM SESSION (Col) T-5/22.....73%	
JANIE (W8) CDT-7/31.....91%	
JUNGLE WOMAN (Uni) H-5/29.....72%	

K	
KANSAS CITY KITTY (Col) CT-9/4.....75%	
KEYS OF THE KINGDOM (TCF) SD-12/18..96%	
KISMET (MGM) CD-8/21.....95%	

L	
LADIES O' WASHINGTON (TCF) RD-5/22..75%	
LAKE PLACID SERE. (Rep) RT-12/25.....83%	
LAND OF OUTLAWS (Mon) OA-8/28.....71%	
LAST HORSEMAN (Col) AO-7/3.....71%	
LAST RIDE, THE (W8) D-9/25.....76%	
LAURA (TCF) M-10/16.....87%	
LAW OF VALLEY (Mon) O-10/23.....75%	
LEAVE IT TO IRISH (Mon) CD-8/14.....76%	
LIGHTS OF OLD S. FE (Rep) OT-11/6..P-89%	
LOST IN A HAREM (MGM) ZC-9/4.....85%	
LOUISIANA HAYRIDE (Col) CT-9/4.....79%	

M	
MACHINE GUN MAMA (PRC) M-7/24.....69%	
MAIN ST. AFT. DARK (MGM) D-11/27..P-85%	
MAN IN HALFMOON ST. (Par) D-10/23..86%	
MAR'GE A PVT. AFFAIR (MGM) CD-8/21..88%	
MARK OF WHISTLER, THE (Col) M-10/2..78%	
MARKED TRAILS (Mon) OA-8/14.....73%	
MARSHALL OF RENO (Rep) OA-7/10.....76%	
MAISIE GOES TO RENO (MGM) CD-8/14..87%	
MASTER RACE, THE (RKO) D-9/25.....88%	
MEET ME IN ST. LOUIS (MGM) CD-11/6..91%	
MERRY MONOHANS (Uni) CDT-8/21.....87%	
MINISTRY OF FEAR (Par) D-10/23.....88%	
MISSING JUROR, THE (Col) M-1/1.....P-89%	
M'LLIE, FIFI (RKO) D-7/31.....83%	
MLUMMY'S CURSE (U) H-12/25.....P-79%	
MRDR. IN BLUE ROOM (U) CM-11/13..P-80%	
MRS. PARKINGTON (MGM) D-9/18.....92%	
MOONLIGHT & CACTUS (Uni) ZT-8/21.....73%	
MUSIC FOR MILLIONS (MGM) TD-12/18..91%	
MUSIC IN MANHATTAN (RKO) CT-7/31..88%	
MY BUDDY (Rep) D-10/2.....77%	

MY GAL LOVES MUSIC (Uni) CT-11/27..P-83%	
MY PAL WOLF (RKO) D-9/25.....77%	
MYSTERY MAN (UA) OD-7/31.....75%	

N	
NAT'L BARN DANCE (Par) ZT-9/11.....84%	
NATIONAL VELVET (MGM) D-12/11.....94%	
NEVADA (RKO) OD-12/11.....P-85%	
NIGHT OF ADVENTURE (RKO) MD-6/5..83%	
NIGHT CLUB GIRL (Uni) T-12/11.....P-71%	
NONE BUT LONELY H'RT (RKO) D-10/2..83%	
NOTHING BUT TR'BLE (MGM) Z-12/4..P-87%	

O	
OBJECTIVE BURMA (W8) WD-1/22.....90%	
OH, WHAT A NIGHT (Mon) M-8/14.....79%	
ONE BODY TOO MANY (Par) C-10/23.....78%	
ONE MYSTERIOUS NIGHT (Col) M-8/28..72%	
OUR HEARTS YOUNG-GAY (Par) C-9/4..87%	

P	
PARTNERS OF TRAIL (Mon) O-3/6.....74%	
PRACTICALLY YOURS (Para) CD-12/18..88%	
PRINCESS & PIRATE (SG-RGO) C-10/16..88%	

R	
RAINBOW ISLAND (Par) ZC-9/4.....84%	
RECKLESS AGE, THE (Uni) T-9/4.....77%	
RETURN OF APE MAN (Mon) H-7/10.....69%	
ROUGHLY SPEAKING (W8) 8D-1/29.....85%	

S

SADDLE LEATHER LAW (Col)	O-1/1....	P-77%
SAN ANTONIO KID (Rep)	OA-8/7.....	73%
SAN FERNANDO VALLEY (Rep)	OT-8/28..	81%
SAN DIEGO I LOVE YOU (U)	C-9/11.....	86%
SEVEN DOORS TO DEATH (PRC)	M-8/7..	74%
SEVENTH CROSS, THE (MGM)	WD-7/24..	89%
SHADOWS IN NIGHT (Col)	M-10/2.....	75%
SHADOW OF SUSPIC'N (Mon)	MC-10/2..	78%
SHE'S A SOLDIER, TOO (Col)	CD-8/28..	78%
SHE'S A SWEETHEART (Col)	D-12/18.....	P-87%
SHE GETS HER MAN (Univ)	C-1/15.....	P-94%
SHERIFF OF LAS VEGAS (Rep)	O-1/8.....	P-89%
SHERIFF SUNDOWN (Rep)	O-10/30.....	P-80%
SING, NEIGHBOR, SING (Rep)	ZT-8/14..	71%
SILENT PARTNER (Rep)	M-6/12.....	77%
SILVER CITY KID (Rep)	O-9/11.....	75%
SINCE YOU WENT AWAY (UA)	D-7/24.....	96%
SO'ITHING FOR THE BOYS (TCF)	T-11/6..	87%
SONG OF THE RANGE (Mon)	O-12/19..	P-77%
SONORA STAGECOACH (Mon)	OA-9/18..	71%
SOUL OF A MONSTER (Col)	H-9/11.....	72%
STAGE TO MONTEREY (Rep)	O-10/2.....	79%
STRANGE AFFAIR (Col)	CM-11/13.....	P-85%
SIX'NGRS IN THE NITE (Rep)	O-1/29..	P-79%
SUNDAY D'NER—SOLDIER (TCF)	D-12/11..	93%
SUSPECT, THE (Uni)	D-1/1.....	90%
SWEET AND LOWDOWN (TCF)	T-8/7.....	84%
SWING HOSTESS (PRC)	T-11/13.....	P-81%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

KISS AND TELL

Cast—Shirley Temple, Walter Abel, Mary Phillips. Producers—Siegel-Abbott-Herbert.

BOSTON BLACKIE BOOKED

Cast—Chester Morris, Lynn Merrick, Steve Cochran. Producer-Director—Arthur Dreifuss

OVER 21

Cast—Irene Dunne, Alexander Knox, Chas. Coburn. Pro—Sid. Buchman. Dir—C. Vidor.

(Now CUTTING or in BACKLOG)

TEN CENTS A DANCE J. Frazee, J. Lloyd
FIGHTING GUARDSMAN J. Loder, A. Louise
A THOUSAND & ONE NIGHTS Cornel Wilde
ESCAPE IN THE FOG W. Wright-N. Foch
POWER OF THE WHISTLER R. Dix-J. Carter
ROCKIN' IN THE ROCKIES Mary B. Hughes
MEN OF THE DEEP Chester Morris
COUNTERATTACK P. Muni-M. Chapman
YOUTH ON TRIAL Cora Sue Collins
A GUY, A GAL AND A PAL Lynn Merrick
LEAVE IT TO BLONDIE Singleton-Lake
I LOVE A MYSTERY Jim Bannon - Nina Foch
LET'S GO STEADY Pat Parrish - Jackie Moran
EADIE WAS A LADY Ann Miller - J. Besser
SING ME A SONG OF TEXAS Pinky Tomlin
SONG OF TAHITI J. Falkenberg - O'Brien
DORMANT ACCOUNT Richard Dix - Carter
BOTH BARRELS BLAZING Starrett - Harding
EVE KNEW HER APPLES Ann Miller - Wright
RENEGADE ROUNDUP C. Starrett - S. Bliss
SERGEANT MIKE Larry Parks - Jeanne Bates
BATMAN, THE Lewis Wilson - D. Goff
RESTLESS LADY Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS Baxter

M-G-M

(Now SHOOTING)

YOLANDA AND THE THIEF

Cast—Fred Astaire, Lucille Bremer, Frank Morgan. Pro—Arthur Freed. Dir—V. Minnelli.

THE HARVEY GIRLS

Cast—Judy Garland, Ann Sothern, John Hodiak. Pro—Arthur Freed. Dir—Geo. Sidney.

HER HIGHNESS AND THE BELLBOY

Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

(Now CUTTING or in BACKLOG)

TWICE BLESSED Wilde Twins, Jas. Craig
THE HIDDEN EYE E. Arnold - F. Rafferty
TELLTALE HANDS E. Arnold - Selena Royle
SECRETS IN THE DARK R. Young - Peters
TWICE BLESSED Wilde Twins-Jas. Craig
WITHOUT LOVE Katharine Hepburn-S. Tracy
OUR VINES HAVE TENDER GRAPES O'Brien
ALTER EGO Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION Greer Garson
WOMEN'S ARMY Lana Turner - Laraine Day
CLOCK, THE Judy Garland - Robert Walker
THRILL OF A ROMANCE Johnson - Williams
ANCHORS AWEIGH G. Kelly - F. Sinatra
HOLD HIGH THE TORCH Taylor - "Lassie"
ZIEGFELD FOLLIES, THE Astaire - Arnold
SON OF LASSIE Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

TRAIL TOWN FEVER

Cast—Johnny Mack Brown, Raymond Hatton, J. Woodbury. Pro—S. Dunlap. Dir L. Hillyer

(Now CUTTING or in BACKLOG)

ROBOT MURDER S. Toler as Charlie Chan
THE CISCO KID RETURNS Duncan Renaldo
DOCKS OF NEW YORK East Side Kids
STRANGER FROM SANTA FE John M. Brown
MODEL MURDER Robt. Lowery - M. Weaver
JOHN DILLINGER L. Tierney - Elisha Cook
NAVAJO TRAILS J. M. Brown - R. Hatton
G. I. HONEYMOON Gale Storm - Cookson
THERE GOES KELLY Jackie Moran
THE JADE MASK S. Toler (Charlie Chan)
MURDER IN THE FAMILY Gilbert - Howard
ADVENTURES OF KITTY O'DAY Jean Parker
LITTLE DEVILS Parry Carey - Paul Kelly
UTAH KID, THE Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

TOO GOOD TO BE TRUE

Cast—Betty Hutton, Sonny Tufts, Bobby Watson. Pro—Harry Tugend. Dir—John Barry.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

(Now CUTTING or in BACKLOG)

GOOD INTENTIONS E. Bracken, V. Lake
THE VIRGINIAN Joel McCrea - B. Donlevy
DUFFY'S TAVERN Ed Gardner - M. Reynolds
ONE EXCITING NIGHT Gargan - A. Savage
AFFAIRS OF SUSAN Joan Fontaine-G. Breni
THE LOST WEEKEND R. Milland-J. Wyman
LOVE LETTERS Jennifer Jones-J. Corren
SCARED STIFF Jack Haley - Ann Savage
MISS SUSIE SLAGLE Sonny Tufts, V. Lake
HIGH MAN Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE Sonny Tufts - V. Lake
KITTY Paulette Goddard - Ray Milland
ISLE OF TABU Nancy Porter - C. Quigley
BONNIE LASSIE D. Brooks, G. Saunders
HALFWAY TO HEAVEN J. Johnston - Rhodes
THE UNSEEN Joel McCrea
FUN TIME Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD Bracken - Lynn
TWO YEARS BEFORE THE MAST Donlevy
MEDAL FOR BENNY A. Lamour - deCordova
ALDRICH'S CODE OF HONOR J. Lydon
ROAD TO UTOPIA, THE Crosby-Hope
BRING ON THE GIRLS V. Lake - Tufts
MURDER HE SAYS MacMurray - Main
INCENDIARY BLONDE Betty Hutton

P-R-C

(Now SHOOTING)

UNDERCOVER GIRL

Cast—Mary Beth Hughes, Hugh Beaumont, C. Drake. Pro—A. Stern. Dir—S. Newfield.

STRANGER IN THE FAMILY

Cast—J. Edw. Bromberg, F. Jenks, Eric Sinclair. Pro—Mooney-Herman. Dir—Al Herman

ENCHANTED FOREST

Cast—Edmund Lowe, Brenda Joyce, Harry Davenport. Pro—J. Schwarz. Dir—L. Landers.

(Now CUTTING or in BACKLOG)

GANGSTER'S DEN Buster Crabbe, Al St. John
ENEMY OF THE LAW Tex Ritter, D. O'Brien
PHANTOM OF 42ND ST. Dave O'Brien
BARBER OF RED GAP Buster Crabbe
CRIME, INC. Leo Carrillo - Tom Neal
FOG ISLAND Lionel Atwill - Geo. Zucco
MARKED FOR MURDER T. Ritter - D. O'Brien
THE KID SISTER Constance Worth - R. Pryor
WHISPERING SKULL, THE T. Ritter - O'Brien
STRANGE ILLUSION Sally Eilers - J. Lydon
HIS BROTHER'S GHOST Crabbe - Al St. John
HOLLYWOOD AND VINE Ellison - McKay
MANHATTAN RHYTHM Langford - Wood
SWEET HOMOCIDE F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

MAN ALIVE

Cast—Pat O'Brien, Adolph Menjou, Rudy Vallee. Pro—Robt. Fellows. Dir—Ray Enright

GEO. WHITE'S SCANDALS OF 1945

Cast—Joan Davis, Jack Haley, Phillip Terry. Producer—Holt-White. Director—Felix Feist.

THOSE ENDEARING YOUNG CHARMS

Cast—Laraine Day, Robert Young, Ann Harding. Pro—Bert Granet. Dir—Lewis Allen.

THE INVISIBLE ARMY

Cast — John Wayne, Phillip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

(Now CUTTING or in BACKLOG)

JOHNNY ANGEL George Raft Signe Hasso
SING YOUR WAY HOME Haley - McGuire
THE ENCHANTED COTTAGE D. McGuire
WONDER MAN D. Kaye - Virginia Mayo
THE BODY SNATCHER Karloff - Luqosi
TARZAN & THE AMAZONS J. Weissmuller
WEST OF THE PECOS B. Mitchum - B. Hale
IT'S A PLEASURE Sonja Henie - Wm. Johnson

CHINA SKY Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY Brown - Carney
PAN-AMERICANA Philip Terry - A. Long
ISLE OF THE DEAD Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE Tom Conway
BRIGHTON STRANGLER, THE Loder - Duprez
HAV'G WON'R'FUL CRIME O'Brien-Murphy
BETRAYAL FROM THE EAST Tracy - Kelly

REPUBLIC

(Now SHOOTING)

DESPERADOES OF DAKOTA

Cast—Wild Bill Elliott as Red Ryder, Bobby Blake. Pro—Bud Springsteen. Dir—Les Selande.

BELLS OF ROSARITA

Cast—Roy Rogers, Dale Evans, George Hayes. Pro—Eddy White. Dir—Frank McDonald.

(Now CUTTING or in BACKLOG)

NEW FACES OF 1945 Kay Dowd, Robt. Duke
RETURN AT DAWN Wm. Terry, Lynn Roberts
THREE'S A CROWD Gertrude Michael
THE FATAL WITNESS E. Ankers, D. Fraser
ROAD TO ALCATRAZ R. Lowery-J. Storey
GANGS OF THE WATERFRONT Montgomery
TELL IT TO A STAR B. Livingston-R. Terry
TUGBOAT ANNIE'S SON J. Darwell-Kennedy
UTAH Roy Rogers-Dale Evans-Geo. Hayes
WHY GIRLS LEAVE HOME Rosemary Lane
SHERIFF OF CIMARRON Carson - Sterling
BEHIND THE SHIPS Jane Randolph
EARL CARROLL'S VANITIES Dennis O'Keefe
LONE TEXAS RANGER Bill Elliott as "Ryder"
JOHNNY MARCH R. Arlen - Cheryl Walker
JEALOUSY John Loder - Jane Randolph
SWINGIN' ON A RAINBOW Taylor - Frazee
THE PHANTOM SPEAKS R. Arlen - L. Roberts
A DARING HOLIDAY E. Horton - G. George
VAMPIRE'S GHOST, THE J. Abbott - Stewart
SONG FOR JULIE A. A. Dolin - A. Markova
CHICAGO KIDS, THE D. Barry - L. Roberts
HITCH HIKE TO HAPPINESS Pearce - Evans
STAGECOACH ROBBERY Elliott (Red Ryder)
THOROUGHBREDS Tom Neal - Roger Pryor
FLAME OF BARBARY COAST John Wayne
VIGILANTES OF DODGE CITY Bill Elliott
GIRL WHO DARED, THE Lorna Grey
HOUSE OF TERROR W. Terry - V. Grey

20TH CENTURY

(Now SHOOTING)

TWO-FACED QUILLIGAN

Cast—William Bendix, Joan Blondell, Phil Silvers. Pro—William LeGeron. Dir—Frank Tuttle

THE DOLLY SISTERS

Cast—Betty Grable, John Payne, June Haver. Pro—George Jessel. Dir—Irving Cummings.

CARIBBEAN MYSTERY

Cast—James Dunn, Sheila Ryan, Eddie Ryan. Pro—William Girard. Dir—Robert Webb.

STATE FAIR

Cast—Dana Andrews, Jeanne Crain, Dick Haymes. Pro—Wm. Pelberg. Dir—W. Lang.

CAPTAIN EDDIE

Cast — Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

(Now CUTTING or in BACKLOG)

COL. EFFINGHAM'S RAID Coburn, Bennett
A BELL FOR ADANO G. Tierney, J. Hodiak
THE BULLFIGHTERS Oliver & Hardy
MOLLY, BLESS HER Monty Woolley
ROYAL SCANDAL T. Bankhead - C. Coburn
CIRCUMSTANTIAL EVIDENCE Michael O'Shea
ROSE'S DIAMOND HORSESHOE B. Grable
WHERE DO WE GO FROM HERE MacMurray
BON VOYAGE J. Crain - Sir Aubrey Smith
NOB HILL Joan Bennett, George Raft
THUNDERHEAD, SON OF FLICKA McDowell

UNITED ARTISTS

(Now SHOOTING)

CAPTAIN KIDD

Cast—Chas. Laughton, Randolph Scott Barbara Britton. Pro—B. Bogeus. Dir—R. Lee

AND THEN THERE WERE NONE

Cast—Barry Fitzgerald, Walter Huston, Lou Hayward. Pro—Rene Clair. Dir—Rene Clair.

PARIS—UNDERGROUND

Cast—Constance Bennett, Gracie Fields, Kurt Krueger. Pro—C. Bennett. Dir—G. Ratoff.

GUEST WIFE

Cast — Claudette Colbert, Don Ameche. Producer — Jack Skirball. Dir — Sam Wood.

(Now CUTTING or in BACKLOG)

G. I. JOE Burgess Meredith as Ernie Pyle
A WALK IN THE SUN Dana Andrews
BLOOD ON THE SUN Cagney - S. Sidney
BEDSIDE MANNER Ruth Hussey-J. Carroll
HOLD AUTUMN IN HAND Z. Scott - Field
IT'S IN THE BAG Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS Jane Powell
SPELLBOUND Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS O'Keefe - 'Rochester'
THE GREAT JOHN L. Darnell - McClure
INTRUDER, THE Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

LADY ON A TRAIN

Cast—Deanna Durbin, Ralph Bellamy, David Bruce. Pro—Felix Jackson. Dir—Charles David.

INVITATION TO DEATH

Cast—Basil Rathbone, Nigel Bruce, Hillary Brooke. Pro—Dir—Roy William Neill.

THE NAUGHTY NINETIES

Cast—Bud Abbott, Lou Costello, Alan Curtis. Pro—Grant-Hartman. Dir—Jean Yarbrough.

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Producer-Director—Arthur Lubin.

THAT'S THE SPIRIT

Cast — Jack Oakie, Peggy Ryan, Buster Keaton. Pro—Fessier-Pagano. Dir—C. Lamont.

(Now CUTTING or in BACKLOG)

SUDAN Maria Montez, John Hall
SEÑORITA FROM THE WEST Allan Jones
EASY TO LOOK AT Gloria Jean-K. Grant
BLONDE RANSOM D. Cook-Virginia Grey
I'LL TELL THE WORLD L. Tracy - B. Joyce
SALOME—WHERE SHE DANCED David Bruce
ROMANCE, INC. A. Jones - G. McDonald
IT'S NEVER TOO LATE Bonita Granville
SONG OF THE SARONG Gargan - Keliy
FRISCO SAL Susanna Foster - Turhan Bey
FAIRY TALE MURDER Gloria Jean - Brasselle
JUNGLE CAPTIVE Betty Bryant - V. Lane
ACCENT ON RHYTHM L. Collier - E. Norris
SWING OUT, SISTER McDonald - Cameron
I'LL REMEMBER APRIL Gloria Jean - Grant
BEYOND THE PECOS Red Cameron - Dew
FROZEN GHOST, THE L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE Cameron - Knight
PATRICK THE GREAT O'Connor - Ryan
SEE MY LAWYER Olsen & Johnson
HOUSE OF FEAR, THE Rathbone - Bruce
RAIDERS OF GHOST CITY D. Moore
WILD HORSE ROUNDUP Tex Ritter

WARNERS

(Now SHOOTING)

TOO YOUNG TO KNOW

Cast—Joan Leslie, Robt. Hutton, Dolores Moran. Pro—W. Jacobs. Dir—F. DeCordova

THREE STRANGERS

Cast—Geraldine Fitzgerald, Sidney Greenstr't
Pro—Wolfgang Reinhardt. Dir—J. Negulesco

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

(Now CUTTING or in BACKLOG)

HOTEL BERLIN, '43 Andrea King, R. Massey
THE BIG SLEEP H. Bogart-L. Bacall
SAN ANTONIO Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER John Garfield
PILLAR TO POST Ida Lupino - Walter Huston
OF HUMAN BONDAGE Heinreid - E. Parker
GOD IS MY CO-PILOT D. Morgan - Massey
THE CORN IS GREEN Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT Stanwyck
MEN WITHOUT DESTINY Sullivan - Dorn
CONFLICT Humphrey Bogart - A. Smith
DEVOTION I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE Ann Sheridan
SARATOGA TRUNK Cooper-Bergman
CINDERELLA JONES Joan Leslie
HORN BLOWS AT MIDNIGHT J. Benny
MY REPUTATION Stanwyck - Brent

Hollywood

MOTION PICTURE

REVIEW

The... FIRST WORD

• SLOWLY, BUT not too surely, Hollywood has been coming around to broader recognition of the character actor and his or her value to films.

But, while they have commanded high salaries and been given increasingly larger featured billings, they have also been abused to a degree in an industry where, although the finger is supposed to be constantly on the public pulse, top men know little or nothing of what the public really wants.

It took a long time for Barry Fitzgerald to reach his proper stature. He
(Continued on page 2)

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HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

February 12, 1945

WMC ORDERS THEATRE MANPOWER CUT RKO EXEC URGES PIX FOR TELEVISION

Ralph B. Austrian Says Pics For Video Is Key To National Circulation

• Ralph B. Austrian, executive vice-president of RKO Television Corp., in an address before the Television Press Club of New York, said that production of special films for television was the only speedy solution to the problem of how to build a nationwide video circulation for postwar dialers.

Austrian proposed that a series of comedy or variety shorts be prepared for the media and that the cost of the shorts be shared by video set manufacturers and dealers. He pointed out that a short made for \$7,500 by a manufacturer expecting to sell 100,000 sets in the first year would mean an average cost per set of only seven and one half cents. He said that adoption of the scheme by a dozen or so of the television receiver manufacturers would assure hourly demonstrations for leaders in any locality.

Silvey To Prep 'Walla'

"Within These Walls," 20th action drama, will be Ben Silvey's first production since his recent promotion. Bruce Humberstone directs.

WB Buys Tele Set For \$1,500,000

Warner Bros. last week purchased a 17-acre tract high in the Outpost hills above Hollywood, where the studio will build a complete Television unit. The property cost a million and-a-half.

Herbert Plans Sequel For His 'Kiss And Tell'

Plans to write a sequel to "Kiss And Tell" were announced last week by F. Hugh Herbert. He will begin the new stint upon completion of the current lensing of "Tell," at Columbia.

Jack Jungmeyer Is New PRC Story Ed

Veteran Variety man Jack Jungmeyer has been signed by Leon Fromkess to head PRC's story department. The post was recently vacated by Jack Grant who has been promoted to an associated producership under prexy Fromkess.

New Talent Get Break In Par.'s 'Growing Up'

Paramount's juvenile players are slated for featured roles in "Our Hearts Were Growing Up." Included are Gail Russell, Diana Lynn, James Brown, Bill Edwards, Jean Heather, Pat Phelan, Mary Hatcher, Byron Barr, Nancy Porter, Gloria Saunders, Kay Scott and Walter Wilson.

Brian Donlevy and Billy De Wolfe are co-starred.

Uhr Is Rep. Talent Exec.

Republic has appointed Ira Uhr as executive in charge of talent.

Warners Chicago Circuit First Hit By Edict But Others Expect Reduction

The War Manpower Commission has notified the Chicago Warner Theatre circuit that it must reduce its total staff of employees by 10 per cent on or before March 1 of this year. The order cited the need for war plant help in the area, which is listed as critical.

Inquiries in other circuits failed to reveal existence of any similar order to other groups, but it was generally felt that such orders would be forthcoming shortly.

Charles Skouras, head of the Fox West Coast circuit said he anticipated receipt of a similar order in the very near future. Asked upon what he based his anticipation of a like request from the commission, Skouras merely answered: "If others are getting it, we probably will."

Indications are that the order will be restricted to areas classed as "critical" by the government. These areas vary from time to time, with approximately 25 areas being listed in that category at all times.

Archainbaud Grabs 'Girls'

Republic has set George Archainbaud to direct "Girls In The Big House."

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20th Inks Lighton To Three-Yr. Pact

Twentieth-Fox last week signed Louis D. Lighton to a three-year producer's pact.

"Anna And The King Of Siam," big-budget pic, is Lighton's current assignment.

Paramount To Release Pics Into Spain Again

Paramount has signed a new contract which will permit Paramount International films to screen again in Spain, according to John Hicks, president of P. I.

Pictures are to be released through Paramount-Mercurio Films, S. A., under terms of contract of Paramount Films de Espana and Mercurio Films.

Borzage Seeks 'Ruth' For 1st Republic Pic

With an unlimited budget from Republic, Frank Borzage is dickering for screen rights to "Dear Ruth," Norman Krasna's play.

This will be Borzage's first production for Republic, under terms of his recently signed pact with Herbert J. Yates. Borzage has complete control over his unit, acting as producer-director with a financial interest in all his pictures.

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th C...	10	899	.899
2—M-G-M ..	9	808	.898
3—Warners ..	8	709	.886
4—Unit. Art...	6	531	.885
5—Univ.	8	706	.883
6—P-R-C	4	351	.878
7—Col.	6	520	.866
8—Para.	10	865	.865
9—R-K-O	10	854	.854
10—Rep.	3	255	.850
11—Mono.	1	78	.780

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M ..	4	349	.872
2—20th Cent	1	84	.840
3—R-K-O	7	582	.831
4—Rep.	22	1824	.830
5—Para	4	328	.820
Warners	1	82	.820
6—Univ	14	1140	.814
7—Col.	20	1626	.813
8—P-R-C	10	804	.804
Mono	16	1285	.803



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The First Word

(Continued from Page 1)

was appreciated to a point over a period of years, but it took a sensational picture and virtual assurance of an Academy Award before that appreciation matured and bloomed. Now, overnight, he shapes up as one of the strongest box office names in the industry.

There is only one academy award a year, however. And luckily, Fitzgerald drew the strongest picture. Strangely, his role of the grumpy priest was exactly the type of role that he played in "The White Steed," a Broadway play that captured the Critic's Circle Award many years ago.

But Broadway differs from Hollywood in that a character actor is frequently starred in his plays, with the romantic leads not quite as prominent as Hollywood prefers to make them.

That's where the abuse comes in.

Many, many times a year, films are turned out with wishy-washy romantic leads getting top billing and eating up the marquee. In order to prevent a flop, however, with incompetent leads—some of whom as actually unknowns—producers bolster the value of the film by building up strong parts for supporting character actors. It is an odd type of protection and protects everyone but the actor, because he suffers by the process of "averaging."

In other words, the picture is a bad one and the producer knows it. Therefore, he counterbalances poor story, poor leads and poor production value by inserting a superb performance or performances by the character players. As a result, the picture comes out labeled "fair," the leads, propped up by the experienced performer, emerge as "fair," and the victimized performer, who has done a masterful job of juggling the screenplay and the youngsters, is himself branded as "fair" because of the reducing process the rest of the film has on his individual and excellent effort.

Many Hollywood characters have quite a draw at the box office. Their names are certainly better known than some of the unknowns thrust into leads because they have a "connection."

Producers are missing a bet. The proper kind of screenfare would advance present film values further than they dream. And people would respond surprisingly if the marquee were topped by such names as Thomas Mitchell, J. Carrol Naish, Richard Lane, Tom Tully, William Demarest and a dozen others.

'FRISCO SAL' IS A BOXOFFICE GAL 'CIMARRON' IS CLICK ACTION FARE

Susanna Foster's Vocals Highlight Of Fine Tale; Direction Is Excellent

"FRISCO SAL"

FEATURE
86%

(Universal) Drama with Music. Produced and directed by George Waggoner. Screenplay by Curt Siodmak and Gerald Geraghty. Previewed at the Forum Theatre. Time, 94-MIN. Cast: Susanna Foster, Turhan Bey, Alan Curtis, Andy Devine, Thomas Gomez, Collette Lyons, Samuel S. Hinds, Fuzzy Knight, Billy Green, Ernie Adams, George Lloyd and Bert Fiske.

★ ★ OF ALL the Barbary Coast dramas turned out by Hollywood this emerges as one of the best to go to market under the very able production and direction of George Waggoner. Well plotted by Curt Siodmak and Gerald Geraghty the screenplay finds room for musical sequences without straining, and is neatly rounded to consistency by the dialogue department.

Susanna Foster, a shy girl from Cambridge, Mass., comes to the Barbary Coast in search of a brother who has disappeared. In his last letter, written some ten years before, he had mentioned a restaurant serving orange duck, a favorite dish. Miss Foster locates the establishment, owned and operated by gambler Turhan Bey.

Bey has refused to pay protection money to a band of hoodlums headed by Alan Curtis, operating under the guise of a Mission, and Miss Foster is arrested when a riot ensues as Curtis' men attempt to wreck the place. Everyone is taken into custody by police officer Michael Gomez, who seeks an excuse to bring law and order to the district.

Bey takes Miss Foster out of jail and gives her a job in his club. In looking over a collection of items left as pledges with Bey for unpaid bills and gambling debts, Miss Foster finds her brother's ring.

She takes the ring to Gomez and he is on Bey's trail on suspicion of murder. Meanwhile, she also makes an effort to help Curtis with his phoney Mission, believing the place to be authentic.

Curtis, who is her brother, hides his identity and tries to save his sister from Bey, whose intentions he doubts. He plants a story indicating that Bey has killed the girl's brother.

Collette Lyons, entertainer in Bey's cafe, and Andy Devine, barker for the place, persuade her that she is mistaken. She and Bey are married, unknown to Curtis.

The latter, intent upon breaking up the romance, again brings his henchmen to the place for a complete job of wreckage. His jacket is torn off during a fight with Bey and an old scar from a barbed wire fence identifies him as Miss Foster's brother.

Curtis is told of the marriage and calls off his gang, ordering a celebration. Gomez leads the police in expectation of finding a gigantic battle in progress but is forced to retreat in bewilderment as all ends in peace and happiness.

Susanna Foster's warbling is up to usual excellent standards and draws strong audience response.

Collette Lyons will find herself very welcome indeed on the screen

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS . ★★★★★	95%-100%
Excellent . ★★★	90%- 95%
Very Good . ★★	85%- 90%
Good ★	80%- 85%
Only Fair	75%- 80%
Just Passable . . .	70%- 75%
Below Par	Below 70%

Univ. Buys Another Psychological Yarn

"Knave Of Diamonds," Percy Marks' psychological mystery novel, has been acquired by Universal and makes the third yarn of this type to be placed on producer Joan Harrison's slate. "The Third Eye" and "Uncle Harry" are being readied by Miss Harrison.

WB Guns Four

Four Warners films will roll this week and next. They are "Shadow Of A Woman," "Stolen Life," "Danger Signal" and "Time, Place And The Girl."

'City Lights' Now 'Return'

New release title for Republic's "Return At Dawn," is "Behind City Lights."

Columbia Grabs 'Editor'

"Night Editor," radio serial, has been acquired by Columbia with Leonard Picker set to produce.

'Mystery' Is 'Clue'

Monogram's Charlie Chan pic, "The Radio Mystery," will screen as "The Scarlet Clue."

'Medico' Is 'In Mexico'

"The Case Of The Missing Medico," Monogram's latest Cisco Kid Pic, has been retitled "In Old Mexico."

'Captain' Was 'Annie's So

Republic's "Captain Tugboat Annie" is the new tag for "Tugboat Annie's Son."

in future pictures. Her singing and comedy style are delightful and she demonstrates great versatility.

Bey and Curtis are well suited by their roles of dangerous individualists of the era, but both obviously bad boys in the final analysis and it seems peculiar that the Hays office didn't insist upon some kind of punishment for their antics.

Andy Devine and Billy Green do a nice job in supporting roles. The latter has too little chance to demonstrate his ability as an entertainer, but this role should lead to others.

EXCELLENT MUSIC PLUS GOOD STORY MAKES THIS A CINCH FOR BRISK BUSINESS AND FAVORABLE VERBAL REACTION.

Tricky Riding And Lethal Marksmanship Make This Nabe Matinee Natural

"SHERIFF OF CIMARRON"

PROGRAM
80%

(Republic) Western melodrama, produced by Thomas Carr, and directed by Yakima Canutt. Original screenplay by Bennett Cohen. Not previewed, but caught at the Hitching Post Theatre. Time, 57-MIN.

Cast: Sunset Carson, Linda Stirling, Olin Howlin, Riley Hill, Jack Ingram, Tom London, Jack Kirk, Bob Wilke, Jack O'Shea, Edward Cassidy, George Chesebro, Sylvia Aislan, Dickie Dillon.

WHEN NINETY percent of a western's running time is plausibly plotted into cyclonic action—and when the action is made thoroughly believable by a director who's spent his life in that same kind of action—that's click entertainment for western fans. And that's "Sheriff Of Cimarron."

There's nothing new in the yarn, which uses the old express-holdup springboard. But in the story threads are woven tightly around maximum suspense with Sunset Carson's lethal fists and deadly guns. As a matter of fact, this fast-moving pic tramples Gower Gulch tradition by introducing a cow-poke hero who actually hits what he aims at every time he pulls a gun.

Carson goes into gun-work right from the start. Arriving in Cimarron after having served time for a cattle-rustling charge which he doesn't know was framed on him by his brother, he smokes down a couple of express-office robbers and is promptly elected sheriff.

From this point he spends most of his time knocking off varmints as they keep trying to grab the gold. His brother, Riley Hill, is an honest stage driver as far as Carson and the town is concerned—but in reality is undercover man for the baddies.

Climax comes when the gang-leader arrives, posing as a Government Marshal and arrests Carson for his own gang's misdeeds. The agile Mr. Carson leaps through a plate-glass window and onto his snowy charger for a nifty trick escape. The fast finale sends him after brother Hill and company . . . when Carson ends up, Hill is only surviving badman, destined for execution.

Carson is no actor, but his fancy horsemanship and authentic cow-poke drawl are ample to draw the hoss-flesh fans. Olin Howlin adds a strong comic touch which he skillfully fuses with believability. Linda Stirling and others of the cast handle their roles nicely.

Strong-point of the piece is ex-stunt man Yakima Canutt's slick unfoldment of Bennett Cohen's integrated screenplay. Canutt can count on plenty of future assignments.

Effective mounting by Thomas Carr and Bud Thackery's camera round out "Sheriff Of Cimarron" technical values.

THIS ACTION SECONDARY IS A MATINEE NATURAL.

Fox Gives Sullivan Termer

Twentieth has inked C. Gardner Sullivan to a long-term pact as story consultant.

ALLEN PUTS AUDIENCE 'IN THE BAG' 'FOG ISLAND' HAS MISTY STORY LINE

**Comic Aided By Benny,
Bendix, Ameche, Moore
Ad Vallee As Guests**

"IT'S IN THE BAG"

FEATURE (UA) Comedy. Produced by Jack Skirball and directed by Richard Wallace. Associate producer, Walter Batchelor. Screenplay by Jay Dratler and Alma Reville from a treatment by Fred Allen and Lewis R. Foster. Previewed at the Ambassador Hotel Theatre. Time, 86-MIN.

91%

Cast: Fred Allen, Jack Benny, Don Ameche, William Bendix, Victor Moore, Rudy Vallee, Binnie Barnes, Robert Benchley, Jerry Colonna, John Carradine, Gloria Pope, William Terry, Minerva Pious, Dickie Tyler, Sidney Toler, George Cleveland, John Milan, Ben Weldon and Emory Parnell.

★★★ FRED ALLEN successfully transfers his wit from radio to the screen and makes the most of slapstick in the visual medium, aided and abetted in the laugh-gathering process by Jack Benny, in a continuation of their airwave duelling, Don Ameche, William Bendix, Victor Moore, Rudy Vallee and a host of other featured players.

Walter Batchelor, producing under the executive guidance of Jack Skirball, has overlooked nothing in the preparation of material. While loosely strung, the screenplay of Jay Dratler and Alma Reville, from the treatment by Allen and Lewis R. Foster, is laden with punched-up dialogue and situation humor. Direction of Richard Wallace is well balanced throughout for maximum effect.

Despite the high voltage of his competition, Allen manages to predominate the entire footage as his fortune rises and wanes. He is heir to a supposedly wealthy uncle who dies and leaves nothing but five antique chairs. Allen sells them but later learns that the fortune he had anticipated had been sewn into the bottom of one of the pieces and the mad hunt to retrieve the proper chair is on.

In his search for his fortune, Allen tracks down the purchasers. One of them is Minerva Pious, as Mrs. Nussbaum, who offers hilarious reasons for the purchase of the item. Jack Benny has another of the pieces and the duel of wits between the two is one of the highlights of the picture.

Two more of the chairs have found their way into a night club and Allen, to gain access to the spot, becomes a member of a singing quartet. His associates are Don Ameche, Victor Moore and Rudy Vallee, and the resultant songfest is a rib-buster for audience reaction. The \$12,000,000 Allen seeks is not found in any of the first four chairs located.

The fifth chair is finally located in the hands of William Bendix, a gang leader with more physical ailments than the inmates of an entire psychopathic ward. Bendix 'stuffs' himself with vitamin pills and is so tough that he shudders at the faintest sounds and faints at the mention of killing.

Allen enlists the aid of the gang chief when the missing money fails to turn up and the two go after John Carradine and John Miljan, attorneys for the deceased uncle. They wrest a confession from the two, stating that

Govt. Probe Looms For Film Supplies

With the Mead committee already delving into cut film and dark room supplies, Rep. Boren is said to be preparing an investigation into 35mm. supplies. Reason is that his committee was set up to probe pulp supply and pulp is a film base.

Drake Is Nabbed By Wallis After Drop

Hal Wallis last week signed Charles Drake as one of three male leads in "You Came Along." Drake was recently dropped by Warners, after returning from military service.

Other leads in the Wallis pic are Don De Fore and Robert Cummings.

Col. Pacto Richmond

Ted Richmond was recently lifted from a four-films stint of week-by-week producing for Columbia and signed to a long-term producer's contract.

Metro May Have 'Town'

MGM is reported to have purchased film rights to "On The Town," stage play in which Metro has invested \$65,000.

Wilson Retained By 'U'

Warren Wilson, Universal producer will remain. His option was picked up last week.

Beebe Has 'Creeps'

"The Cat Creeps," Universal mystery, has been handed to associate producer-director Ford Beebe.

'Kansan' For Col's Kraike

"The Kansan," outdoor epic of early days in Kansas, will be made by Columbia and produced by Michel Kraike.

Beaudine Makes 'Fighting'

Monogram signed William Beaudine recently to direct "Come Out Fighting" next East Side Kids comedy. Sam Katzman and Jack Dietz continue to produce.

they bumped the old man off for their own foul purposes.

Robert Benchley has some nice business in the early footage as an insect exterminator visiting Allen's flea circus.

Binnie Barnes is the radio comic's wife, Dickie Tyler is their child, and Jerry Colonna scores heavily as a psychiatrist with a rather dubious mental state of his own.

Production values run to tops throughout the entire film, with all departments functioning for the best final results.

MARQUEE VOLTAGE HIGH WITH PLENTY OF ENTERTAINMENT FOR SWELL SATISFACTION FOR ANY AUDIENCE.

Well Balanced Cast Fails To Overcome Poor Script But Direction Is Helpful

"FOG ISLAND"

PROGRAM (PRC) Mystery Drama. Produced and directed by Terry Morse. Screenplay by Pierre Gendron from an original by Bernadine Angus. Previewed at the Sound Service Studios.

14%

Time, 70-MIN.

Cast: Lionel Atwill, George Zucco, Jerome Cowan, Veda Ann Borg, Sharon Douglas, Jan Keith, Jacqueline DeWitt, John Whitney, George Lloyd.

REVENGE for the murder of his wife motivates George Zucco to invite a group of former associates, who railroaded him to prison before one of them committed the murder, to his island mansion on promise of seeing "justice" done. There is little motivation for the acceptances, however, and this is the prime weakness of Pierre Gendron's screenplay. Morse has given the film some fine production values, however, and his direction is of a good calibre for audience suspense.

Zucco is alone on the island with his stepdaughter, Sharon Douglas, when he issues the invitations. He has spent five years in prison for a fraud he never committed, sharing a cell with Ian Keith, accountant involved in the same alleged crime.

Keith turns up unexpectedly and offers to help Zucco get his revenge.

Veda Ann Borg, Zucco's former secretary; Jerome Cowan, a former business associate; Jacqueline DeWitt, astrologist adviser, and Lionel Atwill, another former associate, accept their invitations. John Whitney, son of another associate invited, attends, since his father has died. He is a former schoolmate and suitor of Miss Douglas.

Zucco passes out cryptic messages and favors after dinner, all indicating some trail to a treasure which the group thinks he looted from his business.

Another weak point in the screenplay then occurs when Atwill, again without motivation, reveals himself as the killer of Zucco's wife and then kills Zucco.

Before his death, the mad financier has set a trap to destroy his enemies as they seek the treasure. A note, telling them that he never stole, is secreted in a box at the end of the trail indicated by the favor clues. As the box is lifted, a secret spring is released to flood the room and seal the door to it.

Eventually, all are lured into the room to meet their fate with the exception of Whitney and Miss Douglas. Planting of the clues, however, makes it entirely too possible that girl and boy friend might have been trapped and killed while the guilty parties escaped.

However, they are saved by the screenplay; justice is done for the killers and the young couple find a box full of jewels left by the girl's mother. The girl, unaware of the trap and the deaths which Whitney has discovered, is easily taken from the island by her swain without trying to say a word of farewell to anyone of the persons she still believes living. Nor is any reason established that

... The NEW STARTS

EARLY TO WED (MGM) Comedy romance in Technicolor. Two brash young newspapermen and a chorine attempt to frame a beautiful socialite into withdrawing her two-million-buck libel suit against a paper. Despite their efforts, they succeed when she falls for one of 'em—and visa-versa.

THE COUNTRY FAIR (Monogram) Comedy melodrama. The East Side Kids go into action when one of 'em, a jockey, is framed by a crooked gambler. They save a sweet old lady from the c.g. and reinstate the jockey. Plus these little chores, they win a big hoss race and bring the c.g. to book.

THE AMAZING MR. M. (Republic) Comedy drama. To keep up with the Joneses, a wealthy family takes in a charity guest for the Christmas holidays. A veteran stage actor, he captures the household with his charm—and brings harmony back to the estranged members of the family. Smart idea.

THE MOST DANGEROUS GAME (RKO) Action drama. Remake of Richard Connell's manhunt masterpiece. Three people are held prisoner by a mad Prussian officer who hunts humans instead of animals—and lures victims to his gruesome island hunting-preserve by false navigation lights. Strong stuff.

FIRST MAN INTO TOKIO (RKO) Action drama. A saga of Yankee heroism. An American major, born and raised in Japan, volunteers to have his face made Japanese by plastic surgery—in order to return to Nippon and bring back vital information. Killed in the task, he succeeds in getting out his imprisoned sweetheart and the Yank engineer who has the secret information.

STRANGE CONFESSION (Universal) Psychological melodrama. An Inner Sanctum chiller about a scientist who kills a money-mad tycoon . . . and cuts his head off. Seems the m.m.t. swiped his medical secrets and his wife—while he was in a jungle after more secrets. Action adds up to the death of his son through greed of the m.m.t. Story implies that the District Attorney agrees it serves the m.m.t. right. Second the motion.

would give them adequate defense against charges of having murdered the whole group.

Best performances are turned in by Zucco, Keith and Atwill. Other members of the cast shape up as being not too competent and, although Morse's direction does much to overcome their stiffness and parroting of lines, performances still leave much to be desired.

GOOD SUPPORTING FEATURE, PREFERABLY WHERE BILL IS TOPPED BY COMEDY OR MUSICAL FEATURE.

'CRIME' SURE TO PAY AT BOXOFFICE 'STEADY' IS HOT 'JIVE' JIVE-FEST

Hollywood Letter

Factual Story By Mooney Reveals Inner Workings Of Organized Gangsters

"CRIME, INC."

FEATURE (PRC) Newspaper Drama. Produced by Martin Mooney and directed by Lew Landers. Screenplay by Ray Schrock from the novel of the same name by Mooney. Previewed at the Sound Service Studios. Time, 72-MIN.

89%

Cast: Leo Carrillo, Tom Neal, Martha Tilton, Lionel Atwill, Grant Mitchell, Sheldon Leonard, Harry Shannon, Danny Morton, Virginia Vale, Don Beddoe, George Meeker, Rod Rogers, Ed Cronley, Jack Gordon, Monk Friedman, Crahan Denton.

★ ★ MARTIN MOONEY who made a national reputation for himself as a Crime Reporter here produces his own authentic account of the gigantic syndicate running organized crime in the United States under the conservative front of big and legitimate business. Mooney's book on the subject, woven into exciting screen fare by Ray Schrock, is well handled by director Lew Landers and emerges as one of the truest presentations of the underworld problem ever offered to the theatre-going public.

Tom Neal, in the role of the crusading reporter, is a close confidant of gangster Danny Morton, newcomer making an impressive film debut. Morton tips the scribe to a big business syndicate which is attempting to organize all local gangs into a cooperative group, operating terrorism on a chain store principle.

Neal meets Morton's sister, Martha Tilton, and a romance between the two develops. Meanwhile, the syndicate, having eliminated two of Morton's henchmen, slate him for a "ride."

Morton learns of the deal and kidnaps nitery owner Leo Carrillo, front man for the syndicate, and traps him into putting one of the syndicate's gunmen on the spot in his stead. Morton then holds Carrillo for one hundred grand ransom money.

After the money is paid, Morton goes into hiding, but confinement gets on his nerves and he sneaks to Coney Island with a henchman. They are tailed by syndicate killers and are shot down in a wax museum.

Neal knows that Morton was himself a killer and deserving of the end he met but feels that it was not due at such unclean hands. He writes an expose of the syndicate, in book form, and the publication leads to a grand jury investigation at which he refuses to reveal his source* of information.

Morton's killers are apprehended and sentenced to prison and one of them confesses to the district attorney. The syndicate is tipped, however, and they knock off the d.a. as he is returning to the city with the evidence.

Grant Mitchell, head of a brokerage house, is chairman of the grand jury but is also the head of Crime, Inc. Lionel Atwill, considered to be a very reputable attorney, is the legal mind of the group.

Police Commissioner Harry Shan-

French Films To Be Licensed

In order to guard against collaborationist story ideas or Fascist sympathizers, plans for governmental licensing of all French films in the future have been set up by the Generale de la Cinematographie Francaise.

Tarkington To Pen Andy Hardy Script

Booth Tarkington was signed last week by MGM to write an original Andy Hardy yarn. It is understood that the story will deal with Andy's family, without actually having any Andy. Andy's impish personality will continue to influence the epicure, however.

Metro Makes Craig & Hasso 'Partners'

MGM will make Oliver Weld Bayler's mystery, "Dangerous Partners," with James Craig and Signe Hasso in the top roles. Edward Cahn is set to direct, with Arthur Field holding the production reins.

'My Past' Moves Onto General Service Stage

With stage space already leased at General Service, Mutual Productions is preparing to roll on its first production, "Pardon My Past."

The Fred MacMurray vehicle is a comedy of errors by Patterson McNutt and Harlan Ware. Leslie Fenton will direct, and produce in cooperation with MacMurray.

Wood Wants Life

Sam Wood is seeking film rights to Irving Stone's yarn, "Clarence Darrow For The Defense."

non has a private chat with Neal and lines up the characters in the book with their living counterparts.

A trap is laid for the syndicate heads just as they plan to eradicate Neal and Miss Tilton for knowing too much.

Motion picture cameras and dictaphones planted in the board room of Mitchell's brokerage firm record uncontested evidence of the guilt of the group. Neal and Tilton are rescued before harm befalls them and the group is taken into custody along with corrupt members of the force who have been in the employ of the syndicate. Neal and Miss Tilton are then clinched for the happy conclusion. The latter provided several neat song numbers in the unfolding of night club sequences.

EDUCATIONAL AS TO THE INNER WORKINGS OF ORGANIZED CRIME AND CERTAIN TO PLEASE THE MOST EXACTING AUDIENCE.

Clever Kids And Torrid Tunes Are Snappily Mixed By Smart Idea, Megging

"LET'S GO STEADY"

PROGRAM (Columbia) Musicomedy, produced by Ted Richmond, and directed by Del Lord. Screenplay by Erna Lazarus, from an original story by William B. Stackheim. Not previewed, but caught at the Pantages theatre. Time, 60-MIN.

84%

Cast: Pat Parrish, Jackie Moran, June Preisser, Jimmy Lloyd, Arnold Stang, Skinnay Ennis, Mel Torme, William Moss, Byron Foulger, Gladys Blake, Eddie Bruce, William Frambes.

NEW TALENT from the kid crop rings the entertainment gong with an armload of hot notes and plenty of personality. "Let's Go Steady" is right in the groove, offering a compact little story wrapped around a sizzling series of catchy tunes. It's the kind of programmer that usually packs a hefty punch at the nabe box office.

The yarn is built on the Horatio Alger premise. Pat Parrish inherits her uncle's song-publishing company, only to find that he ran a racket of wheedling money from hopeful song-scribes. Faced with a throng of indignant young musickers who want their moolah, she is rescued by songster Jackie Moran who persuades them to pool efforts and plug all the best numbers.

This springboard tosses them off into a fast-paced lather of syncopated action as they sing, dance and get (kicked) out of one hope after another... until Pat gets the big brainstorm of having Army camps do their plugging. From here on the kids hit the jackpot.

Clever as most of the moppets are, Mel Torme takes first honors with his Mickey Rooney type of versatility. He sings, dances, mugs amusingly, beats the skin off the drums and generally walks away with the footage.

Pat Parrish and Jackie Moran make a cute couple, with June Preisser up strong as the minx on the make for Jackie.

Rest of the cast troupe punchily under Del Lord's smooth direction.

Neat numbers which contribute much to "Let's Go Steady" are "I Don't Want To Love You Like I Do," which has made the hit parade, "Snoqualmie Jo-Jo," a torrid jive jute tune and a sprightly bauble called "Tanza Bable."

Skinnay Ennis lends his swing-ping to the musical brew which brings the entire song set-up to the boiling point.

Ted Richmond's technical values are commensurate.

THIS IS SPARKLING JIVE ENTERTAINMENT IN THE LOW-BUDGET CLASS.

New Industry Export Trade Assn. Is Formed

Organization of an export trade association for the film industry was revealed last week by Peter Rathvon, representing the Committee on Foreign Relations of the directors of MPPDA, at a meeting of the international department.

Albert On 'Night Shift'

"Night Shift," Warners action opus, is Arnold Albert's first full producer's chore.

• QUITE probably long before practical television becomes the big moment in the exhibitor's everyday life, there is another revolutionary item that will get the spotlight. It is the "stereo scene." More simply put, the third-dimension picture.

Only the war has delayed this innovation. Russia was producing stereo films just before the conflict began and the results were said to be little short of amazing.

Without the special glasses formerly necessary in viewing scopic films, the audience saw birds that seemed to fly from the screen almost over their heads—and thundering waves from the sea that threatened to splash in their laps.

The Russian inventor, Semyon Ivanov, spent more than 10 years perfecting this first form of stereoscopic cinema which does not require the use of special glasses by the spectator. It is only one of his many remarkable inventions. Since the war began, he has received a Stalin Prize and a military decoration for his services to the front.

At the outbreak of the war, Ivanov's stereo principle consisted principally of a calibrated screen upon which 2 films depicting the same scene from different angles are simultaneously projected by the usual machines.

When properly focused, both films merge into one and produce the effect of the three-dimensional picture.

The screen is made of 36,000 very thin copper wires, running in 3 directions—all in conformity with the results of years of tests dealing with computations, calculations and hypotheses.

Since the war began, however, Ivanov discovered that the wires could be replaced by very thin optical lenses, each with a conical surface. On this "mirror screen," the stereoscopic effect is said to be much clearer.

And now, the same man has just presented his country with his newest development along this line—the "integral screen," said to be as near perfected for practical use as anything could be.

As this is being written, he is working out the details of mass production. Arrangements have already been made to equip and open 20 stereoscopic cinemas in various Soviet cities as soon as the screens are available.

With the downfall of Germany the delay will be a matter of only a few months. Once they prove their commercial value, it will be only a few more months before they will be introduced in this country.

Yes, there is every reason to believe that the three-dimensional picture will beat television to the punch. And then the question—Can the stereoscopic picture be adapted to television?

The answer is yes, but those in on the know hint that film interests will see to it that they will be restricted to theatres and never be granted to telecasting stations providing home programs.

MGM Asks For 'City'

Metro is reported negotiating for Wolfgang Korngold's "The Dead City."

Jaunting 'Round Republic Sound Stages



SILLMAN EXPLAINS

On Stage 4, a story conference dealing with "New Faces of 1945" was going on—with Producer Leonard Sillman checking over the plot angles with Director Lester Goodwins, players June Carroll, Kaye Dowd and Charles Kemper.

The yarn is devised to exploit the talents of sixteen new-comers to the film limelight.

Republic plans to present one "New Faces" picture each year. This one is said to pivot around an unhappy angel who gets heavenly permission to return and give unknown professionals a chance. "Saint Sillman," he's known as...

GABBY LEARNS A LESSON

BETWEEN SCENES of "Bells of Rosarita," "Gabby" Hayes is caught taking his daily music lesson from Dale Evans and Shug Fisher. Miss Evans expects Hayes to master the art of note reading before "Bells" is finished. Star Roy Rogers frankly is not too optimistic.

"Bells of Rosarita" has an unusual slant. Rogers plays himself, a cow-poke movie star who runs into real-life drama when he finds a gal rancher in trouble while he's on location... Whereupon he calls in other western movie stars to give the little gal a hand...



ALTERATIONS WHILE U WAIT—BUT WHY ALTERATIONS?

Comedienne Sherle North undergoes emergency alterations by Wardrobe-lady Veda Carroll on the "New Faces" set. Miss Sherle is one of the sixteen new faces presented yearly by Republic. Leading roles this year are played by Kay Dowd, Robert Duke and David Street. Visitors on the lot seem much more interested in off-stage activities like Miss Sherle's minor emergency than in the shooting itself.

DOROTHY McGUIRE ENHANCES 'COTTAGE' 'MISS BOBBY SOCKS' IS A SWEET DATE

**Magnificent Performance
Is Abetted By Direction,
Production & Timeliness**

"THE ENCHANTED COTTAGE"

FEATURE (RKO) Romantic fantasy, produced by Harriet Parsons, and directed by John Cromwell. Screenplay by DeWitt Bodeen and Herman J. Mankiewicz, from the play by Sir Arthur Wing Pinero. Previewed at the Pantages Theatre. Time, 92-MIN.

90%

Cast: Dorothy McGuire, Robert Young, Herbert Marshall, Mildred Natwick, Spring Byington, Hillary Brooke, Richard Gaines, Alec Englander, Mary Worth, Joseph Whittell, Robert Clark, Eden Nicholas.

★★★ THIS GRACEFULLY spun fantasy contains the sentimental values that almost invariably find a warm response. "Enchanted Cottage" is a bit too saccharine to suit all tastes but it will please most movie-goers.

Strength lies in the beautiful theme which underlies it. The "love is blind" thesis has been expanded to "love makes the beloved truly beautiful."

The plot devolves from a crash-scarred flyer, a homely girl and an ancient lovers' cottage . . . which weaves its enchantment around them . . . making each seem beautiful to the other, as their love develops.

A fantasy mood is built through dialogue, photography and pace, which permutes the story fittingly.

The idea is particularly timely—now that wounded servicemen are returning, fearful of their reception. It gives a key to conduct for waiting women and rehabilitation-hope to the disfigured.

Dorothy McGuire is the ugly duckling. Her work might easily nominate her for next year's award.

Robert Young turns in one of his best jobs to date, as the once-hand-some young flyer whose likeable personality is splintered with his disfigurement.

The screenplay springboards smoothly in retrospection from a tone-poem played by blind composer Herbert Marshall, who has caught and translated into music the love-magic of the enchanted cottage . . .

Through his verbal explanation as he presents his music, the camera flows into the history of a llegend-shrouded New England cottage . . . which for centuries has been used by young lovers . . . Marshall's restrained and forceful portrait is the dramatic cement which gives the story its cohesion.

Powerful also is Mildred Natwick's interpretation of the frustrated and pathetic owner of the cottage—who vicariously fulfills her thwarted romance through the youngster's love.

No so important in footage, but beautifully delineated is Spring Byington's role of the flyer's small-minded and spiritually blind mother. In her distorted selfishness lies the menace to her son's return to health. Miss into focus with a rather terrible clarity.

Counterpoint to the understanding richness of the homely girl is given by Hillary Brooke, beautiful fiancée of Young . . . whose thinness of

Film Industry Hits Employment High

According to Department of Commerce figures, the film industry now employs more persons in all activities including theatres, than in any period of its existence. Total is placed at 206,000.

Smiley Burnette Is Signed To 3 Years

Smiley Burnette was recently signed to a three-year agreement by Columbia which calls for eight films a year. Burnette co-stars with Charles Starrett in the "Durango Kid" series of westerns.

Metro Has 'Angel' For Loy And Brown

MGM has purchased "Guardian Angel," an original by Helen Deutsch, as a starrer for Myrna Loy with Clarence Brown producing.

Yarn deals with a gal disappointed in her hubby's romantic short-comings—and a "Guardian Angel" who salvages her marriage.

Republic Gives Rogers Productions To L. Gray

For the second time in the past few weeks, Republic has promoted producer Lou Gray. Newest jump puts Gray in post of producer for the Roy Rogers western musicals.

Not long ago, he was taken off the "Red Ryder" series and advanced to position of associate producer for "The Fabulous Texan," million-dollar western starring Bill Elliot.

A&C Get 'Husband' At 'U'

"Hired Husband" is being developed at Universal for Abbott and Costello. Pic will not roll for some time, as the comedians have a full slate of prior commitments.

character is made more poignant by her despairful love.

Minor jobs are competently handled by Mary Worth, Joseph Whittell, Robert Clark and Eden Nicholas. Bright spot of the support is Alec Englander's splendid picture of unaffected child honesty.

John Cromwell's direction is superb, bringing into clear focus the story's inner purpose.

Equally effective is the thoughtful mounting of Harriet Parsons, which utilizes every physical instrument to build and retain the fantasy mood.

If seconds are clipped from almost all the more heavily dramatic scenes, a slight dragginess and tendency to over-emphasis will be eliminated and give this fine picture an even wider acceptance.

But even untouched, this is . . . A MAGNIFICENT AND MOVING STORY—WORTHY OF SOLO BILLING.

**Smartly Scripted Story,
Wise Direction And Cute
Kids Make This A Nifty**

"MEET MISS BOBBY SOCKS"

PROGRAM (Columbia) Musicomedy, produced by Ted Richmond, and directed by Glenn Tryon. Original screenplay by Muriel Roy Bolton. Not previewed, but caught at the Orpheum theatre. Time, 70-MIN.

81%

Cast: Bob Crosby, Lynn Merrick, Louise Erickson, Robert White, Howard Freeman, Mary Currier, Pat Parrish, Sally Bliss, John Hamilton, Douglas Wood, Pierre Watkin.

COMPACT SCRIPTING around a cute story idea, and sympathetic direction make "Meet Miss Bobby Socks" a definitely okay secondary in the light musical and mildly amusing bracket. It's seventy minutes of clean fun for the family.

The most pleasing factor is director Glenn Tryon's homeopathic handling of the kid psychology. He manages to hold up a delightful mirror to our crooner-conscious adolescents—and the problems this daffy reflex pose to ma and pa—and the school board.

The screenplay is niftily contrived by Muriel Bolton to focus upon Crooner Bob Crosby's tribulations as a returned vet who seeks to reestablish himself in radio.

Seems that Bob has been corresponding with an unknown gal while in service . . . and makes a bee-line to her home-town when he gets out. The gal turns out to be teener Louise Erickson who promptly goes all-out in a campaign to not merely reinstate her hero but make him number one on the hit parade.

By overdrawing on her allowance, she bribes other kids to act as swooners, drafts her personal love-slave, Robert White, to write endless fan-letters and starts a nation-wide club for Crosby. Result is a leap into lime-light for Bob, and a series of family and financial complications for the cutely crafty Miss Erickson.

Woven neatly through all this is the tiffing between Crosby and his patron's big sister, school-teacher Lynn Merrick. Their bickering brings on Cupid's dirty-work and further complicates the plot. Further involvement puts Bob on a double spot. His radio-station boss pulls a nasty trick and makes him look like a heel to his kid fans, including both sisters. He no sooner clears this up when he finds he's practically engaged to junior miss.

While accomplishing all this, the script manages to get in a practical plan for keeping teenagers happy and out of trouble.

Bob is his usual pleasant self, and Miss Merrick makes a beautiful and believable teacher. However top honors go to Louise Erickson for her delightful job as a puppy-love struck moppet. Mary Currier is an excellent mother, displaying the understanding humor we expect mothers to have. Howard Freeman compensates nicely with the harrassed, paternal touch; and Robert White gives a pleasing picture of boy-growls-but-stands-by-girl.

A LIGHT BUT STURDY SECONDARY THAT WILL PLEASE ALMOST ANY AUDIENCE.

The... LAST WORD

• TOPICAL themes are already fading from the motion picture scene as the public is clamoring more and more for escapist film fare. War weary nerves are tired of the war on the screen, and there is a gradual production turnover in evidence, with the war taking an ever lessening part.

The change must be completed with a view to postwar films, however, and what the industry is to do in the coming years must be thought of now because the time for decision will come swiftly and the decision, while it may be erroneous to an extent, must have sound basis.

Films are a propaganda medium—there is no question of that—and they will be the greatest of all mediums after the war, both at home and abroad. But topical things will be for the newspaper headlines—they will be able to indulge in politics which the industry must shun—and the function of pictures will be that of a morale builder, guiding the way to a return to normal and peaceful life.

American films will go abroad in far greater quantities and to greater markets than ever before. There is an educational job to be done there—a selling job greater than any industry has ever been challenged to handle. Great weariness, great suffering, great bitterness and great hatred will be left after the sound of the last bombs has faded away.

Motion pictures will be the most important part of the balm to be spread over the painful spots. The industry will be required to both entertain and heal.

Pictures must be selected with an eye to doing the job and doing it right. The world will need laughter as it has never needed it before. That is a most evident point. Comedy, farce and other humorous types of film will be in great demand.

So will films based on social education—not as outright and blatant propaganda—but as a presentation of normal, happy and peaceful living capable of inspiring the feeling that all is not lost. A return to the disappated and cynical age that the world knew in the early twenties can be forestalled by wide circulation of such films.

It will be necessary for the industry to keep a finger not only on the pulse of this government but on the pulse of the world. And a lot will depend on how accurately the beat is counted.

The problems and the trends of the future are not obscure—they are increasingly evident with each passing day. Tomorrow will dawn on a completely changed world, or rather on a world ready for a complete change to something new, something better, something lasting and peaceful.

Bringing about that change, with idealism, hop and truth will be this industry's job.

Warners Buys 'Serenade'

Warners recently purchased James M. Cain's "Serenade," sensational homosexual novel. It has been turned over to Jerry Wald for production.

YOUR BOOKING GUIDE

How they rate: *Tops*—95-100%. *Excellent*—90-95%. *Very Good*—85-90%. *Good*—80-85%. *Only Fair*—75-80%. *Just Passable*—70-75%. *Below Par*—Below 70%. *Entertainment-Value ratings in bold face.* Preceding numbers are dates of issue of previews. Letter symbols represent: A—action. B—biographical. C—comedy. D—drama. F—fantasy. G—gangster. H—horror. M—mystery. N—novelty. O—outdoor. P—period. R—romance. S—spiritual. T—tunefilm. V—variety. W—war. X—documentary. Z—zany.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18.96%
NATIONAL VELVET (MGM) D-12/11.94%
A SONG TO REMEMBER (Col) TD-1/22.93%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.93%
30 SEC. OVER TOKYO (MGM) W-11/20.92%
TO HAVE & HAVE NOT (WB) D-10/16.92%
HERE COME THE COEDS (Uni.) FC-2/5.91%
IT'S IN THE BAG (UA) C-2/12.91%
TREE GROWS IN BR'KL'N (ICF) D-1/29.91%
HOLLYWOOD CANTEEN (WB) T-12/11.91%
WINGED VICTORY (TCF) W-11/27.91%
MEET ME IN ST. LOUIS (MGM) CD-11/6.91%
TOGETHER AGAIN (Col) C-11/6.91%
IRISH EYES ARE SMILING (TCF) T-10/2.91%
CLIMAX, THE (Uni) HTD-10/2.91%
I'LL BE SEEING YOU (UA) D-12/25.91%
MUSIC FOR MILLIONS (MGM) TD-12/18.91%
THUNDERHEAD (TCF) D-2/5.90%
ENCHANTED COTTAGE (RKO) RD-2/12.90%
HANGOVER SQUARE (TCF) HD-1/22.90%
OBJECTIVE BURMA (WB) WD-1/22.90%
SUSPECT, THE (Uni) D-1/1.90%
CAN'T HELP SINGING (Uni) TO-12/18.90%
WOMAN IN WINDOW (P-RKO) M-10/16.90%
BRAZIL (Rep) T-10/30.90%
CRIME, INC. (PRC) D-2/12.89%
THIS MAN'S NAVY (MGM) CD-1/1.89%
TOMORROW THE WORLD (UA) D-12/25.89%
3 IS A FAMILY (UA) FC-11/21.89%
DOUGHGIRLS, THE (WB) C-8/28.89%
TONITE & EVERY NITE (Col) TD-1/29.88%
PRACTICALLY YOURS (Para) CD-12/18.88%
BOWERY TO BROADWAY (U) T-10/30.88%
PRINCESS & PIRATE (SG-RKO) C-10/16.88%
MASTER RACE, THE (RKO) D-9/25.88%
BETWEEN 2 WOMEN (MGM) CD-12/25.87%
HERE COME THE WAVES (Par) CT-12/25.87%
THIN MAN (MGM) CM-11/27.87%
SO' THING FOR THE BOYS (ICF) T-11/6.87%
LAURA (TCF) M-10/16.87%
GUEST IN HOUSE (UA) D-12/11.87%
TOWN WENT WILD, THE (PRC) C-11/13.87%
FRISCO SAL (Uni) DT-2/12.86%
MINISTRY OF FEAR (Par) D-10/23.86%
MAN IN HALFMOON ST. (Par) D-10/23.86%
AND NOW TOMORROW (Par) D-10/23.86%
VERY THOT OF YOU (WB) RD-10/16.86%
SAN DIEGO I LOVE YOU (U) C-9/11.86%
ROUGHLY SPEAKING (WB) BD-1/29.85%
EXPERIMENT PERILOUS (KRO) D-12/11.85%
GREAT MIKE, THE (PRC) D-9/4.85%
SEE MY LAWYER (Uni) FC-2/5.84%
DARK WATERS (UA) D-11/6.84%
NAT'L BARN DANCE (Par) ZT-9/11.84%
LAKE PLACID SERE. (Rep) RT-12/25.83%
NONE BUT LONELY H'RT (RKO) D-10/2.83%
BABES ON SWING ST. (Uni) CTD-9/25.82%
FAREWELL MY LOVELY (RKO) M-12/11.81%
THREE C'B'LEROS. (WD-RKO) CF-12/18.80%
THEY SHALL HAVE FAITH (Mo) D-12/18.78%
CAROLINA BLUES (Col) T-11/20.78%

PROGRAM PICTURES

BIG SHOW-OFF, THE (Rep) M-1/22.98%
GUN SMOKE (Mono) OA-1/22.93%
SHE GETS HER MAN (Univ) C-1/15.94%
GRISLY'S MILLIONS (Rep) M-1/15.89%
SHERIFF OF LAS VEGAS (Rep) O-1/8.89%
THE BIG BONANZA (Rep) O-1/15.87%
TOPEKA TERROR, THE (Rep) O-1/29.84%
ARMY WIVES (Mono) CD-1/8.81%
BOSS OF RAWHIDE (PRC) O-1/15.77%
GENTLE ANNIE (MGM) OA-12/25.93%
DANCING IN MANH'AN (Col) C-1/1.90%
DESTINY (Uni) D-12/4.89%
LIGHTS OF OLD S. FE (Rep) OT-11/6.89%
MISSING JUROR, THE (Col) M-1/1.89%
BLUEBEARD (PRC) H-10/16.89%
ENTER ARSENE LUPIN (U) D-11/20.88%
FACES IN FOG (Rep) D-10/23.87%
NOTHING BUT TR'BLE (MGM) Z-12/4.87%
PEARL OF DEATH (U) M-9/4.87%
SHE'S A SWEETHEART (Col) D-12/18.87%
STAGE OF MONTREY (Rep) O-10/2.87%
ONE BODY TOO MANY (Par) C-10/23.86%
EVER SINCE VENUS (Col) C-9/25.86%
SHAD'W O' SUSPIC'N (Mon) MC-10/2.86%
FALCON IN H'YWOOD (RKO) M-12/4.86%
MAIN ST. AFT. DARK (MGM) D-11/27.85%
HEYADA (RKO) OD-12/11.85%
STRANGE AFFAIR (Col) CM-11/13.85%
LET'S GO STEADY (Col) TC-2/12.84%
BLONDE FEYER (MGM) CD-11/27.84%
DOUBLE EXPOSURE (Par) D-12/18.84%
GIRL RUSH, THE (RKO) CT-10/23.84%
ALASKA (Mon) D-10/16.84%
MY GAL LOVES MUSIC (Uni) CT-11/27.83%
FUZZY SETTLES DOWN (PRC) O-12/4.83%
COWBOY, LONE RIVER (Col) O-11/13.83%
WHAT A BLONDE (RKO) FC-2/5.83%
I ACCUSE MY PARENTS (Mon) D-10/23.83%
GIRL WHO DARED (Rep) M-10/30.82%

LAST RIDE, THE (WB) D-9/25.82%
FOG ISLAND (PRC) M-2/12.81%
MEET MISS 8088Y SOCKS (Col) T-2/12.81%
VIGILANTES OF D. CITY (Rep) O-11/16.81%
SWING HOSTESS (PRC) T-11/13.81%
CODE O' PRAIRIE (Rep) O-10/16.81%
SHERIFF OF CIMARRON (Rep) O-2/12.80%
UNWRITTEN CODE, THE (Col) D-12/18.80%
HOUSE O' FRANKSTEIN (U) H-12/25.80%
SHERIFF SUNDOWN (Rep) O-10/30.80%
SHADOWS IN NIGHT (Col) M-10/2.80%
CHEYENNE WILDCAT (Rep) O-9/25.80%
GHOST GUNS (Mon) OA-11/20.80%
MRDR. IN BLUE ROOM (U) CM-11/13.80%
SILVER CITY KID (Rep) O-9/11.80%
DARK MOUNTAIN (Par) AD-9/11.80%
THUNDERING GUNS (PRC) O-10/2.80%
BELLE OF YUKON (IP-RKO) T-12/4.80%
I'M F'M ARKANSAS (PRC) ZC-10/2.80%
STR'NGR'S IN THE NITE (Rep) O-1/29.79%
HER LUCKY NIGHT (Univ) TC-1/29.79%
BOWERY CHAMPS (Mono) CD-12/11.79%
THEY LIVE IN FEAR (Col) D-10/2.79%
LAW OF VALLEY (Mon) O-10/23.79%
CYCLONE RANGERS (Col) O-12/4.79%
UTAH KID, THE (Mono) O-12/25.79%
MLUMMY'S CURSE (U) H-12/25.79%
TRIGGER LAW (Mon) OA-11/27.78%
DEAD MAN'S EYES (U) M-9/18.78%
DANGEROUS PASSAGE (Par) D-12/18.78%
BLACK MAGIC (Mon) M-9/11.78%
SADDLE LEATHER LAW (Col) O-1/1.77%
FIREBRANDS O' ARIZ. (Rpe) O-12/11.77%
SONG OF THE RANGE (Mon) O-12/19.77%
BRAND OF THE DEVIL (PRC) O-11/6.77%
END OF ROAD (Rep) M-11/13.77%
GOING TO TOWN (RKO) C-9/25.77%
CRY OF WEREWOLF (Col) H-9/11.75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25.75%
TAHITI NIGHTS (Col) FT-1/29.75%
UNDER WESTERN SKIES (Uni) TC-1/1.74%
SOUL OF MONSTER (Col) H-9/11.74%
HI, BEAUTIFUL (U) CT-11/20.73%
NIGHT CLUB GIRL (Uni) T-12/11.71%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A
A SONG TO REMEMBER (Col) TD-1/22.93%
ABROAD WITH 2 YANKS (UA) C-7/24.89%
ADVENT'S O' M'K TWAIN (WB) BD-5/8.96%
ALASKA (Mon) D-10/16.77%
ALDRICH'S SECRET (Par) C-6/12.79%
AMAZING MR. FORREST (PRC) C-7/10.75%
AMERICAN ROMANCE (MGM) RX/7.96%
AND NOW TOMORROW (Par) D-10/23.86%
ARE THESE OUR PARENTS (Mon) D-6/19.86%
ARMY WIVES (Mono) CD-1/8.81%
ARSENIC & OLD LACE (W8) MC-9/4.91%
ATLANTIC CITY (Rep) T-8/7.89%
ATTACK (RKO) W-6/12.83%

B
BABES ON SWING ST. (Uni) CTD-9/25.82%
BARBARY COAST GENT (MGM) CD-8/7.83%
BETWEEN 2 WOMEN (MGM) CD-12/25.87%
BIG SHOW-OFF, THE (Rep) M-1/22.98%
BLOCK BUSTERS, THE (Mon) CD-10/2.78%
BLONDE FEYER (MGM) CD-11/27.84%
BLUEBEARD (PRC) H-10/16.80%
BORDERTOWN TRAIL (Rep) O-9/4.77%
BOSS OF RAWHIDE (PRC) O-1/15.77%
BOWERY CHAMPS (Mono) CD-12/11.79%
BOWERY TO BROADWAY (U) T-10/30.88%
BRAZIL (Rep) T-10/30.90%
BRAND OF THE DEVIL (PRC) O-11/6.77%

C
CALL OF THE JUNGLE (Mon) M-7/24.72%
CALL OF ROCKIES (Rep) OD-6/12.73%
CALL OF SOUTH SEAS (Rep) MT-8/21.74%
CANDLEL'T IN ALG'A (TCF) D-6/26.83%
CAN'T HELP SINGING (Uni) TO-12/18.90%
CAROLINA BLUE (Col) T-11/20.78%
CASANOVA BROWN (RKO) C-8/7.91%
CHEYENNE WILDCAT (Rep) O-9/25.75%
CHINESE CAT, THE (Mon) M-8/3.74%
CHRISTMAS HOLIDAY (Uni) RD-6/12.90%
CLIMAX, THE (Uni) HTD-10/2.91%
CODE OF PRAIRIE (Rep) O-10/16.76%
CONSPIRATORS, THE (W8) M-10/16.85%
COURAGEOUS MR. PENN (SR) XD-7/17.83%
COWBOY, LONE RIVER (Col) O-11/13.83%
CRIME, INC. (PRC) D-2/12.89%
CRY OF WEREWOLF (Col) H-9/11.73%

D
DANCING IN MANH'AN (Col) C-1/1.90%
DANGEROUS JOURNEY (TCF) XN-8/14.83%
DANGEROUS PASSAGE (Par) D-12/18.78%

DARK MOUNTAIN (Par) AD-9/11.75%
DARK WATERS (UA) D-11/6.84%
DEAD MAN'S EYES (Uni) M-9/18.74%
DELINQUENT DAUGHTERS (PRC) D-7/10.80%
DESTINY (Uni) D-12/4.89%
DIXIE JAMBOREE (PRC) T-7/10.74%
DRAGON SEED (MGM) WD-7/17.94%
DOUBLE EXPOSURE (Par) D-12/18.84%
DOUGHGIRLS, THE (WB) C-8/28.89%

E
ENCHANTED COTTAGE (RKO) RD-2/12.90%
END OF ROAD (Rep) M-11/13.77%
ENEMY OF WOMEN (Mon) XD-8/28.80%
ENTER ARSENE LUPIN (U) D-11/20.88%
EVER SINCE VENUS (Col) C-9/25.78%
EXPERIMENT PERILOUS (KRO) D-12/11.85%

F
FACES IN FOG (Rep) D-10/23.79%
FALCON IN H'WOOD (RKO) M-12/4.86%
FALCON IN MEXICO (RKO) M-7/31.78%
FAREWELL MY LOVELY (RKO) M-12/11.81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11.77%
FOG ISLAND (PRC) M-2/12.81%
FRENCHMAN'S CREEK (Par) D-9/25.89%
FRISCO SAL (Uni) DT-2/12.86%
FUZZY SETTLES DOWN (PRC) O-12/4.83%

G
GANGSTERS OF FRONT'R (PRC) O-9/25.73%
GENTLE ANNIE (MGM) OA-12/25.93%
GHOST CATCHERS (Uni) ZT-6/5.77%
GHOST GUNS (Mon) OA-11/20.80%
GILDERSL'VE'S GHOST (RKO) C-6/26.74%
GIRL IN THE CASE (Col) CM-6/5.79%
GIRL RUSH, THE (RKO) CT-10/23.77%
GIRL WHO DARED (Rep) M-10/30.82%
GOING TO TOWN (RKO) C-9/25.74%
GOOD NIGHT SWEET'N (Rep) C-6/12.73%
GREAT MIKE, THE (PRC) D-9/4.85%
GREENWICH VILLAGE (TCF) T-8/14.91%
GRISLY'S MILLIONS (Rep) M-1/15.89%
GUEST IN HOUSE (UA) D-12/11.87%
GUN SMOKE (Mono) OA-1/22.93%
GYPSY WILDCAT (Uni) AD-8/7.84%

H
HAIL CONQUER'G HERO (Par) C-6/12.91%
HANGOVER SQUARE (TCF) HD-1/22.90%
HEAVENLY DAYS (RKO) C-7/31.83%
HERE COME THE COEDS (Uni) FC-2/5.91%
HERE COME THE WAVES (Par) CT-12/25.87%
HER LUCKY NIGHT (Univ) TC-1/29.79%
HI, BEAUTIFUL (U) CT-11/20.73%
HOLLYWOOD CANTEEN (WB) T-12/11.91%
HOUSE O' FRANKSTEIN (U) H-12/25.80%

I
I ACCUSE MY PARENTS (Mon) D-10/23.77%
I LOVE A SOLDIER (Par) RD-6/19.87%
I'LL BE SEEING YOU (UA) D-12/25.91%
I'M FROM ARKANSAS (PRC) ZC-10/2.73%
IMPATIENT YEARS, THE (Col) CD-8/28.90%
IN MEANTIME DARLING (TCF) RD-9/25.83%
IN SOCIETY (Uni) ZC-8/14.84%
INVI'BLE MAN'S REV'NGE (Uni) H-6/5.74%
IRISH EYES ARE SMILING (TCF) T-10/2.91%
IT'S IN THE BAG (UA) C-2/12.91%

J
JAM SESSION (Col) T-5/22.73%
JANIE (WB) CDT-7/31.91%
JUNGLE WOMAN (Uni) H-5/29.72%

K
KANSAS CITY KITTY (Col) CT-9/4.75%
KEYS OF THE KINGDOM (TCF) SD-12/18.96%
KISMET (MGM) CD-8/21.95%

L
LADIES O'WASHINGTON (TCF) RD-5/22.75%
LAKE PLACID SERE. (Rep) RT-12/25.83%
LAST HORSEMAN (Col) AO-7/3.71%
LAST RIDE, THE (WB) D-9/25.76%
LAURA (TCF) M-10/16.87%
LAW OF VALLEY (Mon) O-10/23.75%
LEAVE IT TO IRISH (Mon) CD-8/14.76%
LET'S GO STEADY (Col) TC-2/12.84%
LIGHTS OF OLD S. FE (Rep) OT-11/6.89%
LOST IN A HAREM (MGM) ZC-9/4.85%
LOUISIANA HAYRIDE (Col) CT-9/4.79%

M
MACHINE GUN MAMA (PRC) M-7/24.69%
MAIN ST. AFT. DARK (MGM) D-11/27.85%
MAN IN HALFMOON ST. (Par) D-10/23.86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21.88%
MARK OF WHISTLER, THE (Col) M-10/2.78%
MASTER RACE, THE (RKO) D-9/25.88%
MEET ME IN ST. LOUIS (MGM) CD-11/6.91%
MEET MISS BOBBY SOCKS (Col) T-2/12.81%
MINISTRY OF FEAR (Par) D-10/23.88%
MISSING JUROR, THE (Col) M-1/1.89%
M'LE. FIFI (RKO) D-7/31.83%
MLUMMY'S CURSE (U) H-12/25.79%
MRDR. IN BLUE ROOM (U) CM-11/13.80%
MRS. PARKINGTON (MGM) D-9/18.92%
MUSIC FOR MILLIONS (MGM) TD-12/18.91%
MY BUDDY (Rep) D-10/2.77%

MY GAL LOVES MUSIC (Uni) CT-11/27.83%
MY PAL WOLF (RKO) D-9/25.77%
MYSTERY MAN (UA) OD-7/31.75%

N
NAT'L BARN DANCE (Par) ZT-9/11.84%
NATIONAL VELVET (MGM) D-12/11.94%
NEVADA (RKO) OD-12/11.85%
NIGHT OF ADVENTURE (RKO) MD-6/5.83%
NIGHT CLUB GIRL (Uni) T-12/11.71%
NONE BUT LONELY H'RT (RKO) D-10/2.83%
NOTHING BUT TR'BLE (MGM) Z-12/4.87%

O
OBJECTIVE BURMA (WB) WD-1/22.90%
OH, WHAT A NIGHT (Mon) M-8/14.79%
ONE BODY TOO MANY (Par) C-10/23.78%
ONE MYSTERIOUS NIGHT (Col) M-8/28.72%
OUR HEARTS YOUNG-GAY (Par) C-9/4.87%

P
PARTNERS OF TRAIL (Mon) O-3/6.74%
PRACTICALLY YOURS (Para) CD-12/18.88%
PRINCESS & PIRATE (SG-RGO) C-10/16.88%

R
RAINBOW ISLAND (Par) ZC-9/4.84%
RECKLESS AGE, THE (Uni) T-9/4.77%
RETURN OF APE MAN (Mon) H-7/10.69%
ROUGHLY SPEAKING (WB) BD-1/29.85%

S
SADDLE LEATHER LAW (Col) O-1/1.77%
SAN ANTONIO KID (Rep) OA-8/7.73%
SAN FERNANDO VALLEY (Rep) OT-8/28.81%
SAN DIEGO I LOVE YOU (U) C-9/11.86%
SEE MY LAWYER (Uni) FC-2/5.84%
SEVEN DOORS TO DEATH (PRC) M-8/7.74%
SEVENTH CROSS, THE (MGM) WD-7/24.89%
SHADOWS IN NIGHT (Col) M-10/2.75%
SHADOW OF SUSPIC'N (Mon) MC-10/2.78%
SHE'S A SOLDIER, TOO (Col) CD-8/28.78%
SHE'S A SWEETHEART (Col) D-12/18.87%
SHE GETS HER MAN (Univ) C-1/15.94%
SHERIFF OF CIMARRON (Rep) O-2/12.80%
SHERIFF OF LAS VEGAS (Rep) O-1/8.89%
SHERIFF SUNDOWN (Rep) O-10/30.80%
SING, NEIGHBOR, SING (Rep) ZT-8/14.71%
SILENT PARTNER (Rep) M-6/12.77%
SILVER CITY KID (Rep) O-9/11.75%
SO' THING FOR THE BOYS (TCF) T-11/6.87%
SONG OF THE RANGE (Mon) O-12/19.77%
SONORA STAGECOACH (Mon) OA-9/18.71%
SOUL OF A MONSTER (Col) H-9/11.72%
STAGE TO MONTEREY (Rep) O-10/2.79%
STRANGE AFFAIR (Col) CM-11/13.85%
STR'NGR'S IN THE NITE (Rep) O-1/29.79%
SUNDAY D'NER—SOLDIER (TCF) D-12/11.93%
SUSPECT, THE (Uni) D-1/1.90%
SWEET AND LOWDOWN (TCF) T-8/7.84%
SWING HOSTESS (PRC) T-11/13.81%

T
TAHITI NIGHTS (Col) FT-1/29.75%
30 SEC. OVER TOKYO (MGM) W-11/20.92%
TAKE IT OR LEAVE IT (TCF) NT-7/17.89%
TALL IN THE SADDLE (RKO) OD-9/25.89%
TAMPICO (TCF) AWD-4/3.83%
THE BIG BONANZA (Rep) O-1/15.87%
THEY LIVE IN FEAR (Col) D-10/2.75%
THEY SHALL HAVE FAITH (Mo) D-12/18.78%
THIN MAN (MGM) CM-11/27.87%
THIS MAN'S NAVY (MGM) CD-1/1.89%
3 IS A FAMILY (UA) FC-11/27.89%
THREE C'B'LEROS. (WD-RKO) CF-12/18.80%
THUNDERHEAD (TCF) D-2/5.90%
THUNDERING GUN (PRC) O-10/2.73%
TILL WE MEET AGAIN (Par) WD-9/4.86%
TOGETHER AGAIN (Col) C-11/6.91%
TO HAVE & HAVE NOT (WB) D-10/16.92%
TOMORROW THE WORLD (UA) D-12/25.89%
TONITE & EVERY NITE (Col) TD-1/29.88%
TOPEKA TERROR, THE (Rep) O-1/29.84%
TOWN WENT WILD, THE (PRC) C-11/13.89%
TREE GROWS IN BR'KL'N (TCF) D-1/29.91%
TRIGGER LAW (Mon) OA-11/27.87%

U
UNDER WESTERN SKIES (Uni) TC-1/1.74%
UNWRITTEN CODE, THE (Col) D-12/18.80%
UTAH KID, THE (Mono) O-12/25.79%

V
VERY THOT OF YOU (WB) RD-10/16.86%
VIGILANTES OF D. CITY (Rep) O-11/6.81%

W
WAVE, WAC AND MARINE (Mon) T-7/31.77%
WEST OF RIO GRANDE (Mon) O-7/24.73%
WEST OF TEXAS (PRC) OA-8/21.74%
WHAT A BLONDE (RKO) FC-2/5.83%
WHEN STRANGERS MARRY (Mon) M-8/14.80%
WHEN LIGHTS GO ON (PRC) D-9/18.88%
WILSON (TCF) XD-8/7.99%
WINGED VICTORY (TCF) W-11/27.91%
WOMAN IN W'DOW (IP-RKO) M-10/16.90%

Y
YOUTH RUNS WILD (RKO) D-6/26.87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

BLONDE FROM BROOKLYN

Cast — Bob Haymes, Lynn Merrick, Mary Treen. Pro—Ted Richmond. Dir—Del Lord

KISS AND TELL

Cast—Shirley Temple, Walter Abel, Mary Phillips. Producers — Siegel-Abbott-Herbert.

OVER 21

Cast—Irene Dunne, Alexander Knox, Chas. Coburn. Pro—Sid. Buchman. Dir—C. Vidor.

(Now CUTTING or in BACKLOG)

BOSTON BLACKIE BOOKED.....Chester Morris
TEN CENTS A DANCE.....J. Frazee, J. Lloyd
FIGHTING GUARDSMAN.....J. Loder, A. Louise
A THOUSAND & ONE NIGHTS.....Cornel Wilde
ESCAPE IN THE FOG.....W. Wright-N. Foch
POWER OF THE WHISTLER.....R. Dix-J. Carter
ROCKIN' IN THE ROCKIES.....Mary B. Hughes
MEN OF THE DEEP.....Chester Morris
COUNTERATTACK.....P. Muni-M. Chapman
YOUTH ON TRIAL.....Cora Sue Collins
LEAVE IT TO BLONDIE.....Singleton-Lake
I LOVE A MYSTERY.....Jim Bannon - Nina Foch
LET'S GO STEADY.....Pat Parrish - Jackie Moran
EADIE WAS A LADY.....Ann Miller - J. Besser
SING ME A SONG OF TEXAS.....Pinky Tomlin
DORMANT ACCOUNT.....Richard Dix - Carter
BOTH BARRELS BLAZING.....Starrett - Harding
EYE KNEW HER APPLES.....Ann Miller - Wright
RENEGADE ROUNDUP.....C. Starrett - S. Bliss
SERGEANT MIKE.....Larry Parks - Jeanne Bates
BATMAN, THE.....Lewis Wilson - D. Goff
RESTLESS LADY.....Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS.....Baxter

M-G-M

(Now SHOOTING)

EARLY TO WED

Cast—Lucille Ball, Van Johnson, Esther Williams. Pro—Jack Cummings. Dir—Ed Buzzell.

YOLANDA AND THE THIEF

Cast—Fred Astaire, Lucille Bremer, Frank Morgan. Pro—Arthur Freed. Dir—V. Minnelli.

THE HARVEY GIRLS

Cast—Judy Garland, Ann Sothern, John Hodiak. Pro—Arthur Freed. Dir—Geo. Sidney.

HER HIGHNESS AND THE BELLBOY
Cast — Hedy Lamarr, Robert Walker, June Allyson. Pro—Joe Pasternak. Dir—R. Thorpe.

WEEKEND AT THE WALDORF

Cast — Ginger Rogers, Lana Turner, Walter Pidgeon. Pro—A. Hornblow. Dir—Leonard.

(Now CUTTING or in BACKLOG)

TWICE BLESSED.....Wilde Twins, Tas. Craig
THE HIDDEN EYE.....E. Arnold - F. Rafferty
TELLTALE HANDS.....E. Arnold - Selena Royle
SECRETS IN THE DARK.....R. Young - Peters
TWICE BLESSED.....Wilde Twins-Jas. Craig
WITHOUT LOVE.....Katharine Hepburn-S. Tracy
OUR VINES HAVE TENDER GRAPES.....O'Brien
ALTER EGO.....Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION.....Greer Garson
WOMEN'S ARMY.....Lana Turner, - Laraine Day
CLOCK, THE.....Judy Garland - Robert Walker
THRILL OF A ROMANCE.....Johnson - Williams
ANCHORS AWEIGH.....G. Kelly - F. Sinatra
HOLD HIGH THE TORCH.....Taylor - "Lassie"
ZIEGFELD FOLLIES, THE.....Astaire - Arnold
SON OF LASSIE.....Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

THE COUNTRY FAIR

Cast—Leo Gorcey, Billy Benedict, Huntz Hall. Pro—Katzman-Dietz. Dir—Wallace Fox.

FLAMING FRONTIER

Cast—Johnny Mack Brown, Raymond Hatton. Pro—Scott R. Dunlap. Dir—Lambert Hillyer.

(Now CUTTING or in BACKLOG)

THE SCARLET CLUE.....S. Toler as Charlie Chan
IN OLD NEW MEXICO.....Duncan Renaldo
ROBOT MURDER.....S. Toler as Charlie Chan
THE CISCO KID RETURNS.....Duncan Renaldo
DOCKS OF NEW YORK.....East Side Kids
STRANGER FROM SANTA FE.....John M. Brown
MODEL MURDER.....Robt. Lowery - M. Weaver
JOHN DILLINGER.....L. Tierney - Elisha Cook
NAYAJO TRAILS.....J. M. Brown - R. Hatton
G. I. HONEYMOON.....Gale Storm - Cookson
THERE GOES KELLY.....Jackie Moran
THE JADE MASK.....S. Toler (Charlie Chan)
MURDER IN THE FAMILY.....Gilbert - Howard
ADVENTURES OF KITTY O'DAY.....Jean Parker
LITTLE DEVILS.....Parry Carey - Paul Kelly
UTAH KID, THE.....Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

YOU CAME ALONG

Cast—Robert Cummings, Elizabeth Scott, Don De Fore. Pro—Hal Wallis. Dir—John Farrow

FOLLOW THAT WOMAN

Cast—William Gargan, Nancy Kelly, Regis Toomey. Pro—Pine & Thomas. Dir—L. Landers

CROSS MY HEART

Cast—Betty Hutton, Sonny Tufts, Bobby Watson. Pro—Harry Tugend. Dir—John Berry.

THE WELL-GROOMED BRIDE

Cast—Ray Milland, Olivia DeHavilland, Sonny Tufts. Pro—F. Kolmar. Dir—Sidney Lanfield.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

(Now CUTTING or in BACKLOG)

GOOD INTENTIONS.....E. Bracken, V. Lake
THE VIRGINIAN.....Joel McCrea - B. Donlevy
DUFFY'S TAVERN.....Ed Gardner - M. Reynolds
ONE EXCITING NIGHT.....Gargan - A. Savage
AFFAIRS OF SUSAN.....Joan Fontaine-G. Brent
THE LOST WEEKEND.....R. Milland-J. Wyman
LOVE LETTERS.....Jennifer Jones-J. Cotten
SCARED STIFF.....Jack Haley - Ann Savage
MISS SUSIE SLAGLE.....Sonny Tufts, V. Lake
HIGH MAN.....Robert Lowery - Phyllis Brooks
GOLDEN YEARS, THE.....Sonny Tufts - V. Lake
KITTY.....Paulette Goddard - Ray Milland
ISLE OF TABU.....Nancy Porter - C. Quigley
BONNIE LASSIE.....D. Brooks, G. Saunders
HALFWAY TO HEAVEN.....J. Johnston - Rhodes
THE UNSEEN.....Joel McCrea
FUN TIME.....Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD.....Bracken - Lynn
TWO YEARS BEFORE THE MAST.....Donlevy
MEDAL FOR BENNY, A.....Lamour - deCordova
ALDRICH'S CODE OF HONOR.....J. Lydon
ROAD TO UTOPIA, THE.....Crosby-Hope
BRING ON THE GIRLS.....V. Lake - Tufts
MURDER HE SAYS.....MacMurray - Main
INCENDIARY BLONDE.....Betty Hutton

P-R-C

(Now CUTTING or in BACKLOG)

STRANGER IN THE FAMILY.....J. E. Bromberg
LADIES OF THE NIGHT.....Mary Beth Hughes
ENHANCED FOREST.....Ed. Lowe, B. Joyce
GANGSTERS DEN.....Buster Crabbe, Al St. John
ENEMY OF THE LAW.....Tex Ritter, D. O'Brien
PHANTOM OF 42ND ST.....Dave O'Brien
BARBER OF RED GAP.....Buster Crabbe
FOG ISLAND.....Lionel Atwill - Geo. Zucco
MARKED FOR MURDER.....T. Ritter - D. O'Brien
THE KID SISTER.....Constance Worth - R. Pryor
WHISPERING SKULL, THE.....T. Ritter - O'Brien
STRANGE ILLUSION.....Sally Eilers - J. Lydon
HIS BROTHER'S GHOST.....Crabbe - Al St. John
HOLLYWOOD AND VINE.....Ellison - McKay
MANHATTAN RHYTHM.....Langford - Wood
SWEET HOMOCIDE.....F. Jenks - R. Raymond

R-K-O

(Now SHOOTING)

FALCON IN SAN FRANCISCO

Cast—Tom Conway, Rita Corday, Fay Helm. Pro — Maurice Garaghty. Dir — Joe Lewis

MAMA LOVES PAPA

Cast—Leon Errol, Elizabeth Risdon, Paul Harvey. Pro—Ben Stoloff. Dir—Frank Strayer

THE MOST DANGEROUS GAME

Cast—John Loder, Audrey Long, Russell Wade. Pro—H. Schlom. Dir—Robert Wise.

FIRST MAN INTO TOKYO

Cast—Tom Neal, Barbara Hale, Keye Luke. Pro—Robert Bren. Dir—Gordon Douglas.

MAN ALIVE

Cast—Pat O'Brien, Adolph Menjou, Rudy Vallee. Pro—Robt. Fellows. Dir—Ray Enright

GEO. WHITE'S SCANDALS OF 1945

Cast—Joan Davis, Jack Haley, Phillip Terry. Producer—Holt-White. Director—Felix Feist.

THOSE ENDEARING YOUNG

CHARMS

Cast—Laraine Day, Robert Young, Ann Harding. Pro—Bert Granet. Dir—Lewis Allen.

THE INVISIBLE ARMY

Cast — John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

THE SPANISH MAIN

Cast—Paul Henreid, Maureen O'Hara, Walter Slezak. Pro—R. Fellows. Dir—Frank Borzage.

(Now CUTTING or in BACKLOG)

JOHNNY ANGEL.....George Raft, Signe Hasso
SING YOUR WAY HOME.....Haley - McGuire
THE ENCHANTED COTTAGE.....D. McGuire

WONDER MAN.....D. Kaye - Virginia Mayo
THE BODY SNATCHER.....Karloff - Lugosi
TARZAN & THE AMAZONS.....J. Weissmuller
WEST OF THE PECOS.....B. Mitchum - B. Hale
IT'S A PLEASURE.....Sonja Henie - Wm. Johnson
CHINA SKY.....Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY.....Brown - Carney
PAN-AMERICAN.....Philip Terry - A. Long
ISLE OF THE DEAD.....Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE.....Tom Conway
BRIGHTON STRANGLER, THE.....Loder - Duprez
HAV'G WON'R'FUL CRIME.....O'Brien-Murphy
BETRAYAL FROM THE EAST.....Tracy - Kelly

REPUBLIC

(Now SHOOTING)

SANTA FE SADDLE MATES

Cast — Sunset Carson, Linda Stirling, Olin Howlin. Pro — Thos. Carr. Dir — Thos. Carr

THE AMAZING MR. M

Cast—Jos. Schildkraut, Eugene Pallette, Billie Burke. Pro—Jos. Kane. Dir—Jos. Kane.

(Now CUTTING or in BACKLOG)

CAPTAIN TUGBOAT ANNIE.....Jane Darwell
DESPERADOES OF DAKOTA.....B. Elliott
BELLS OF ROSARITA.....R. Rogers-Dale Evans
NEW FACES OF 1945.....Kay Dowd, Robt. Duke
REJOICE AT DAWN.....Terry, Lynn Roberts
THREE'S A CROWD.....Gertrude Michael
THE FATAL WITNESS.....E. Ankers, D. Fraser
ROAD TO ALCATRAZ.....R. Lowery-J. Storey
GANGS OF THE WATERFRONT.....Montgomery
TELL IT TO A STAR.....B. Livingston-R. Terry
TUGBOAT ANNIE'S SON.....J. Darwell-Kennedy
UTAH.....Roy Rogers-Dale Evans-Geo. Hayes
WHY GIRLS LEAVE HOME.....Rosemary Lane
BEHIND THE SHIPS.....Jane Randolph
EARL CARROLL'S VANITIES.....Dennis O'Keefe
LONE TEXAS RANGER.....Bill Elliott as "Ryder"
JOHNNY MARCH.....R. Arlen - Cheryl Walker
JEALOUSY.....John Loder - Jane Randolph
SWINGIN' ON A RAINBOW.....Taylor - Frazee
THE PHANTOM SPEAKS.....R. Arlen - L. Roberts
A DARING HOLIDAY.....E. Horton - G. George
VAMPIRE'S GHOST, THE.....J. Abbott - Stewart
SONG FOR JULIE, A.....A. Dolin - A. Markova
CHICAGO KIDS, THE.....D. Barry - L. Roberts
HITCH HIKE TO HAPPINESS.....Pearce - Evans
STAGECOACH ROBBERY.....Elliott (Red Ryder)
THOROUGHBREDS.....Tom Neal - Roger Pryor
FLAME OF BARBARY COAST.....John Wayne
VIGILANTES OF DODGE CITY.....Bill Elliott
GIRL WHO DARED, THE.....Lorna Grey
HOUSE OF TERROR.....W. Terry - V. Grey

20TH CENTURY

(Now SHOOTING)

JUNIOR MISS

Cast—Peggy Ann Garner, Allyn Joslyn, Faye Marlowe. Pro—Wm. Perlberg. Dir—G. Seaton

DRAGONWYCK

Cast — Gene Tierney, Vincent Price, Anne Revere. Pro—E. Lubitsch. Dir—J. Mankiewicz

TWO-FACED QUILLING

Cast—William Bendix, Joan Blondell, Phil Silvers. Pro—William LeGeron. Dir—Frank Tuttle

THE DOLLY SISTERS

Cast—Betty Grable, John Payne, June Haver. Pro—George Jessel. Dir—Irving Cummings.

CARIBBEAN MYSTERY

Cast—James Dunn, Sheila Ryan, Eddie Ryan. Pro—William Girard. Dir—Robert Webb.

STATE FAIR

Cast—Dana Andrews, Jeanne Crain, Dick Haymes. Pro—Wm. Pelberg. Dir—W. Lang.

CAPTAIN EDDIE

Cast — Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

(Now CUTTING or in BACKLOG)

COL. EFFINGHAM'S RAID.....Coburn, Bennett
A BELL FOR ADANO.....G. Tierney, J. Hodiak
THE BULLFIGHTERS.....Oliver & Hardy
MOLLY, BLESS HER.....Monty Woolley
ROYAL SCANDAL.....T. Bankhead - C. Coburn
ROSE'S DIAMOND HORSESHOE.....B. Grable
WHERE DO WE GO FROM HERE.....MacMurray
BON VOYAGE.....J. Crain - Sir Aubrey Smith
NOB HILL.....Joan Bennet, George Raft

UNITED ARTISTS

(Now SHOOTING)

CAPTAIN KIDD

Cast—Chas. Laughton, Randolph Scott, Barbara Britton. Pro—B. Bogeauss. Dir—R. Lee

AND THEN THERE WERE NONE

Cast—Barry Fitzgerald, Walter Huston, Lou Hayward. Pro—Rene Clair. Dir—Rene Clair.

PARIS—UNDERGROUND

Cast—Constance Bennett, Gracie Fields, Kurt Krueger. Pro—C. Bennett. Dir—G. Ratoff.

(Now CUTTING or in BACKLOG)

GUEST WIFE.....C. Colbert-Don Ameche
G. I. JOE.....Burgess Meredith as Ernie Pyle
A WALK IN THE SUN.....Dana Andrews
BLOOD ON THE SUN.....Cagney- S. Sidney
BEDSIDE MANNER.....Ruth Hussey-J. Carroll
HOLD AUTUMN IN HAND.....Z. Scott - Field
IT'S IN THE BAG.....Fred Allen - J. Carradine
DELIGHTFULLY DANGEROUS.....Jane Powell
SPELLBOUND.....Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS.....O'Keefe - 'Rochester'
THE GREAT JOHN L.....Darnell - McClure
INTRUDER, THE.....Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

MEN IN HER DIARY

Cast — Jon Hall, Louise Allbritton, Peggy Ryan. Pro—Chas. Barton. Dir—Chas. Barton

STRANGE CONFESSION

Cast—Lon Chaney, Brenda Joyce, J. Carrol Naish. Pro—J. Hoffman. Dir—John Hoffman.

LADY ON A TRAIN

Cast—Deanna Durbin, Ralph Bellamy, David Bruce. Pro—Felix Jackson. Dir—Charles David.

THE NAUGHTY NINETIES

Cast—Bud Abbott, Lou Costello, Alan Curt's. Pro—Grant-Hartman. Dir—Jean Yarbrough.

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Producer-Director—Arthur Lubin.

(Now CUTTING or in BACKLOG)

THAT'S THE SPIRIT.....Jack Oakie, Peggy Ryan
INVITATION TO DEATH.....B. Rathbone-N. Bruce
SUDAN.....Maria Montez, John Hall
SEÑORITA FROM THE WEST.....Allan Jones
EASY TO LOOK AT.....Gloria Jean-K. Grant
BLONDE RANSOM.....D. Cook-Virginia Grey
I'LL TELL THE WORLD.....L. Tracy - B. Joyce
SALOME—WHERE SHE DANCED.....David Bruce
ROMANCE, INC.....A. Jones - G. McDonald
IT'S NEVER TOO LATE.....Bonita Granville
SONG OF THE SARONG.....Gargan - Kelly
FRISCO SAL.....Susanna Foster - Turhan Bey
FAIRY TALE MURDER.....Gloria Jean - Brasselle
JUNGLE CAPTIVE.....Betty Bryant - V. Lane
ACCENT ON RHYTHM.....L. Collier - E. Norris
SWING OUT, SISTER.....McDonald - Cameron
I'LL REMEMBER APRIL.....Gloria Jean - Grant
BEYOND THE PECOS.....Red Cameron - Dew
FROZEN GHOST, THE.....L. Chaney - E. Ankers
OLD TEXAS TRAIL, THE.....Cameron - Knight
PATRICK THE GREAT.....O'Connor - Ryan
HOUSE OF FEAR, THE.....Rathbone - Bruce
RAIDERS OF GHOST CITY.....D. Moore
WILD HORSE ROUNDUP.....Tex Ritter

WARNERS

(Now SHOOTING)

SHADOW OF A WOMAN

Cast—Andrea King, William Prince, Helmut Dantine. Pro—Wm. Jacobs. Dir—Jos. Santley

STOLEN LIFE

Cast — Bette Davis, Glenn Ford, Walter Brennan. Producer-Director—Curtis Bernhardt

DANGER SIGNAL

Cast—Fay Emerson, Zachary Scott, Bruce Bennett. Pro—Wm. Jacobs. Dir—Robert Florey.

TOO YOUNG TO KNOW

Cast—Joan Leslie, Robt. Hutton, Dolores Moran. Pro—W. Jacobs. Dir—F. DeCordova

THREE STRANGERS

Cast—Geraldine Fitzgerald, Sidney Greenstr't Pro—Wolfgang Reinhardt. Dir—J. Negulesco

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

THIS LOVE OF OURS

Cast — John Garfield, Eleanor Parker, Dane Clark. Pro—Jerry Wald. Dir—Delmar Daves.

(Now CUTTING or in BACKLOG)

HOTEL BERLIN, '43.....Andrea King, R. Massey
THE BIG SLEEP.....H. Bogart-L. Bacall
SAN ANTONIO.....Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER.....John Garfield
PILLAR TO POST.....Ida Lupino - Walter Huston
OF HUMAN BONDAGE.....Heinreid - E. Parker
GOD IS MY CO-PILOT.....D. Morgan - Massey
THE CORN IS GREEN.....Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT.....Stanwyck
MEN WITHOUT DESTINY.....Sullivan - Dorn
CONFLICT.....Humphrey Bogart - A. Smith
DEVOTION.....I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE.....Ann Sheridan
SARATOGA TRUNK.....Cooper-Bergman
CINDERELLA JONES.....Joan Leslie
HORN BLOWS AT MIDNIGHT.....J. Benny
MY REPUTATION.....Stanwyck - Brom

The ... FIRST WORD

• DARRYL F. ZANUCK, with Spyros Skouras acting as spokesman for him at the "One World" Wendell Wilkie Memorial Award in New York, accepted an award for the motion picture "Wilson" and said that Hollywood is coming of age.

It seems evident that Mr. Zanuck made a mistake. There has been a "coming of age" in the film industry, but the coming of age has thus far been limited to individuals. Zanuck is one of the individuals, and completely deserving of the honor accorded him. He is only one of a mere handful of men, however, and they

(Continued on page 2)

Hollywood MOTION PICTURE REVIEW

Vol. XXXIV, No. 11

HOLLYWOOD'S ONLY CONFIDENTIAL REPORTING SERVICE

February 26, 1945

REPUBLIC TO 'SHOOT THE WORKS' IN '45 KULICK, SAFIER NEW PRC APPOINTEES

Herbert J. Yates Calls For Top Efforts Of All To Move Studio Upward

• BEFORE LEAVING for New York, Herbert J. Yates, president of Republic Pictures, predicted the biggest year in the history of the company before a special meeting of studio executives, producers and directors.

During his four week sojourn in Hollywood, Yates signed contracts with such top men in the film industry as Frank Borzage, Alfred Santell, William K. Howard, John Wayne, Eugene Pallette, Victor McLaglen, Joseph Schildkraut and a host of other producers, directors, writers and actors.

"Republic is in a stronger position in the industry today than at any time in its ten years' history," Yates said. "1945 is the year that will tell the tale—a year in which we plan to shoot the works.

"We can do anything any other studio can do and we are prepared to prove it this year. It is an opportunity for every Republic employee to grow with the organization in direct proportion to his own latent ability, and we look forward to the development of individuals both before and behind the cameras."

U.S.C. Donated New Theatre By DeMille

The University of Southern California last week announced that its College of Fine Arts is the recipient of a large donation by Cecil B. DeMille, for construction of a campus theatre.

Rowland-Rep. Pact Two More Pictures

Republic last week signed a re-leasing deal with William Rowland for two more indie productions. They will follow "A Song For Miss Julie," which the valley studio is distributing.

Rowland is negotiating with Frankie Carle for his band in next production.

Guizar, Miranda In Col.'s 'Rendezvous'

Columbia has secured Tito Guizar, Aurora Miranda and Veloz & Yolanda for "Rendezvous In Rio," big-budget musical with a Latin-American background.

Jinx Falkenburg has also been signed. Pic is expected to roll next Summer.

WB Report Quarterly Net Up Almost Million

Warner Bros. report for the quarter ending Nov. 25, 1944, shows a net profit of approximately \$2,350,000, as compared with net of \$1,981,730 for the same period in 1943. These figures pertain to Warners Pictures, Inc., and all subsidiaries.

'Lady' Was 'Girl'

PRC's "Undercover Girl" is now "The Lady Confesses."

Former Takes Over Mgr. Of Domestic Distributing; Latter Takes Sales Post

• BERT KULICK, recently placed on inactive duty as a navy commander, has been appointed general manager of domestic distribution for PRC. The deal was concluded in New York by Leon Fromkess, president of the corporation.

Simultaneously, Fromkess announced the appointment of Morris Safier as western division sales manager of the company. Safier was at one time a sales executive of Warner Bros. and recently served as midwest division manager for United Artists.

Kulick will operate out of New York and will handle the additional duties of Eastern sales manager. Safier will locate at the studios in Hollywood and will have jurisdiction over the exchanges in Chicago, Milwaukee, Minneapolis, Omaha, Des Moines, Denver, Salt Lake City, San Francisco, Portland and Los Angeles.

Leo J. McCarthy, PRC sales manager for the past year, will remain with the company in the production department at the studio. No successor has been named for the sales post.

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Fox To Meg 'Death' For Inner Sanctum

"Pillow Of Death," new Universal Inner Sanctum mystery, is scheduled to roll today, under Wallace Fox's piloting.

George Bricker acts as story consultant and dialogue director for the Lon Chaney starrer.

Harris Rolls Last Para. Short Musical

Sixth and last of Paramount's current series of Technicolor short Musicals, greenlights this week under producer Lou Harris, directed by George "Dink" Templeton.

Title is "You Hit The Spot," and features Johnny Coy and Noel Neill.

Templeton To Produce And Meg Para. Shorts

George "Dink" Templeton, veteran assistant director, has been set by Paramount to direct and produce next season's musical featurettes.

Templeton has spent fifteen years at Paramount. He was second unit director on Mark Sandrich's "Here Come the Waves."

THE FEATURE LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—20th C...	10	899	.899
2—M-G-M	11	987	.897
3—Warners	9	798	.887
4—Unit. Art.	6	531	.885
5—Univ.	8	706	.883
6—P-R-C	5	438	.876
7—Col.	6	520	.866
8—Para.	12	1036	.863
9—R-K-O	12	1025	.854
10—Rep.	3	255	.850
11—Mono.	1	78	.780

THE PROGRAM LEAGUE

(In Entertainment Values)

STUDIO	Pictures Prev'd	Rating Totals	Bat. Ave.
1—M-G-M	4	349	.872
2—20th Cent	2	173	.865
3—R-K O	8	671	.844
4—Rep.	25	2070	.830
5—Para.	5	414	.828
6—Warners	1	82	.820
7—Univ	14	1140	.814
8—Col.	21	1704	.811
9—P-R-C	10	804	.804
10—Mono.	19	1523	.802

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EDDY ECKLES
MANAGING EDITOR

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The First Word

(Continued from Page 1)

have progressed and grown, not WITH the industry, but DESPITE the industry.

The 20th-Century-Fox production chief cited unjustified attacks on the industry by "political and pressure" groups. Those attacks have taken place, and they are unjust—but there is another greater and more ominous attack going on daily, and it comes from a voice that had better be heeded. That is the voice of John Q. Public.

It's all right when a political group gets hot at the industry—that can be subdued in the light of common sense and defeated. And when some other minority group with a non-sensical bone to pick flares up, it, too, can be stopped with the searchlight of truth.

But when the public becomes inflamed—when it feels that its intelligence and common sense and reason are being ignored—watch out for an impromptu Fourth of July with the rockets all headed Hollywood way.

Some films are educational in content and intent. A few of the better minds in the industry have found that they can be entertaining as well. That has been one of the most progressive steps in the making of motion pictures.

And entertainment as the sole purpose of a film is endurable, too—that was the primary reason for the industry coming into being. But a level must be set and maintained.

In order to entertain, films for that purpose must at least be adult in psychology and true-to-life in character. The only time that bound may be overstepped is in the presentation of outright and obvious farce. When it happens in drama, it becomes non-sensical and insulting.

Zanuck is not representative of the industry. That is why he holds such a high place in it — WITH HONOR. Many others hold high places, but not all WITH HONOR, and it is very doubtful that they will ever be summoned anywhere to receive a genuine award of any kind unless it has been pre-arranged by themselves or their press agents.

A point of major importance in Zanuck's address was the call for freedom of speech in the industry similar to that enjoyed by the newspaper profession. It's a good cry, but one that should be thought of through long hours of the night.

'DORIAN GRAY' IS ARTISTIC HORROR 'KITTY O'DAY' A WHODUNIT FUN-DISH

George Sanders The Real Delight In Al Lewin's Writing-Direction Best

"THE PICTURE OF DORIAN GRAY"

FEATURE (Metro - Goldwyn - Mayer) Artistic Horrodrama, produced by Pandro Berman and directed by Albert Lewin. Screenplay by Albert Lewin, based on the novel by Oscar Wilde. Previewed in studio projection. Time, 90-MIN.

92%

Cast: George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford, Lowell Gilmore, Richard Fraser, Douglas Walton, Morton Lowry, Miles Mander, Lydia Bilbrook, Mary Forbes, Robert Greig, Moyna Macgill, Billy Bevan, Renie Carson, Lillian Bond, and Devi Dja and her Balinese Dancers.

★★★ ARTISTIC horrodrama all the way, "The Picture of Dorian Gray" is well nigh the last word in artistic murder achievement. The Oscar Wilde book has been as religiously followed as Hays ethics would permit. Done in the Albert Lewin manner—he wrote the screenplay as well as directed it—the film depends mainly upon subtleties which, in the case of this particular story, appears to have been the best possible approach.

The real delight for all, however, will not be the yarn itself, but rather the portrait of Lord Henry Wotton as presented by George Sanders. Blessed with smart, modern dialog as well as the artistic Sanders delivery, the resulting performance is one everyone will remember.

It is Sanders and his wild philosophy that prepares the springboard for premise, theme and general business. Lowell Gilmore has just finished painting a picture of Hurd Hatfield (Dorian Gray), when Sanders projects the thought that the painting will always stay the same, even though the subject grows old and decrepit—as all men do.

It is then that the subject makes the wish that he remain the same and that image of the painting grow old instead. Rather fanciful, yes—but that is what takes place. Dorian Gray remains youthful for some 20-odd years, during which time he becomes cold, cruel and even brutal. The subject on the canvas reflects the real character in both age and characteristics.

At the crucial moment when he has come to the end of his rather horrible trail, he stabs the canvas—the original story and current script method of bringing about suicide for the young-old Dorian.

The film aptly illustrates the coldness of the character, but only by innuendo does it refer to his bestial side until—he decides to kill the man who had painted the canvas. All form of character degeneracy so stressed in the book is ignored—except by implication.

As Dorian Gray, the cold and impassioned, Hurd Hatfield fills the requirements perfectly. He has little opportunity, however, to display any histrionic talent since he is seldom permitted to display the slightest emotion.

Donna Reed provides most of the sympathy for the Dorian Gray part by remaining loyally in love with him

HOW THEY RATE

Features (F) and Program Pictures (P) are measured by same yardstick, but in their separate qualifications.

TOPS	★★★★	95%-100%
Excellent	★★★	90%- 95%
Very Good	★★	85%- 90%
Good	★	80%- 85%
Only Fair		75%- 80%
Just Passable		70%- 75%
Below Par		Below 70%

Sam Bischoff Will Form Independent

Sam Bischoff, recently resigned Columbia producer, announced last week that he intends to enter the independent production field. Staff members have already been selected.

As soon as his obligations are fulfilled he will occupy a suite of offices in the Hollywood First National Building.

Dull Gets 'Gold'

Metro producer O. O. Dull now has three pics in preparation, with the recent addition of "Red Gold" to his slate. Other two are "Bad Bascomb" which lenses in about six weeks, and "Army Brat," which rolls before "Gold."

to the very finish—even though there seems little rhyme or reason for such loyalty or love. With this handicap, Miss Reed nevertheless turns in one of her finest performances.

That stage newcomer, Angela Lansbury, who grabbed plenty of spotlight in "Gaslight," again commands serious attention here as the beer-hall singer—the only real love in Dorian Gray's life. Keep your eye on this runner-up for tomorrow's screen honors.

The balance of the support is all of exceptionally high grade, with Lowell Gilmore as the artist and Peter Lawford as Miss Reed's suitor appearing to the best advantage.

The production investments rendered by Pan Berman could hardly be criticized. Every item is as near perfection as present day screencraft permits.

Only jarring note in the proceedings is the revelation at the finish of the suddenly aged countenance of Dorian Gray as he lays in death—just to prove that in the transition he looked exactly like the aged image of the canvas looked before his death. There was no need for such a close-up, and its repulsive power is hardly in keeping with the achievement of the film in general.

Despite the unpleasantness of the premise and the fact that the yarn still stands in the horrodrama class, it must rank through sheer quality as . . .

AN OUTSTANDING SYMBOL OF PERFECTION IN DETAIL AND ARTISTRY OF BOTH PRODUCTION AND DIRECTION.

Plenty Of Action Too As She Bumps Into Corpses And Corners The Killers

"ADVENTURES OF KITTY O'DAY"

PROGRAM (Monogram) Comedy murder mystery, produced by Lindsey Parsons, and directed by William Beaudine. Screenplay by Tim Ryan, George Callahan and Victor Hammond, from an original story by Victor Hammond. Not previewed, but caught at the Orpheum theatre. Time, 63-MIN.

79%
Cast: Jean Parker, Peter Cookson, Tim Ryan, Ralph Sanford, Bill Ruhl, Shelton Brooks, Bill Forrest, Lorna Grey, Hugh Prosser, Dick Elliot, Byron Foulger and Jan Wiley.

THIS WACKY whodunit has all the nuts, corn and ham required for standard secondary entertainment. There are bodies tucked away in odd corners, dopey dicks who should be in an institution for mental incompetents, suspects everywhere—and young love again taking time out to solve the killings. Despite its ancient mystery formula, there is enough bright humor and fast action in "Adventures Of Kitty O'Day" to pay off nicely at the ticket window. In fact this second Kitty O'Day adventure indicates that Monogram has a good bet for a lush series.

Jean Parker repeats her cute portrait of the Townley hotel telephone girl who spends most of her time bumping into bodies and cornering killers . . . with the reluctant aid of patient boy-pal Pete Cookson. Young Mr. Cookson is probably destined for bigger budgets, as he displays all the requisites for better roles.

Most of the footage is taken up with the kids finding a successive assortment of corpses which disappear as soon as Jean and Pete run for the cops. The rest of the running time finds them either in jail as suspects, or sleuthing around and getting in detective Ryan's thinning hair. . . .

Ryan does as neat a job of acting as he does of screenscripting. Others in the cast turn in okay work. Direction is adequate and production is up to program par.

There are a few draggy moments, but the pace average is plenty fast. It is unfortunate that this standard script follows the standard procedure for clarifying the mystery . . . a swift, two-minute, verbal explanation which does no more than still further confuse the audience. But chances are that by long experience audiences no longer expect to understand film mysteries.

So . . .
THIS SLAP - HAPPY WHODUNIT WILL CLICK NICELY WITH MOST NABES.

Bacon, Jaffe Organize New Film Corporation

Lloyd Bacon and Sam Jaffe have organized Monroe Production, Inc., which is capitalized at \$200,000 for the production of "Glittering Hill."

Set-up is similar to their enterprise for "The Sullivans," which they released through 20th-Fox. Release for "Glittering Hill" has not been set.

'CO-PILOT' IS A CHENNAULT DOCUMENT 'CONGO' A SIGNIFICANT DOCUMENTARY

Loaded With Heroics, It Still Is Human; Packs Plenty Of Mass Appeal

"GOD IS MY CO-PILOT"

FEATURE (Warner Bros.) Warthene Air Drama, produced by Robert Buckner and directed by Robert Florey. Screenplay by Peter Milne and Abem Finkle. From the book by Col. Robert Lee Scott, Jr. Previewed at the Forum Theatre, Los Angeles. Time, 88-MIN.

89%

Cast: Dennis Morgan, Dane Clark, Raymond Massey, Alan Hale, Andrea King, John Ridgely, Stanley Ridges, Craig Stevens, Warren Douglas, Stephen Richards, Charles Smith, Minor Watson, Richard Loo, Murray Alper, Joel Allen, Frank Tang, Paul Brook, John Miles, Bernie Sell, William Forrest, Danny Dowling and Philip Ahn.

★★ **ALTHOUGH** this was primarily conceived as a heroic vehicle with Dennis Morgan perpetrating the thrilling aerial action, in reality it is a vivid document eulogizing the man who directed all the Flying Tiger activities—General Chennault, as portrayed by Raymond Massey.

Its main virtue is that it is fully human and believable in spite of the heroics. There is a naturalness about it all that packs plenty of mass appeal and defies the obvious criticism that it is merely another war saga of the skies over China.

As the author of the book, Dennis Morgan presents a vivid portrait of Col. Robert Lee Scott, Jr., the man who finally bagged "Tokyo Joe," the menace Nip pilot (Richard Loo). As The Man on the ground, Raymond Massey presents the perfect portrait of General Chennault, head of the Chinese flying forces.

Just how Scott got in with the Flying Tigers carries considerable interest. Originally an Army flyer, he and his gang were destined for a special mission that never came to pass. Practically stranded in the Far East, the crew was assigned to common ferry command of supplies over the Burma hump to Chennault's forces. During an emergency raid, he begged to help out—which constitutes the balance of the story.

Much of it came about through his contact with "Big Mike," a Catholic missionary played by Alan Hale.

Already the bane of the Nips' existence in that quarter, the Flying Tigers became more of a peril to the Yellow monkeys when Scott joined up. At one time he became a one-man armada, according to the Jap radio announcer who constantly hurled his sarcastic propaganda at the Tigers.

The real menace from Scott's viewpoint was one Tokyo Joe, the leader of the enemy raiders. After two aerial encounters, it quickly becomes a situation of the survival of the fittest—in short, a battle between Scott and Tokyo Joe. And, during the final sequence when the Tigers celebrated the 4th of July by raiding Singapore, Scott finally gets his man.

Alan Hale lends just the right human touch to the religious angle and Andrea King fits in nicely as the wife of Scott. An extremely homey twist is the manner in which the film keeps flashing back to Scott's home town, Birmingham, where his wife

Shortage Cuts Mex Film To 60 For Yr.

Raw stock shortages in Mexico are the cause for a recent Government ruling that no more than sixty films may be produced this year.

Frank Borzage To Do 'Dakota' As Rep. First

"Dakota," an original outdoor action story, has been chosen by Frank Borzage as his first production-direction chore at Republic.

Film will carry a high budget and top names in the cast.

Before starting, Borzage intends to leave for New York in search of further material.

'Snafu' To Indie Thru Col. By Moss & Abbott

George Abbott and Jack Moss have worked out a deal for production of Abbott's "Snafu" which they will release through Columbia.

Setup is identical to that used for the production and release of "Kiss And Tell," indied by Abbott, Sol Sieggel and F. Hugh Herbert.

Reynolds In 'Divorce'

Craig Reynolds was recently inked for an important role in Monogram's "Divorce," starring co-producer Kay Francis.

'Hell' For Beaumont

Hugh Beaumont is set for a top spot in PRC's "Highway To Hell," Sigmond Neufeld production which stars Ann Savage.

Pal Pic On Anniversary

A special two-reeler is being prepared by George Pal to commemorate the tenth anniversary of his Puppets.

and the townsfolk follow his every exploit.

John Ridgeley, Warren Douglas, Stephen Richards, Charles Smith, Murray Alper and Joel Allen all give good accounts of themselves as Scott's sidekicks, while Stanley Ridges and Minor Watson make the most of brief appearances as Chennault aides.

Richard Loo puts over Tokyo Joe for all the hissing-value possible, and Philip Ahn grabs an unusual amount of attention as the Jap radio announcer.

The music by Franz Waxman is exceptionally high grade and lends a lot to the uplifting theme, and equally outstanding is the aerial photography by Charles Marshall.

There is nothing particularly new or original in the story proper, but its human touches and mass appeal counteract this point to the extent that the film sums up as . . .

A FORTHRIGHT AND ENCOURAGING PIECE OF PROPAGANDA DEALING WITH THE CHENNAULT ACTIVITIES.

Dramatic Camera Work, Thoughtful Theme Make It Valuable Contribution

"CONGO"

Documentary, produced and directed by Andre Cauvin, under the sponsorship of the Belgian Government for the Belgian Film Mission. Previewed at Paramount Studio theatre.

TOLD WITH the realistic candor typical of the European mind, "Congo" pulls no punches in its picturization of the shocking conditions which have confronted the Belgian Government in Africa. . . . Bodies rotting with leprosy . . . emaciated by sleeping sickness . . . death by witchcraft and strange tribal customs.

The footage is designed to lead the audience along the trail of progress and enlightenment which Belgium has brought to its colonies. The extraordinary changes wrought through sanitation measures and widespread educational programs are dramatically contrasted with the savage horrors of prior periods.

Narration is carried by several voices, but focused through an old settler who recounts to white and black children the history of the settling and problems of the Congo . . . and culminates in a graphic visualization of the heroic part it is playing in the war.

It is in this phase of the document that the old and the new are most vividly compared. Natives, a generation ago savage, are shown learning and manipulating the highly complex machinery of modern production. Black soldiers, immaculate, smartly trained, are seen in significant contrast to the filthy, tattooed denizens of the remote interior. The film ends on this note of bright promise for the future.

The entire production was accomplished by Andre Cauvin, internationally known documentarian, upon order of the Belgian Government Information Center. He started his plans in Leopoldville, Belgian Congo, and travelled twenty thousand miles into the raw jungle interior, using boat, pirogue, plane, horse and occasionally, litter. The result has justified his tremendous effort.

The camera work is always intriguing, and often dynamic. Cutting is occasionally rough, sometimes abrupt. But Cauvin has managed to capture the sinister tempo of unbridled natural forces.

Warner Bros. has acquired release rights to the documentary and intends to edit the four reels down to half that length, preserving the portent and drama. There is little doubt but that "Congo" will be heartily received, because . . .

THIS IS ONE OF THE MOST EXCEPTIONAL DOCUMENTARIES TO COME FROM ACROSS THE WATER. IT IS PACKED WITH DRAMATIC POWER.

2 Set For Starrett

"Burning The Trail" and "When Durango Rode" have been completed at Columbia as vehicles for western stars Charles Starrett and Smiley Burnette.

Docks Of New York

Loaded With The Proper Type Of Humor, Ham And Heroics For Mono-Fare

PROGRAM (Monogram) Comedy melodrama, produced by Sam Katzman and Jack Dietz. Directed by Wallace Fox. Original screenplay by Harvey Gates. Previewed at the Campus theatre. Time, 62-MIN.

79%

Cast: Leo Gorcey, Huntz Hall, Billy Benedict, Bud Gorman, Gloria Pope, Carlyle Blackwell, Jr., George Meeker, Betty Blythe, Pierre Watkin, Joy Reese, Cy Kendall, Maurice St. Clair, Leo Borden and Patsy Moran.

AGAIN PRODUCERS Sam Katzman and Jack Dietz bullseye their market. "Docks Of New York" is an hour of entertainingly trivial corn, loaded with the type of humor, ham and heroics that draw heavily in the hinterlands.

The East Side Kids trot through their customary antics, with Leo Gorcey still carrying both the story and the laurels. The kids are flung into action when Leo and his likeably stupid stooge, Huntz Hall, find the half-million-buck royal jewels belonging to a refugee queen and her daughter. The royal pair are hiding in the New York slums from a homicidal gestapo guy who goes around stabbing folks with a cane sword.

The Kids spend most of their time trailing the meanie, recovering the gems which he's swiped, getting the goods on him and protecting the regal pair. All of which involve them in a couple of killings and a brush with the law. Upshot is the joyous reunion of the royal family with their government-in-exile, and the capture of a royal cousin who tries to knock off the princess and grab the crown. Finale finds slap-happy Huntz Hall's handsome Merchant-Marine cousin wrapped around the princess and Gorcey morbidly speculating on the enigma of femininity. . . .

Gloria Pope is a bit too honestly Yankee to be quite believable as the princess—but she is decorative and her personality is pleasing. The cast as a whole turns in acceptable portrayals and direction is fast-paced. Mounting is decidedly better than in other East Side Kid products.

THIS ONE IS BOUND TO PLEASE THE MONO MARKET.

Paramount Will Roll 3 Big Budgeters In March

Three big films will greenlight at Paramount next month. Included are "The Blue Dahlia," with Alan Ladd, Veronica Lake and Bill Bendix; "Our Hearts Were Growing Up," starring Gail Russell and Brian Donlevy; and "The Stork Club," starring Betty Hutton and Barry Fitzgerald.

'Amigo' Guns

Morey and Sutherland's new Daffy Ditty, "Choo Choo Amigo," rolls in March, with a Latin-American background.

Benchley In 'Kiss'

Robert Benchley has been handed the role of Navy Chaplain in Columbia's "Kiss And Tell."

'SALTY' HOLDS WINNING RACE TICKET 'ROBBERY' COMMITTED IN FINE STYLE

**Alan Ladd Is Suited By
Gambling Role, Support
From Cast Is Excellent**

"SALTY O'ROURKE"

FEATURE (Paramount) Racing Drama.
Produced by E. D. Leshin and
directed by Raoul Walsh.
Original screenplay by Milton
Holmes. Previewed at the
studio. Time, 93-MIN.

88%

Cast: Alan Ladd, Gail Russell, William Demarest, Stanley "Stash" Clements, Bruce Cabot, Spring Byington, Darryl Hickman, Rex Williams, Don Zelaya, Lester Matthews, Marjorie Woodworth and David Clyde.

★★ ALTHOUGH failing to bring out anything new in the line of horse-racing stories, this one shapes up as a good average feature of the type and gets most of its strength from the performances turned in by the cast. The screenplay of Milton Holmes is smooth and occasionally spotted with bright dialogue, but it is far from exceptional in story line. One glaring flaw exists, for many who are familiar with racing operations, when Miss Russell, at the track solely as a spectator and not as an owner or trainer, is permitted to speak to a jockey as he is about to go to his mount before a race.

Alan Ladd is indebted to book-maker-racketeer Bruce Cabot for a large racing debt and is given thirty days to raise the money or be rubbed out. Ladd pawns a set of valuable cuff links to buy a killer horse which no jockey can ride. He then locates Stanley Clements, a top jockey ruled off every track in the country, and takes him to the horse to see if he can stay on its back.

Clements succeeds in breaking the mount and Ladd buys him cheaply from the owners who don't know he can be ridden. Clements then secures a birth certificate belonging to a younger brother and registers under the latter's name for a riding license.

Since Clements is supposed to be under 18, he is ordered to the jockey school, taught by Gail Russell. Teacher throws him out of school for impertinence, causing Ladd to intercede since the boy cannot ride unless he lives up to the schooling requirements.

When Clements falls for Miss Russell, Ladd calls on the girl to tolerate him as a favor, saying he needs her help. He then tells Clements he is furthering his romance for him and that the girl will be his if he handles matters in a more gentlemanly fashion.

Miss Russell, thinking Clements is a youngster, tries to inspire him in his work. Ladd is anxious to keep the boy in line until he wins a fifty-thousand dollar stake race which will supply the money to pay off Cabot.

Cabot approaches Clements with the idea of making a betting coupe and eliminating O'Rourke at the same time, but Clements refuses the offer until he finds that Miss Russell is in love with Ladd.

The jockey then does business with the bookmaker, intent upon being

20th To Re-Issue 'Call Of The Wild'

Darryl Zanuck's "Call Of The Wild" will be re-released as one of 20th's 30th Anniversary Celebration pictures. This will mark the Gable starrer's third national release.

'Boston' Purchased By Metro-To Haight

Metro has acquired "Banned In Boston," an original romantic comedy by Craig Rice and Jerry Horwin. George Haight is set to produce.

Yarn deals with a blue-blooded Boston authoress who complicates her life by writing an historical novel under a pen-name.

Nurse Corps 'Angel' Prepared By 20th

William Girard has been handed "Angel In White," by 20th-Fox. Yarn deals with the cadet Nurse Corps and will be rushed into production in order to coincide with the drive for nurses now going on.

Girard intends to incorporate actual experiences, as related to him by nurses recently returned from overseas.

Perlberg Has 'Mexico'; Miranda-Ramirez Star

William Perlberg is set to produce 20th-Fox's "Mexico City," one of 20th's big-budget Technicolor filmicals for 1945.

Opposite star Carmen Miranda will be singing star Carlos Ramirez, whom Perlberg has borrowed from Metro. Much of the pic will be shot in Mexico.

'Western' Is No Western

"Western Approaches," British Ministry feature, will be released by Paramount as "Atlantic Adventures." Reason is that the Atlantic battle pic might be confused by the original title as a western-type.

'Song' For Jason

Columbia has set Leigh Jason to direct "Song of Broadway."

revenge on Ladd and the girl. As he is about to throw the race, however, the better self brought out by Miss Russell asserts itself and he goes on to win.

Cabot's gunman then kills the jockey and the same is planned for Ladd until the latter manages to turn the tables and have the boss and henchman shoot each other, leaving him with the girl and a clear slate.

A SOLID FEATURE WITH SUFFICIENT MARQUEE VOLTAGE AND INTEREST TO SATISFY MAJORITY OF CUSTOMERS.

Latest In Red Ryder's Adventures Is Just What Program Fans Call Good

"GREAT STAGECOACH ROBBERY"

PROGRAM (Republic) Western melodrama, produced by Louis Gray, and directed by Lesley Selander. Original screenplay by Randall Faye. Not previewed, but caught at the

80%

Hitching Post theatre. Time, 56-MIN.

Cast: Wild Bill Elliott, Bobby Blake, Alice Fleming, Don Costello, Francis McDonald, John James, Sylvia Arslan, Bud Geary, Leon Tyler, Freddie Chapman.

CORNY TITLE notwithstanding, "The Great Stagecoach Robbery" is an exceptionally well-handled and smartly finished action secondary, adding another score for Bill Elliott and director Lesley Selander. Republic is bound to collect heavily on this latest and timmest of the Red Ryder series.

The story is completely plausible and maintains a surging pace that carries its cast with nice dramatic balance, rare in programmers of this type. Outstanding feature is the fine performance of Francis McDonald, around whom the yarn actually pivots. McDonald is an ex-stage robber whose time in prison has convinced him of the futility of standing outside the law.

Action springboards from his attempt to return the loot and reinstate himself and his family in the social pattern of the town he once terrorized. Elliott is the understanding friend who attempts to help when bigotry and the connivance of the skullduggers he once worked with seem too powerful—and almost turn him again into an outlaw.

Elliott, of course, dominates all his footage and again demonstrates his right to top rank on the western parade.

A nicely shaded job of villainy is turned in by Don Costello, as the criminal master-mind who covers his evil stratagems by teaching school.

John James capably handles his assignment as McDonald's wild son who dreams of stepping into the glamorous reputation held by his Dad as gunfighter and badman . . . and learns the hard way that lawlessness pays off in misery.

Equally strong is the cute performance of Sylvia Arslan, McDonald's moppet daughter and feuding partner for Little Beaver Bobby Blake.

Perhaps most important is the sensible direction of Lesley Selander. His careful underplaying of the heavily dramatic material injects a naturalness that is smart box-office insurance. This, with the thoughtfully progressive pacing he effects, brings "The Great Stagecoach Robbery" well above the standard set by most secondary westerns.

Supporting players are up to par, and Louise Gray's mounting is commensurate with the general excellence. Camera and editing ditto. It's a . . .

TOP STRENGTH WESTERN SECONDARY — GOOD ENOUGH FOR SUPPORT ON MOST AVERAGE BILLS.

...The NEW STARTS

SURPRISE IN THE NIGHT (Col) Melodrama. Wherin Boston Blackie is tagged with murder—perpetrated by a homicidal maniac whose hobby is knocking off femmes. The murderer has disguised himself as Blackie and the Boston boy has a tough time until he clears himself by saving a second slick chick from being bumped by the baddie.

THE FALCON IN SAN FRANCISCO (RKO) Murder mystery. On his way to 'Frisco for a vacation, the Falcon bumps into a murder on the train. His attempt to solve it leads to divers other killings in which he is incriminated . . . sleuthing 'em down, he uncovers and exposes a silk smuggling ring. . . . Our winded hero finally clears his slate and escutcheon . . . in time to grab off the last few days of his vacation.

SHADOW OF A WOMAN (Warn) Mystery melodrama. Concerns a quack doctor with a Svengali system for starving his patients and collecting their cash. When he tries to get custody of his own son—who will inherit a neat stipend—destiny takes a hand and slaps him down.

COME OUT FIGHTING (Mono) Comedy melodrama. Gamblers try to discredit a New York Police Commissioner through his son—by getting him involved in a gambling raid. But the East Side Kids gallop into the mess, take over the n.y.p.c.'s son, make a real man of him (junior edition) and win the deathless gratitude of the p.c.

GIRLS OF THE BIG HOUSE (Rep) Romantic melodrama. Because her pappy is a veddy important professor, our heroine conceals her identity when she is framed and sent behind the grim, grey walls of the Big House. But virtue triumphs and love blossoms . . . because a young attorney, protegee of her old man, charges to the rescue . . . but not before the script gets in an assortment of prison riots, mayhem and a killing or two.

WITHIN THESE WALLS (20th-Fox) Melodrama with a message. A newly appointed warden brings his family to live with him inside the prison he's in charge of. . . . How his family is affected by this environment points out several pertinent bits of parent psychology. Among other morbid situations, the warden's son becomes involved with prisoners and is sentenced to his Dad's prison. . . .

J. R. Bren Repacted By RKO; 'Galveston' Next

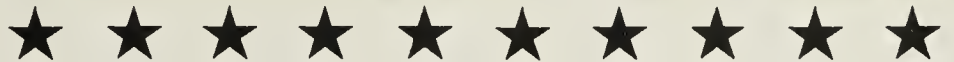
J. Robert Bren, co-producer and author of RKO's "First Man Into Tokio," has had his option lifted. His next chore is "Galveston," which deals with the Galveston flood.

Pic will be under the executive supervision of Jack Gross, and is to be scripted from an original by Prescott Chaplin.

Martin Gets 'No Love'

Charles Martin will direct "No Leave, No Love" for MGM.

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'G. I. HONEYMOON' IS BRIGHT, BREEZY 'MISS JULIE' SLEEPY GIBSON GIRL

Gale Storm, Pete Cookson Turn In Topnotch Jobs As Frustrated Honeymooners

"G.I. HONEYMOON"

PROGRAM (Monogram) Farce comedy. Produced by Lindsley Parsons and directed by Phil Karlstein. Screenplay by Richard Weil from the stage play by A. J. Rubien, Robert Chapin and Marian Page Johnson. Reviewed at the Hawaii Theatre. Time, 68-MIN.

80%

Cast: Gale Storm, Peter Cookson, Arline Judge, Frank Jenks, Jerome Cowan, Jonathan Hale, Andrew Tombes, Virginia Brissac, Ruth Lee, Earle Hodgins, Ralph Lewis and Claire Whitney.

★★ A VERY good idea existed for this one but the screenplay of Richard Weil failed to extract the most from it. Film fits in the listed bracket chiefly due to the efforts of Gale Storm and Peter Cookson, who milk it for more than it is worth. Director Phil Karlstein might have injected a few touches here and there to bolster things but somehow failed to do so. However, Parsons has a saleable product for the market which will get nice audience response despite shortcomings.

Cookson shows up late for his wedding is speeded up and the solemnity is interrupted by a summons for the young lieutenant to join his outfit at the railroad station. The wedding is speeded up and the soldier dashes off with his bride in pursuit.

On the train, Storm runs into Jerome Cowan, who is hogging a drawing room. She manages to trick him into giving the room up to her and Cookson, but the latter is assigned as Officer of the Day for the balance of the trip.

When they reach their destination, all hotels are crowded and the newlyweds are put up in the lobby of one. Miss Storm searches for an apartment and finally rents one from Frank Jenks, who has been running a gambling joint in the place with Cowan and wants to cover up until the police cool off.

Cookson is sent off on a three-day maneuver and returns so tired that he falls off to sleep in an armchair. Before he can return home, the house is declared out of bounds by MP's.

Military etiquette requires that Miss Storm entertain other officers and their wives at a cocktail party in the new quarters. She makes a deal with Jenks to hide the out-of-bounds poster as guests arrive for the party.

Cowan steers a group of enlisted men to the house before the officers arrive, telling them to say they had been sent by the lieutenant. Miss Storm is forced to hide them in closets when the officers come. Cowan then calls in the MP's, and the bridegroom is restricted to the post until a friend of the family manages to tell him the true story whereupon Cookson is released for the delayed honeymoon.

Performances of the two principals are type - excellent, with supporting cast measuring up nicely.

Charles Chaplin To Roll New Film Soon

Charles Chaplin is readying "Monsieur Bluebeard," for United Artists release, and expects to greenlight in April. Chaplin will star, produce and direct.

Bey Gets 'Command To Love' In Technicolor

Turhan Bey is set for the romantic lead in Universal's Technicolor adaptation of the Broadway play, "Command To Love." George Waggner handles both producer and director chores.

Pic will be Bey's second starrer. First is "The Don Returns," a story of early California.

'Army Brat' Is Handed To O. O. Dull By Metro

MGM last week set O. O. Dull to produce "Army Brat," a novel by Thomas D. Wadellton, Jr., and newspaperman Joseph Harrington has been given the adaptation duties.

Yarn is wrapped around a boy whose childhood is spent in various army posts and eventually achieves an appointment to West Point.

Staub Winds Up Col.'s '45 'Screen Snapshots'

Columbia's 1944-45 program for "Screen Snapshots" is being completed by Ralph Staub, shorts producer.

Staub expects to start on a new shorts schedule which will be his 25th Anniversary Series.

Armand Schaefer Gets Republic's 'Ironmaster'

Republic's top-budget picture for this season, "Ironmaster," has been assigned to executive producer Armand Schaefer. Pic will star Michael O'Shea.

Schaefer recently was promoted from B production to upper bracket budgets.

McDonough Demands An Essential Pix Status

Hollywood's Gordon McDonough last week requested that motion pictures be placed on the essential industry list. In his address to the House of Representatives in Washington, he listed the vital contributions Hollywood has made to both the direct war effort and to the contributing factors of morale.

SHOULD DO A BRISK BUSINESS IN THE NABES WITH SPECIAL APPEAL FOR THOSE WHO PREFER SLIGHTLY RISQUE FARE.

Cast Fails To Overcome Lethargic Screenplay; Uninspired Direction

"A SONG FOR MISS JULIE"

FEATURE (Republic) Comedy - Drama with Music. Produced by William Rowland and Carley Harriman and directed by Rowland. Screenplay by Rowland Leigh from an original story by Michael Foster. Previewed at RCA Sound Studios. Time, 70-MIN.

80%

Cast: Shirley Ross, Barton Hepburn, Cheryl Walker, Roger Clark, Jane Farrar, Elizabeth Risdon, Lillian Randolph, Peter Garey, Rene Riano, Harry Crocker, The Roberto's, Vivian Fay and Alicia Markova and Anton Dolin.

FLASHING onto the screen with the terrific pace of a mud turtle, this one gets progressively slower as it goes along. The screenplay submitted by Rowland Leigh boasts only a single line of dialogue capable of provoking a wan smile, and it would have been better omitted since it makes the rest of the lines look just that much worse. William Rowland, who elected to direct as well as co-produce with Carley Harriman, misses sadly on both counts.

Barton Hepburn, a New York playwright, journeys to the town of Battenville, a staid southern community, to get material for a musical based upon the life of a famous songwriter of bygone days. He is accompanied by his co-writer, Roger Clark, and his wife, Shirley Ross.

Elizabeth Risdon, descendant of the songwriter, has sold the rights for portrayal of her ancestor with provision that it contain nothing which cannot be proved in writing. She will reveal nothing but the dull-est facts concerning the ancient songster, concealing a very romantic diary which he left behind him.

Jane Farrar, in the title role, is Miss Risdon's daughter, who falls in love with writer Clark. However, her mother prevents any collaboration, and the writers, in search of information, finally discover that the old boy about whom they are writing had engaged in a second marriage and has another living descendant in the form of Cheryl Walker, who runs a cafe on the wrong side of the tracks.

When they go over to Miss Walker for information, Miss Farrar feels that she has lost Clark, but smuggles the diary to him. When the writers return to New York for the successful presentation resulting from the interesting romantic data supplied by Miss Farrar, Walker who has come along with the cast tells Clark that the diary came from the girl, who loves him.

Meanwhile, Miss Farrar has decided to come to Broadway for the opening and reaches the theatre just in time for the final embrace with Clark who is rushing out of the theatre headed south for the same purpose.

This in no way represents anything remotely fair in the line of material for Shirley Ross, cast as the ex-burlesque queen wife of Hepburn. She can handle comedy nicely, but this does not even approach being comical and nothing can be done to save it. Her vocal talents are also

The... LAST WORD

• WHEN THERE is a war on, it is difficult to criticize any restriction placed on the folks at home in view of what others are facing on the battlefield. However, a restriction at home or abroad should have a sound basic reason and applied only when the good it can do for the war effort outweighs the harm.

In the recent edicts of Jimmy Byrnes, it is not too apparent that the good outweighs the harm. Byrnes has rather arbitrarily decided that closing theatres at midnight will help the war effort. The reason for this decision is anything but clear.

Will it make more manpower available for the war effort?

It seems unlikely. After all, the operator will lose his overtime, but he won't give up the job. The same applies to ushers and others in the theatre who wouldn't hold such posts if they were available for or suited to other work.

So who suffers?

One - third of America's working population suffers — the third now known by the name of "swing-shifters."

Whenever possible, motion pictures and other forms of entertainment are provided right in the front lines. Not always, because it isn't always possible. But, if the soldier could go, he would want to, and he wouldn't want an ill-conceived ruling to interfere with his going. Nor, does he resent the fact that the folks at home can go.

It isn't a case of interfering with the war effort. It seems that Byrnes has a peculiar turn of mind on entertainment. He seems to feel that we won't know there is a war on until there is nothing to do outside working hours but to sit and think about it.

He doesn't seem to realize that is most unhealthy. And, it is an open invitation to crime! Because he is setting the kind of rule that very few Americans will hesitate to break whenever and wherever the opportunity arises. If there aren't legal nightspots, there will be speakeasies, petting parties, bootlegging and all the other assorted evils that go with hysteria unless there is a more normal outlet.

Byrnes should know that the proof of the pudding is in the eating—and his is rather unpalatable. He closed the race-tracks with visions of hordes of bookies, jockeys, and other racing elements flowing into defense plants.

misused and the whole shapes up as a waste of a very competent actress and vocalist.

Cheryl Walker manages to look pretty and contribute a certain amount of charm to the film, again despite an inane and futile role. She is deserving of better material.

Hepburn, Clark, Farrar and the rest of the cast just don't belong. They suffer the same handicaps as the others but there is nothing to indicate that they would fare any better in "Gone With The Wind."

SHOULD NOT BE BILLED AS ANYTHING BUT SECOND FEATURE AND WILL REQUIRE A STRONG TOP TO CARRY.

YOUR BOOKING GUIDE

How they rate: Tops — 95-100%. Excellent — 90-95%. Very Good — 85-90%. Good — 80-85%. Only Fair — 75-80%. Just Passable — 70-75%. Below Par — Below 70%. Entertainment-Value ratings in bold face. Preceding numbers are dates of issue of previews. Letter symbols represent: A — action. B — biographical. C — comedy. D — drama. F — fantasy. G — gangster. H — horror. M — mystery. N — novelty. O — outdoor. P — period. R — romance. S — spiritual. T — tune-film. V — variety. W — war. X — documentary. Z — zaney.

LATEST PREVIEWS

With Features and Program Pictures segregated for quick selection, these are the films previewed since September 1. They're arranged by percentage rating.

FEATURES

KEYS OF THE KINGDOM (TCF) SD-12/18...96%
NATIONAL VELVET (MGM) D-12/11...94%
BRING ON THE GIRLS (Par) CT-2/19...93%
A SONG TO REMEMBER (Col) TD-1/22...93%
SUNDAY D'NER—SOLDIER (TCF) D-12/11...93%
30 SEC. OVER TOKYO (MGM) W-11/20...92%
TO HAVE & HAVE NOT (W8) D-10/16...92%
HERE COME THE COEDS (Uni) FC-2/5...91%
IT'S IN THE BAG (UA) C-2/12...91%
TREE GROWS IN BR'KL'N (TCF) D-1/29...91%
HOLLYWOOD CANTEN (W8) T-12/11...91%
WINGED VICTORY (TCF) W-11/27...91%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
TOGETHER AGAIN (Col) C-11/6...91%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
CLIMAX, THE (Uni) HTD-10/2...91%
I'LL BE SEEING YOU (UA) D-12/25...91%
MUSIC FOR MILLIONS (MGM) TD-12/18...91%
THUNDERHEAD (TCF) D-2/5...90%
ENCHANTED COTTAGE (RKO) RD-2/12...90%
HANGOVER SQUARE (TCF) HD-1/22...90%
OBJECTIVE BURMA (W8) WD-1/22...90%
SUSPECT, THE (Uni) D-1/1...90%
CAN'T HELP SINGING (Uni) TO-12/18...90%
WOMAN IN WINDOW (P-RKO) M-10/16...90%
BRAZIL (Rep) T-10/30...90%
PAN AMERICANA (RKO) CT-2/19...89%
CRIME, INC. (PRC) D-2/12...89%
THIS MAN'S NAVY (MGM) CD-1/1...89%
TOMORROW THE WORLD (UA) D-12/25...89%
3 IS A FAMILY (UA) FC-11/21...89%
TONITE & EVERY NITE (Col) TD-1/29...88%
PRACTICALLY YOURS (Para) CD-12/18...88%
PRINCESS & PIRATE (SG-RKO) C-10/16...88%
STRANGE ILLUSION (PRC) D-2/19...87%
KEEP YOUR P'DER DRY (MGM) CD-2/19...87%
BETWEEN 2 WOMEN (MGM) CD-12/25...87%
HERE COME THE WAVES (Par) CT-12/25...87%
THIN MAN (MGM) CM-11/27...87%
SO' THING FOR THE BOYS (ICF) T-11/6...87%
LAURA (TCF) M-10/16...87%
GUEST IN HOUSE (UA) D-12/11...87%
TOWN WENT WILD, THE (PRC) C-11/13...87%
FRISCO SAL (Uni) DT-2/12...86%
MINISTRY OF FEAR (Par) D-10/23...86%
MAN IN HALFMOON ST. (Par) D-10/23...86%
AND NOW TOMORROW (Par) D-10/23...86%
ROUGHLY SPEAKING (W8) 8D-1/29...85%
EXPERIMENT PERILOUS (KRO) D-12/11...85%
SEE MY LAWYER (Uni) FC-2/5...84%
DARK WATERS (UA) D-11/6...84%
UNSEEN, THE (Par) M-2/19...83%
LAKE PLACID SERE. (Rep) RT-12/25...83%
HAVING WNDFL CRIME (RKO) D-2/19...82%
FAREWELL MY LOVELY (RKO) M-12/11...81%
THREE C'B'LEROS, (WD-RKO) CF-12/18...80%
THEY SHALL HAVE FAITH (Mo) D-12/18...78%
CAROLINA BLUES (Col) T-11/20...78%

PROGRAM PICTURES

BIG SHOW-OFF, THE (Rep) M-1/22...P-98%
GUN SMOKE (Mono) OA-1/22...P-93%
SHE GETS HER MAN (Univ) C-1/15...P-94%
GENTLE ANNIE (MGM) OA-12/25...P-93%
DANCING IN MANH'AN (Col) C-1/1...P-90%
BETRAYAL FR. EAST (RKO) WD-2/19...P-89%
GRISLY'S MILLIONS (Rep) M-1/15...P-89%
SHERIFF OF LAS VEGAS (Rep) O-1/8...P-89%
CIRCUMS'L EVIDENCE (TCF) D-2/19...P-88%
CHICAGO KID, THE (Rep) D-2/19...P-88%
THE BIG BONANZA (Rep) O-1/15...P-87%
HIGH POWERED (Par) D-2/19...P-86%
VERY THOT OF YOU (W8) RD-10/16...86%
TOPEKA TERROR, THE (Rep) O-1/29...84%
ARMY WIVES (Mono) CD-1/8...P-81%
BOSS OF RAWHIDE (PRC) O-1/15...P-77%
DESTINY (Uni) D-12/4...P-89%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
MISSING JUROR, THE (Col) M-1/1...P-89%
BLUEBEARD (PRC) H-10/16...P-89%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
FACES IN FOG (Rep) D-10/23...P-87%
NOTHING BUT TR'BLE (MGM) Z-12/4...P-87%
PEARL OF DEATH (U) M-9/4...P-87%
SHE'S A SWEETHEART (Col) D-12/18...P-87%
ONE BODY TOO MANY (Par) C-10/23...P-86%
EVER SINCE VENUS (Col) C-9/25...P-86%
FALCON IN H'WOOD (RKO) M-12/4...P-86%
MAIN ST. AFT. DARK (MGM) D-11/27...P-85%
NEVADA (RKO) OD-12/11...P-85%
STRANGE AFFAIR (Col) CM-11/13...P-85%
LET'S GO STEADY (Col) TC-2/12...P-84%
BLONDE FEVER (MGM) CD-11/27...P-84%
DOUBLE EXPOSURE (Par) D-12/18...P-84%
GIRL RUSH, THE (RKO) CT-10/23...P-84%
ALASKA (Mon) D-10/16...P-84%
MY GAL LOVES MUSIC (Uni) CT-11/27...P-83%
FUZZY SETTLES DOWN (PRC) O-12/4...P-83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
WHAT A BLONDE (RKO) FC-2/5...P-83%
I ACCUSE MY PARENTS (Mon) D-10/23...P-83%
GIRL WHO DARED (Rep) M-10/30...P-82%

LAST RIDE, THE (W8) D-9/25...P-82%
FOG ISLAND (PRC) M-2/12...P-81%
MEET MISS BOBBY SOCKS (Col) T-2/12...P-81%
VIGILANTES OF D. CITY (Rep) O-11/16...P-81%
SWING HOSTESS (PRC) T-11/13...P-81%
CODE O' PRAIRIE (Rep) O-10/16...P-81%
SHERIFF OF CIMARRON (Rep) O-2/12...P-80%
UNWRITTEN CODE, THE (Col) D-12/18...P-80%
HOUSE O' FRANKSTEIN (U) H-12/25...P-80%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SHADOWS IN NIGHT (Col) M-10/2...P-80%
CHEYENNE WILDCAT (Rep) O-9/25...P-80%
GHOST GUNS (Mon) OA-11/20...P-80%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
SILVER CITY KID (Rep) O-9/11...P-80%
DARK MOUNTAIN (Par) AD-9/11...P-80%
THUND'RING GUNS (PRC) O-10/2...P-80%
BELLE OF YUKON (IP-RKO) T-12/4...P-80%
I'M F'M ARKANSAS (PRC) ZC-10/2...P-80%
STR'NGR'S IN THE NITE (Rep) O-1/29...P-79%
HER LUCKY NIGHT (Univ) TC-1/29...J-79%
BOWERY CHAMPS (Mono) CD-12/11...P-79%
THEY LIVE IN FEAR (Col) D-10/2...P-79%
LAW OF VALLEY (Mon) O-10/23...P-79%
CYCLONE RANGERS (Col) O-12/4...P-79%
UTAH KID, THE (Mono) O-12/25...P-79%
MLUMMY'S CURSE (U) H-12/25...P-79%
SAGEBRUSH HEROES (Col) O-2/19...P-78%
TRIGGER LAW (Mon) OA-11/27...P-78%
DEAD MAN'S EYES (U) M-9/18...P-78%
DANGEROUS PASSAGE (Par) D-12/18...P-78%
BLACK MAGIC (Mon) M-9/11...P-78%
SADDLE LEATHER LAW (Col) O-1/1...P-77%
FIREBRANDS O' ARIZ. (Rpe) O-12/11...P-77%
SONG OF THE RANGE (Mon) O-12/19...P-77%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
END OF ROAD (Rep) M-11/13...P-77%
GOING TO TOWN (RKO) C-9/25...P-77%
CRY OF WEREWOLF (Col) H-9/11...P-75%
G'NGSTERS O' FR'NT'R (PRC) O-9/25...P-75%
TAHITI NIGHTS (Col) FT-1/29...P-75%
UNDER WESTERN SKIES (Uni) TC-1/1...P-74%
SOUL OF MONSTER (Col) H-9/11...P-74%
HI, BEAUTIFUL (U) CT-11/20...P-73%
NIGHT CLUB GIRL (Uni) T-12/11...P-71%

OLD & NEW FILMS

This list alphabetically arranged includes all pictures previewed in the past 6 months—without reference to qualification. In these percentages, the programmers and features are all tossed in the same competitive basket. (Programmers are marked "P")

A
A SONG TO REMEMBER (Col) TD-1/22...93%
ALASKA (Mon) D-10/16...77%
AMAZING MR. FORREST (PRC) C-7/10...75%
AMERICAN ROMANCE (MGM) RX7/3...96%
AND NOW TOMORROW (Par) D-10/23...86%
ARE THESE OUR PARENTS (Mon) D-6/19...86%
ARMY WIVES (Mono) CD-1/8...P-81%
ARSENIC & OLD LACE (WB) MC-9/4...91%
ATLANTIC CITY (Rep) T-8/7...89%
ATTACK (RKO) W-6/12...83%

B
BABES ON SWING ST. (Uni) CTD-9/25...82%
BARBARY COAST GENT (MGM) CD-8/7...83%
BETRAYAL FR. EAST (RKO) WD-2/19...P-89%
BETWEEN 2 WOMEN (MGM) CD-12/25...87%
BIG SHOW-OFF, THE (Rep) M-1/22...P-98%
BLOCK BUSTERS, THE (Mon) CD-10/2...78%
BLONDE FEVER (MGM) CD-11/27...P-84%
BLUEBEARD (PRC) H-10/16...80%
BORDERTOWN TRAIL (Rep) O-9/4...77%
BOSS OF RAWHIDE (PRC) O-1/15...P-77%
BOWERY CHAMPS (Mono) CD-12/11...P-79%
BOWERY TO BROADWAY (U) T-10/30...88%
BRAZIL (Rep) T-10/30...90%
BRAND OF THE DEVIL (PRC) O-11/6...P-77%
BRING ON THE GIRLS (Par) CT-2/19...93%

C
CALL OF THE JUNGLE (Mon) M-7/24...72%
CALL OF SOUTH SEAS (Rep) MT-8/21...74%
CANDLEL'T IN ALG'A (TCF) D-6/26...83%
CAN'T HELP SINGING (Uni) TO-12/18...90%
CAROLINA BLUE (Col) T-11/20...78%
CHEYENNE WILDCAT (Rep) O-9/25...75%
CHICAGO KID, THE (Rep) D-2/19...P-88%
CHINESE CAT, THE (Mon) M-8/3...74%
CHRISTMAS HOLIDAY (Uni) RD-6/12...90%
CIRCUMS'L EVIDENCE (TCF) D-2/19...P-88%
CLIMAX, THE (Uni) HTD-10/2...91%
CODE OF PRAIRIE (Rep) O-10/16...76%
CONSPIRATORS, THE (W8) M-10/16...85%
COURAGEOUS MR. PENN (SR) XD-7/17...83%
COWBOY, LONE RIVER (Col) O-11/13...P-83%
CRIME, INC. (PRC) D-2/12...89%
CRY OF WEREWOLF (Col) H-9/11...73%

D
DANCING IN MANH'AN (Col) C-1/1...P-90%
DANGEROUS JOURNEY (TCF) XN-8/14...83%
DANGEROUS PASSAGE (Par) D-12/18...P-78%

DARK MOUNTAIN (Par) AD-9/11...75%
DARK WATERS (UA) D-11/6...84%
DEAD MAN'S EYES (Uni) M-9/18...74%
DELINQUENT DAUGHTERS (PRC) D-7/10...80%
DESTINY (Univ) D-12/4...P-89%
DIXIE JAMBOREE (PRC) T-7/10...74%
DRAGON SEED (MGM) WD-7/17...94%
DOUBLE EXPOSURE (Par) D-12/18...P-84%
DOUGHGIRLS, THE (W8) C-8/28...89%

E
ENCHANTED COTTAGE (RKO) RD-2/12...90%
END OF ROAD (Rep) M-11/13...P-77%
ENEMY OF WOMEN (Mon) XD-8/28...80%
ENTER ARSENE LUPIN (U) D-11/20...P-88%
EVER SINCE VENUS (Col) C-9/25...78%
EXPERIMENT PERILOUS (KRO) D-12/11...85%

F
FACES IN FOG (Rep) D-10/23...79%
FALCON IN H'WOOD (RKO) M-12/4...P-86%
FALCON IN MEXICO (RKO) M-7/31...78%
FAREWELL MY LOVELY (RKO) M-12/11...81%
FIREBRANDS O' ARIZ. (Rpe) O-12/11...P-77%
FOG ISLAND (PRC) M-2/12...P-81%
FRENCHMAN'S CREEK (Par) D-9/25...87%
FRISCO SAL (Uni) DT-2/12...86%
FUZZY SETTLES DOWN (PRC) O-12/4...P-83%

G
GANGSTERS OF FRONT'R (PRC) O-9/25...73%
GENTLE ANNIE (MGM) OA-12/25...P-93%
GHOST CATCHERS (Uni) ZT-6/5...77%
GHOST GUNS (Mon) OA-11/20...P-80%
GILDERSL'VE'S GHOST (RKO) C-6/26...74%
GIRL RUSH, THE (RKO) CT-10/23...77%
GIRL WHO DARED (Rep) M-10/30...P-82%
GOING TO TOWN (RKO) C-9/25...74%
GOOD NIGHT SWEETH'T (Rep) C-6/12...73%
GREAT MIKE, THE (PRC) D-9/4...85%
GREENWICH VILLAGE (TCF) T-8/14...91%
GRISLY'S MILLIONS (Rep) M-1/15...P-89%
GUEST IN HOUSE (UA) D-12/11...87%
GUN SMOKE (Mono) OA-1/22...P-93%
GYPSY WILDCAT (Uni) AD-8/7...84%

H
HAIL CONQUER'G HERO (Par) C-6/12...91%
HANGOVER SQUARE (TCF) HD-1/22...90%
HAVING WNDFL CRIME (RKO) D-2/19...82%
HEAVENLY DAYS (RKO) C-7/31...83%
HERE COME THE COEDS (Uni) FC-2/5...91%
HERE COME THE WAVES (Par) CT-12/25...87%
HER LUCKY NIGHT (Univ) TC-1/29...J-79%
HI, BEAUTIFUL (U) CT-11/20...P-73%
HIGH POWERED (Par) D-2/19...P-86%
HOLLYWOOD CANTEN (W8) T-12/11...91%
HOUSE O' FRANKSTEIN (U) H-12/25...P-80%

I
I ACCUSE MY PARENTS (Mon) D-10/23...77%
I LOVE A SOLDIER (Par) RD-6/19...87%
I'LL BE SEEING YOU (UA) D-12/25...91%
I'M FROM ARKANSAS (PRC) ZC-10/2...73%
IN MEANTIME DARLING (TCF) RD-9/25...83%
IN SOCIETY (Uni) ZC-8/14...84%
INVI'BLE MAN'S REV'NGE (Uni) H-6/5...74%
IRISH EYES ARE SMILING (TCF) T-10/2...91%
IT'S IN THE BAG (UA) C-2/12...91%

J
JAM SESSION (Col) T-5/22...73%
JANIE (W8) CDT-7/31...91%
JUNGLE WOMAN (Uni) H-5/29...72%

K
KANSAS CITY KITTY (Col) CT-9/4...75%
KEEP YOUR P'DER DRY (MGM) CD-2/19...87%
KEYS OF THE KINGDOM (TCF) SD-12/18...96%
KISMET (MGM) CD-8/21...95%

L
LADIES O'WASHINGTON (TCF) RD-5/22...75%
LAKE PLACID SERE. (Rep) RT-12/25...83%
LAST HORSEMAN (Col) AO-7/3...71%
LAST RIDE, THE (W8) D-9/25...76%
LAURA (TCF) M-10/16...87%
LAW OF VALLEY (Mon) O-10/23...75%
LEAVE IT TO IRISH (Mon) CD-8/14...76%
LET'S GO STEADY (Col) TC-2/12...P-84%
LIGHTS OF OLD S. FE (Rep) OT-11/6...P-89%
LOST IN A HAREM (MGM) ZC-9/4...85%
LOUISIANA HAYRIDE (Col) CT-9/4...79%

M
MAIN ST. AFT. DARK (MGM) D-11/27...P-85%
MAN IN HALFMOON ST. (Par) D-10/23...86%
MAR'GE A PVT. AFFAIR (MGM) CD-8/21...88%
MARK OF WHISTLER, THE (Col) M-10/2...78%
MASTER RACE, THE (RKO) D-9/25...88%
MEET ME IN ST. LOUIS (MGM) CD-11/6...91%
MEET MISS BOBBY SOCKS (Col) T-2/12...P-81%
MINISTRY OF FEAR (Par) D-10/23...88%
MISSING JUROR, THE (Col) M-1/1...P-89%
M'LE. FIFI (RKO) D-7/31...83%
MLUMMY'S CURSE (U) H-12/25...P-79%
MRDR. IN BLUE ROOM (U) CM-11/13...P-80%
MRS. PARKINGTON (MGM) D-9/18...92%
MUSIC FOR MILLIONS (MGM) TD-12/18...91%
MY BUDDY (Rep) D-10/2...77%

MY GAL LOVES MUSIC (Uni) CT-11/27...P-83%
MY PAL WOLF (RKO) D-9/25...77%
MYSTERY MAN (UA) OD-7/31...75%

N
NAT'L BARN DANCE (Par) ZT-9/11...84%
NATIONAL VELVET (MGM) D-12/11...94%
NEVADA (RKO) OD-12/11...P-85%
NIGHT OF ADVENTURE (RKO) MD-6/5...83%
NIGHT CLUB GIRL (Uni) T-12/11...P-71%
NONE BUT LONELY H'RT (RKO) D-10/2...83%
NOTHING BUT TR'BLE (MGM) Z-12/4...P-87%

O
OBJECTIVE BURMA (W8) WD-1/22...90%
OH, WHAT A NIGHT (Mon) M-8/14...79%
ONE BODY TOO MANY (Par) C-10/23...78%
ONE MYSTERIOUS NIGHT (Col) M-8/28...72%
OUR HEARTS YOUNG-GAY (Par) C-9/4...87%

P
PAN AMERICANA (RKO) CT-2/19...89%
PARTNERS OF TRAIL (Mon) O-3/6...74%
PRACTICALLY YOURS (Para) CD-12/18...88%
PRINCESS & PIRATE (SG-RGO) C-10/16...88%

R
RAINBOW ISLAND (Par) ZC-9/4...84%
RECKLESS AGE, THE (Uni) T-9/4...77%
RETURN OF APE MAN (Mon) H-7/10...69%
ROUGHLY SPEAKING (W8) 8D-1/29...85%

S
SADDLE LEATHER LAW (Col) O-1/1...P-77%
SAGEBRUSH HEROES (Col) O-2/19...P-78%
SAN ANTONIO KID (Rep) OA-8/7...73%
SAN DIEGO I LOVE YOU (U) C-9/11...86%
SEE MY LAWYER (Uni) FC-2/5...84%
SEVEN DOORS TO DEATH (PRC) M-8/7...74%
SHADOWS IN NIGHT (Col) M-10/2...75%
SHADOW OF SUSPIC'N (Mon) MC-10/2...78%
SHE'S A SOLDIER, TOO (Col) CD-8/28...78%
SHE'S A SWEETHEART (Col) D-12/18...P-87%
SHE GETS HER MAN (Univ) C-1/15...P-94%
SHERIFF OF CIMARRON (Rep) O-2/12...P-80%
SHERIFF OF LAS VEGAS (Rep) O-1/8...P-89%
SHERIFF SUNDOWN (Rep) O-10/30...P-80%
SING, NEIGHBOR, SING (Rep) ZT-8/14...71%
SILENT PARTNER (Rep) M-6/12...77%
SILVER CITY KID (Rep) O-9/11...75%
SO' THING FOR THE BOYS (TCF) T-11/6...87%
SONG OF THE RANGE (Mon) O-12/19...P-77%
SONORA STAGECOACH (Mon) OA-9/18...71%
SOUL OF A MONSTER (Col) H-9/11...72%
STAGE TO MONTEREY (Rep) O-10/2...79%
STRANGE AFFAIR (Col) CM-11/13...P-85%
STRANGE ILLUSION (PRC) D-2/19...87%
STR'NGR'S IN THE NITE (Rep) O-1/29...P-79%
SUNDAY D'NER—SOLDIER (TCF) D-12/11...93%
SUSPECT, THE (Uni) D-1/1...90%
SWING HOSTESS (PRC) T-11/13...P-81%

T
TAHITI NIGHTS (Col) FT-1/29...P-75%
30 SEC. OVER TOKYO (MGM) W-11/20...92%
TAKE IT OR LEAVE IT (TCF) NT-7/17...89%
TALL IN THE SADDLE (RKO) OD-9/25...89%
THE BIG BONANZA (Rep) O-1/15...P-87%
THEY LIVE IN FEAR (Col) D-10/2...75%
THEY SHALL HAVE FAITH (Mo) D-12/18...78%
THIN MAN (MGM) CM-11/27...87%
THIS MAN'S NAVY (MGM) CD-1/1...89%
3 IS A FAMILY (UA) FC-11/27...89%
THREE C'B'LEROS, (WD-RKO) CF-12/18...80%
THUNDERHEAD (TCF) D-2/5...90%
THUNDERING GUN (PRC) O-10/2...73%
TILL WE MEET AGAIN (Par) WD-9/4...86%
TOGETHER AGAIN (Col) C-11/6...91%
TO HAVE & HAVE NOT (W8) D-10/16...92%
TOMORROW THE WORLD (UA) D-12/25...89%
TONITE & EVERY NITE (Col) TD-1/29...88%
TOPEKA TERROR, THE (Rep) O-1/29...84%
TOWN WENT WILD, THE (PRC) C-11/13...89%
TREE GROWS IN BR'KL'N (TCF) D-1/29...91%
TRIGGER LAW (Mon) OA-11/27...P-78%

U
UNDER WESTERN SKIES (Uni) TC-1/1...P-74%
UNSEEN, THE (Par) M-2/19...83%
UNWRITTEN CODE, THE (Col) D-12/18...P-80%
UTAH KID, THE (Mono) O-12/25...P-79%

V
VERY THOT OF YOU (W8) RD-10/16...86%
VIGILANTES OF D. CITY (Rep) O-11/6...P-81%

W
WAVE, WAC AND MARINE (Mon) T-7/31...77%
WEST OF RIO GRANDE (Mon) O-7/24...73%
WEST OF TEXAS (PRC) OA-8/21...74%
WHAT A BLONDE (RKO) FC-2/5...P-83%
WHEN STRANGERS MARRY (Mon) M-8/14...80%
WHEN LIGHTS GO ON (PRC) D-9/18...88%
WILSON (TCF) XD-8/7...99%
WINGED VICTORY (TCF) W-11/27...91%
WOMAN IN W'DOW (IP-RKO) M-10/16...90%

Y
YOUTH RUNS WILD (RKO) D-6/26...87%

PRODUCTION - Shooting and Backlog

COLUMBIA

(Now SHOOTING)

RHYTHM ROUND-UP

Cast—Ken Curtis, Cheryl Walker, Hoosier Hot Shots. Pro—Colbert Clark. Dir—Vernon Keays.

SURPRISE IN THE NIGHT

Cast—Chester Morris as "Boston Blackie." Pro—Alexis Thurn-Taxis. Dir—Arthur Dreifuss.

BLONDE FROM BROOKLYN

Cast—Bob Haymes, Lynn Merrick, Mary Treen. Pro—Ted Richmond. Dir—Del Lord

KISS AND TELL

Cast—Shirley Temple, Walter Abel, Mary Phillips. Producers—Siegel-Abbott-Herbert.

OVER 21

Cast—Irene Dunne, Alexander Knox, Chas. Coburn. Pro—Sid. Buchman. Dir—C. Vidor.

(Now CUTTING or in BACKLOG)

BOSTON BLACKIE BOOKED...Chester Morris
TEN CENTS A DANCE...J. Frazee, J. Lloyd
FIGHTING GUARDSMAN...J. Loder, A. Louise
A THOUSAND & ONE NIGHTS...Cornel Wilde
ESCAPE IN THE FOG...W. Wright-N. Foch
POWER OF THE WHISTLER...R. Dix-J. Carter
ROCKIN' IN THE ROCKIES...Mary B. Hughes
MEN OF THE DEEP...Chester Morris
COUNTERATTACK...P. Muni-M. Chapman
YOUTH ON TRIAL...Cora Sue Collins
LEAVE IT TO BLONDIE...Singleton-Lake
I LOVE A MYSTERY...Jim Bannon - Nina Foch
EADIE WAS A LADY...Ann Miller - J. Besser
SING ME A SONG OF TEXAS...Pinky Tomlin
DORMANT ACCOUNT...Richard Dix - Carter
BOTH BARRELS BLAZING...Starrett - Harding
EVE KNEW HER APPLES...Ann Miller - Wright
RENEGADE ROUNDUP...C. Starrett - S. Bliss
SERGEANT MIKE...Larry Parks - Jeanne Bates
BATMAN, THE...Lewis Wilson - D. Goff
RESTLESS LADY...Evelyn Keyes - Lowe
CRIME DOCTOR'S RENDEZVOUS...Baxter

M-G-M

(Now SHOOTING)

THEY WERE EXPENDABLE

Cast—Robt. Montgomery, John Wayne, Ward Bond. Pro—Cliff Reid. Dir—John Ford

DANGEROUS PARTNERS

Cast—Jas. Craig, Signe Hasso, Edmund Gwenn. Pro—Arthur Field. Dir—Ed Cahn.

EARLY TO WED

Cast—Lucille Ball, Van Johnson, Esther Williams. Pro—Jack Cummings. Dir—Ed Buzzell.

YOLANDA AND THE THIEF

Cast—Fred Astaire, Lucille Bremer, Frank Morgan. Pro—Arthur Freed. Dir—V. Minnelli.

THE HARVEY GIRLS

Cast—Judy Garland, Ann Sothorn, John Hodiak. Pro—Arthur Freed. Dir—Geo. Sidney.

(Now CUTTING or in BACKLOG)

HER HIGHNESS & BELLBOY...Hedy Lamarr
WEEKEND AT THE WALDORF...Ginger Rogers
THE HIDDEN EYE...E. Arnold - F. Rafferty
TELLTALE HANDS...E. Arnold - Selena Royle
SECRETS IN THE DARK...R. Young - Peters
TWICE BLESSED...Wilde Twins-Jas. Craig
WITHOUT LOVE Katharine Hepburn-S. Tracy
OUR VINES HAVE TENDER GRAPES...O'Brien
ALTER EGO...Phyllis Thaxter - Edmund Gwenn
VALLEY OF DECISION...Greer Garson
CLOCK, THE...Judy Garland - Robert Walker
THRILL OF A ROMANCE...Johnson - Williams
ANCHORS AWEIGH...G. Kelly - F. Sinatra
HOLD HIGH THE TORCH...Taylor - "Lassie"
ZIEGFELD FOLLIES, THE...Astaire - Arnold
SON OF LASSIE...Peter Lawford - Lanchester

MONOGRAM

(Now SHOOTING)

DIVORCE

Cast—Kay Francis, Bruce Cabot, Helen Mack. Pro—Bernard Francis. Dir—Wm. Nigh

(Now CUTTING or in BACKLOG)

THE COUNTY FAIR...The East Side Kids
FLAMING FRONTIER...Johnny Mack Brown
THE SCARLET CLUE...S. Toler as Charlie Chan
IN OLD NEW MEXICO...Duncan Renaldo
ROBOT MURDER...S. Toler as Charlie Chan
THE CISCO KID RETURNS...Duncan Renaldo
STRANGER FROM SANTA FE...John M. Brown
MODEL MURDER...Robt. Lowery - M. Weaver
JOHN DILLINGER...L. Tierney - Elisha Cook
NAVAJO TRAILS...J. M. Brown - R. Hatton
THERE GOES KELLY...Jackie Moran
MURDER IN THE FAMILY...Gilbert - Howard
LITTLE DEVILS...Parry Carey - Paul Kelly
UTAH KID, THE...Hoot Gibson - Bob Steele

PARAMOUNT

(Now SHOOTING)

YOU CAME ALONG

Cast—Robert Cummings, Elizabeth Scott, Don De Fore. Pro—Hal Wallis. Dir—John Farrow

CROSS MY HEART

Cast—Betty Hutton, Sonny Tufts, Bobby Watson. Pro—Harry Tugend. Dir—John Berry.

THE WELL-GROOMED BRIDE

Cast—Ray Milland, Olivia DeHavilland, Sonny Tufts. Pro—F. Kolmar. Dir—Sidney Lanfield.

MASQUERADE IN MEXICO

Cast—Dorothy Lamour, Arturo de Cordova. Pro—Karl Tunberg. Dir—Mitchell Leisen.

(Now CUTTING or in BACKLOG)

GOOD INTENTIONS...E. Bracken, V. Lake
THE VIRGINIAN...Joel McCrea - B. Donlevy
DUFFY'S TAVERN...Ed Gardner - M. Reynolds
ONE EXCITING NIGHT...Gargan - A. Savage
AFFAIRS OF SUSAN Joan Fontaine-G. Brent
THE LOST WEEKEND...R. Milland-J. Wyman
LOVE LETTERS...Jennifer Jones-J. Cotten
SCARED STIFF...Jack Haley - Ann Savage
MISS SUSIE SLAGLE...Sonny Tufts, V. Lake
GOLDEN YEARS, THE...Sonny Tufts - V. Lake
KITTY...Paulette Goddard - Ray Milland
ISLE OF TABU...Nancy Porter - C. Quigley
BONNIE LASSIE...D. Brooks, G. Saunders
HALFWAY TO HEAVEN...J. Johnston - Rhodes
FUN TIME...Eddie Foy, Jr. - Noel Neill
OUT OF THIS WORLD...Bracken - Lynn
TWO YEARS BEFORE THE MAST...Donlevy
MEDAL FOR BENNY, A...Lamour - deCordova
ALDRICH'S CODE OF HONOR...J. Lydon
ROAD TO UTOPIA, THE...Crosby-Hope
MURDER HE SAYS...MacMurray - Main
INCENDIARY BLONDE...Betty Hutton

P-R-C

HIGHWAY TO HELL

Cast—Ann Savage, Hugh Beaumont, Chas. Brown. Pro—Sig Neufeld. Dir—Sam Newfield

WHY GIRLS LEAVE HOME

Cast—Lola Lane, Sheldon Leonard, Elisha Cook, Jr. Pro—Sam Sax. Dir—William Berke

(Now CUTTING or in BACKLOG)

STRANGER IN THE FAMILY...J. E. Bromberg
LADIES OF THE NIGHT...Mary Beth Hughes
ENCHANTED FOREST...Ed. Lowe, B. Joyce
GANGSTERS DEN...Buster Crabbe, Al St. John
ENEMY OF THE LAW...Tex Ritter, D. O'Brien
PHANTOM OF 42ND ST...Dave O'Brien
BARBER OF RED GAP...Buster Crabbe
THE KID SISTER...Constance Worth - R. Pryor
WHISPERING SKULL, THE...T. Ritter - O'Brien
HIS BROTHER'S GHOST...Crabbe - Al St. John
HOLLYWOOD AND VINE...Ellison - McKay

R-K-O

(Now SHOOTING)

THE BELLS OF ST. MARY'S

Cast—Bing Crosby, Ingrid Bergman. Pro—ducer—Leo McCarey. Director—Leo McCarey

FALCON IN SAN FRANCISCO

Cast—Tom Conway, Rita Corday, Fay Helm. Pro—Maurice Garaghty. Dir—Joe Lewis

MAMA LOVES PAPA

Cast—Leon Errol, Elizabeth Risdon, Paul Harvey. Pro—Ben Stoloff. Dir—Frank Strayer

THE MOST DANGEROUS GAME

Cast—John Loder, Audrey Long, Russell Wade. Pro—H. Schlom. Dir—Robert Wise.

FIRST MAN INTO TOKYO

Cast—Tom Neal, Barbara Hale, Keye Luke. Pro—Robert Bren. Dir—Gordon Douglas.

MAN ALIVE

Cast—Pat O'Brien, Adolph Menjou, Rudy Vallee. Pro—Robt. Fellows. Dir—Ray Enright

GEO. WHITE'S SCANDALS OF 1945

Cast—Joan Davis, Jack Haley, Phillip Terry. Producer—Holt-White. Director—Felix Feist.

Cast—Laraine Day, Robert Young, Ann Harding. Pro—Bert Granet. Dir—Lewis Allen.

THE INVISIBLE ARMY

Cast—John Wayne, Philip Ahn, Richard Loo. Pro—Robert Fellows. Dir—Edw. Dmytryk.

(Now CUTTING or in BACKLOG)

JOHNNY ANGEL...George Raft, Signe Hasso
SING YOUR WAY HOME...Haley - McGuire
WONDER MAN...D. Kaye - Virginia Mayo
TARZAN & THE AMAZONS...J. Weissmuller
WEST OF THE PECOS...B. Mitchum - B. Hale

CHINA SKY...Randolph Scott, Ruth Warrick
ZOMBIES ON BROADWAY...Brown - Carney
ISLE OF THE DEAD...Bris Korloff - Ellen Drew
TWO O'CLOCK COURAGE...Tom Conway
BRIGHTON STRANGLER, THE...Loder - Duprez

REPUBLIC

(Now SHOOTING)

SCOTLAND YARD INVESTIGATOR

Cast—Eric von Stroheim and Stephanie Bachelor. Producer-Director—Geo. Blair

MARSHAL OF LAREDO

Cast—Wild Bill Elliott, Bobby Blake. Producer—Sidney Picker. Dir—R. G. Springsteen

GIRLS OF THE BIG HOUSE

Cast—Lynne Roberts, Richard Powers. Pro—Rudy Abel. Dir—George Archainbaud.

THE AMAZING MR. M

Cast—Jos. Shildkraut, Eugene Pallette, Billie Burke. Pro—Jos. Kane. Dir—Jos. Kane.

(Now CUTTING or in BACKLOG)

TEXAS MANHUNT...Wild Bill Elliott
SANTA FE SADDLEMATES...Sunset Carson
CAPTAIN TUGBOAT ANNIE...Jane Darwell
BELLS OF ROSARITA...R. Rogers-Dale Evans
NEW FACES OF 1945...Kay Dowd, Robt. Duke
RETURN AT DAWN...Wm. Terry, Lynn Roberts
THREE'S A CROWD...Gertrude Michael
THE FATAL WITNESS...E. Ankers, D. Fraser
ROAD TO ALCATRAZ...R. Lowery-J. Storey
GANGS OF THE WATERFRONT Montgomery
TELL IT TO A STAR...B. Livingston-R. Terry
TUGBOAT ANNIE'S SON...J. Darwell-Kennedy
UTAH...Roy Rogers-Dale Evans-Geo. Hayes
BEHIND THE SHIPS...Jane Randolph
EARL CARROLL'S VANITIES...Dennis O'Keefe
LONE TEXAS RANGER...Bill Elliott as "Ryder"
JOHNNY MARCH...R. Arlen - Cheryl Walker
JEALOUSY...John Loder - Jane Randolph
SWINGIN' ON A RAINBOW...Taylor - Frazee
THE PHANTOM SPEAKS...R. Arlen - L. Roberts
A DARING HOLIDAY...E. Horton - G. George
VAMPIRE'S GHOST, THE...J. Abbott - Stewart
HITCH HIKE TO HAPPINESS...Pearce - Evans
THOROUGHBREDS...Tom Neal - Roger Pryor
FLAME OF BARBARY COAST...John Wayne
VIGILANTES OF DODGE CITY...Bill Elliott
GIRL WHO DARED, THE...Lorna Grey
HOUSE OF TERROR...W. Terry - V. Grey

20TH CENTURY

(Now SHOOTING)

WITHIN THESE WALLS

Cast—Thos. Mitchell, Mary Anderson, Edw. Ryan. Pro—Ben Silvey. Dir—B. Humberstone.

JUNIOR MISS

Cast—Peggy Ann Garner, Allyn Joslyn, Faye Marlowe. Pro—Wm. Perlberg. Dir—G. Seaton

DRAGONWYCK

Cast—Gene Tierney, Vincent Price, Anne Revere. Pro—E. Lubitsch. Dir—J. Mankiewicz

THE DOLLY SISTERS

Cast—Betty Grable, John Payne, June Haver. Pro—George Jessel. Dir—Irving Cummings.

STATE FAIR

Cast—Dana Andrews, Jeanne Crain, Dick Haymes. Pro—Wm. Pelberg. Dir—W. Lang.

CAPTAIN EDDIE

Cast—Fred MacMurray as Captain Rickenbacker. Pro—William Sheehan. Dir—L. Bacon.

(Now CUTTING or in BACKLOG)

CARIBBEAN MYSTERY...Jas. Dunn Sheila Ryan
COL. EFFINGHAM'S RAID...Coburn, Bennett
A BELL FOR ADANO...G. Tierney, J. Hodiak
THE BULLFIGHTERS...Oliver & Hardy
MOLLY, BLESS HER...Monty Woolley
ROYAL SCANDAL...T. Bankhead - C. Coburn
ROSE'S DIAMOND HORSESHOE...B. Grable
WHERE DO WE GO FROM HERE...MacMurray
BON VOYAGE...J. Crain - Sir Aubrey Smith
NOB HILL...Joan Bennet, George Raft

UNITED ARTISTS

(Now SHOOTING)

YOUNG WIDOW

Cast—Ida Lupino. Producer—Hunt Stromberg. Dir—William Dieterle. Asst—Harold Godsoe.

CAPTAIN KIDD

Cast—Chas. Laughton, Randolph Scott, Barbara Britton. Pro—B. Bogaous. Dir—R. Lee

AND THEN THERE WERE NONE

Cast—Barry Fitzgerald, Walter Huston, Lou Hayward. Pro—Rene Clair. Dir—Rene Clair.

PARIS—UNDERGROUND

Cast—Constance Bennett, Gracie Fields, Kurt Krueger. Pro—C. Bennett. Dir—G. Ratoff.

(Now CUTTING or in BACKLOG)

GUEST WIFE...C. Colbert-Don Ameche
G. I. JOE...Burgess Meredith as Ernie Pyle
A WALK IN THE SUN...Dana Andrews
BLOOD ON THE SUN...Cagney - S. Sidney
BEDSIDE MANNER...Ruth Hussey-J. Carroll
HOLD AUTUMN IN HAND...Z. Scott - Field
SPELLBOUND...Ingrid Bergman - G. Peck
BREWSTER'S MILLIONS...O'Keefe - 'Rochester'
THE GREAT JOHN L...Darnell - McClure
INTRUDER, THE...Frederic March - B. Field

UNIVERSAL

(Now SHOOTING)

PILLOW OF DEATH

Cast—Lon Chaney, Rosalind Ivan. Producer—Wallace Fox. Director—Wallace Fox.

MEN IN HER DIARY

Cast—Jon Hall, Louise Allbritton, Peggy Ryan. Pro—Chas. Barton. Dir—Chas. Barton

LADY ON A TRAIN

Cast—Deanna Durbin, Ralph Bellamy, David Bruce. Pro—Felix Jackson. Dir—Charles David.

THE NAUGHTY NINETIES

Cast—Bud Abbott, Lou Costello, Alan Curtis. Pro—Grant-Hartman. Dir—Jean Yarbrough.

A NIGHT IN PARADISE

Cast—Merle Oberon, Turhan Bey, Thomas Gomez. Producer-Director—Arthur Lubin.

(Now CUTTING or in BACKLOG)

STRANGE CONFESSION...L. Chaney, B. Joyce
THAT'S THE SPIRIT...Jack Oakie, Peggy Ryan
INVITATION TO DEATH...B. Rathbone-N. Bruce
SUDAN...Maria Montez, John Hall
SENIORITA FROM THE WEST...Allan Jones
EASY TO LOOK AT...Gloria Jean-K. Grant
BLONDE RANSOM...D. Cook-Virginia Grey
I'LL TELL THE WORLD...L. Tracy - B. Joyce
SALOME—WHERE SHE DANCED...David Bruce
IT'S NEVER TOO LATE...Bonita Granville
SONG OF THE SARONG...Gargan - Kelly
FAIRY TALE MURDER...Gloria Jean - Brasseur
JUNGLE CAPTIVE...Betty Bryant - V. Lane
ACCENT ON RHYTHM...L. Collier - E. Norris
I'LL REMEMBER APRIL...Gloria Jean - Grant
FROZEN GHOST, THE...L. Chaney - E. Ankers
PATRICK THE GREAT...O'Connor - Ryan
HOUSE OF FEAR, THE...Rathbone - Bruce

WARNERS

(Now SHOOTING)

SHADOW OF A WOMAN

Cast—Andrea King, William Prince, Helmut Dantine. Pro—Wm. Jacobs. Dir—Jos. Santley

STOLEN LIFE

Cast—Bette Davis, Glenn Ford, Walter Brennan. Producer-Director—Curtis Bernhardt

TOO YOUNG TO KNOW

Cast—Joan Leslie, Robt. Hutton, Dolores Moran. Pro—W. Jacobs. Dir—F. DeCordova

MILDRED PIERCE

Cast—Joan Crawford, Jack Carson, Zachary Scott. Pro—Jerry Wald. Dir—Mike Curtiz.

(Now CUTTING or in BACKLOG)

HOTEL BERLIN, '43...Andrea King, R. Massey
THE BIG SLEEP...H. Bogart-L. Bacall
SAN ANTONIO...Errol Flynn-Alexis Smith
NOBODY LIVES FOREVER...John Garfield
PILLAR TO POST...Ida Lupino - Walter Huston
OF HUMAN BONDAGE...Heinreid - E. Parker
THE CORN IS GREEN...Bette Davis - J. Dall
CHRISTMAS IN CONNECTICUT...Stanwyck
MEN WITHOUT DESTINY...Sullivan - Dorn
CONFLICT...Humphrey Bogart - A. Smith
DEVOTION...I. Lupino - O. deHavilland
ANIMAL KINGDOM, THE...Ann Sheridan
SARATOGA TRUNK...Cooper-Bergman
CINDERELLA JONES...Joan Leslie
HORN BLOWS AT MIDNIGHT...J. Benny
MY REPUTATION...Stanwyck - Brent

ROY DEL RUTH'S "IT HAPPENED ON 5th AVENUE"

'GHOST AND MRS. MUIR' GOES DREARY WHEN REALITY TAKES PLACE OF GHOST

Rex Harrison Grand But When He Leaves Picture Falls Apart

Twentieth Century-Fox
Presents

"THE GHOST AND MRS. MUIR"

GOOD A hybrid of fantasy, satire, comedy, shattered romance and stark drama starring Gene Tierney, Rex Harrison and George Sanders. Produced by Fred Kohlmar and directed by Joseph L. Mankiewicz. Screenplay by Philip Dunne from the novel by R. A. Dick. Music by Bernard Hermann. Photography by Charles Lang, Jr., ASC. Art direction by Richard Day and George Davis. Set directions by Thomas Little and Stewart Reiss. Edited by Dorothy Spencer. Tradeshown at the Motion Picture Academy Theatre, May 14, 1947. Running time, 104 min.

"THE GHOST and Mrs. Muir" is so long that it becomes dreary. Created as a potpourri of fantasy, satire, comedy, shattered romance and stark drama, it has its big moments while the unreal pokes fun at reality and its very draggy ones when the latter takes over. Producer Fred Kohlmar and director Joseph Mankiewicz did everything the script called for, but they should have supervised the shearing to the proper length after it was all over.

When properly cut—and we have every reason to believe it will be—its names and artistry alone will demand a rating of "good" entertainment. Even improvement along that line, however, will not qualify that rating for the hinterlands. In short, the percentage is generous.

It's a story of a haunted house and begins all in good fun. The haunter is the ghost of a sea captain played by Rex Harrison. His portrayal is magnificent. In fact, so much so that when the script reaches a point where he figures even a ghost couldn't cope with it, he leaves—and the story falls apart!

The springboard was a fine device. It gave rise to Harrison's providing many fine touches and scores of laughs. In the very beginning, the ghost moves right into the same bedroom with Lucy Muir (Gene Tierney), the beauteous widow who rented the house he had built when alive. His opening crack, the first night, is "Don't ever let anyone tell you that you need be ashamed of your figure."

From there on, anything could happen for hilarity and, for a while, it does. You could even imagine romance abudding between Lucy and the ghost and, in the end with a jolt, you see that was the big idea after all. The ghost pops back for the brief tag scenes to claim her when she dies.

The yarn, itself, actually reveals why and where this medley of entertainment elements bursts at the seams—so overly anxious was the author to not omit a single ingredient.

The Cast of Characters ('The Ghost and Mrs. Muir')	
Lucy Muir	GENE TIERNEY
Ghost of Capt. Gregg	REX HARRISON
Miles Fairley	GEORGE SANDERS
Martha	Edna Best
Anna (grown)	Vanessa Brown
Mrs. Miles Fairley	Anna Lee
Coombe	Robert Coote
Anna	Natalie Wood
Angelica	Isobel Elsom
Eva	Victoria Horne
Sproule	Whitford Kane
Inquiries	Brad Slaven
Bill	William Stelling
Author	Helen Freeman
Scroggins	David Thursby
Maid	Heather Wilde

A year after her husband's death, Lucy can't stand living with her in-laws and decides to take her little daughter and go it alone. She moves into a haunted house despite the realtor's dogged warnings. The ghost becomes visible and audible to her alone. At least the audience is led to believe so, but — years later — when the daughter grew up, she admits the ghost had provided her with lotsa fun, too, when she had been a little girl.

It is to be regretted that those scenes are missing.

But we do see mama Lucy enjoying life and having fun with the ghost—even in the face of trials and tribulations, like running out of money to pay the rent. Says the ghost: "Skip it, we'll write a book; the story of my life."

The sea dog dictates his biog and she goes back to London to sell it to a publisher. Now enters the heel, a perfumed dandy who writes stories for kiddies (though he loathes them, he says) and paints pictures of those things he loves. He is Miles Fairley (George Sanders) and he has seduction in his heart since he is already nicely married with a coupla kids of his own.

So, the ghost—when he sees that Lucy has fallen desperately in love—draws anchor and sails away. The story is only half way, but that is the end of our grand and glorious ghost until the final death scene of Lucy.

Through the years that follow, the mood goes from satire and comedy to stark melodrama. Much footage is consumed in shattering her infatuation for the heel. Ten of the years are designated by the sea lashing the rocks along the shoreline. The daughter is back from school with a boy friend and with some trite dialog. Mother and daughter, alone, have memories — of the ghost, or were they only dreams, etc.—and it is here we discover by dialog that the old sea dog had cheated and exposed himself to the daughter when she was a little tot.

The sea again lashes at the rocks for another ten years. And now Lucy is very gray, and very tired. She is going fast, now, for she even quarrels with her beloved maid. She just closes her eyes, drops her glass of milk, and

Conflict Of Drama And Comedy Provides A Dr. Jekyll Selling Hurdle

passes into the arms of the ghost who couldn't stand mortal competition but was willing to disappear, and wait all that time.

Except where the script made foolish demands, Rex Harrison made the ghost thoroughly appealing. He stole every worth-while scene

Gene Tierney also gave a surprisingly good performance in spite of the extremely high story hurdles.

George Sanders never had a chance. Script and direction had him smirking like what was called a "male vamp" back in the silent days.

Edna Best as the maid and Robert Coote as the realtor emerged unscathed. In fact, their performances are highly creditable.

Real praise is due Richard Day and George Davis for their art direction of the period which was just at the turn of the century—in London. And to Bernard Hermann, whose music gave the picture many a lift when it really needed it.

To sum it up, "The Ghost and Mrs. Muir" is a sort of Dr.-Jekyll-and-Mr.-Hyde picture, good one moment and bad the next, through sheer conflict between drama and comedy.

Because of this fact, it will be a toughie to sell, aside from the box-office names. Short run bookings may be profitable in houses where the intelligentsia can take it for satire and artistry.

Quinn On Producing Chore To His Liking

Anthony Quinn will be associated with Jeffrey Bernerd in the production of "The Stranger," the Lillian Ross yarn in which he will also star. Film has a Monterey background about 1870 and is the first step in the producing line for Quinn who has made that his main ambition.

Sullivan In 'Gallery'

Charles Vanda will produce "Rogue's Gallery," starring Barry Sullivan, which begins a series over NBC on Sunday June 8. Sullivan takes over the spot formerly occupied by Dick Powell.

Kilbride in 'Dart'

Percy Kilbride, drawl comedian, becomes a hard-riding desperado in U-I's "Black Dart," getting the role of Silver Tip Brady.

Jungmeyer Becomes Alperson's Partner

• Jack Jungmeyer, Jr., 20th Century writer before service in Army Air Corps, has become associated with Edward Alperson, president of Alson Productions, in the ownership and operation of that company as vice-president and associate producer. Alson will make 5 for 20th.

Pal-Enterprise Now In Reported Huddle

Negotiations are reported under way between producer George Pal and Enterprise which may bring about the latter financing Pal's first pix under the Enterprise banner. Pal has two features to complete before winding up his contractual commitments to Paramount.

Astor To Make Own; Continue Re-Issues

Astor Pictures Corp., specialists in re-issues, have set up a program of 10 productions which they plan to make on their own. New pix are to be made in Hollywood, San Antonio and Montreal. Westerns and action dramas will get the play.

Ken Thomson Is Now Foy E-L Assistant

Kenneth Thompson, who for 10 years was executive secretary of the Screen Actors Guild and recently producer at Universal-International, has been made executive assistant to Bryan Foy at Eagle-Lyon. He will specialize in stories and talent deals.

Amaya In Pahlen's "Conquest Of Mex."

Carmen Amaya, introduced with such success to Americans in Victor Pahlen's Flamingo dancing feature, will play the lead in his next picture, "The Conquest of Mexico." The fiery gypsy will appear as an Aztec maiden who steals the heart of a Spanish soldier.

Mantz Spots all 'Flies'

Paul Mantz was signed last week by producer Sam Bischoff to handle all flying sequences in the Star Films production "Intrigue," the George Raft starrer.

New Eastern Praiser

Frederick Polangin has been appointed new Eastern publicity director for the Enterprise studios under Bill Blowitz.

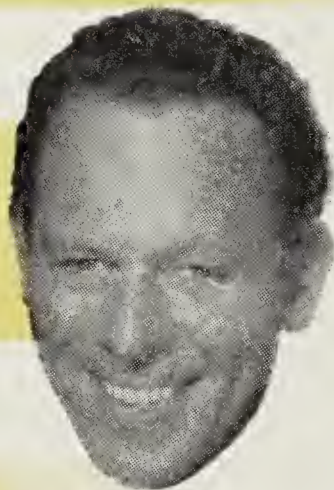
Lloyd Gets 'Red Pony'

Norman Lloyd has been named associate producer by Republic to do John Steinbeck's "The Red Pony."

4 RKO's For June

RKO studios will start four pix during June: including "Boy With Green Hair," "Bed of Roses," "Roughshod."

.... a Great Big



with a host of
hit songs by
Jimmy McHugh and
Harold Adamson

"I Guess I'll Have
That Dream Right Now"

"Is There Anyone Here
From Texas?"

"The Cats Are Goin'
To The Dogs"

"Chiquita From Santa Anita"

KEEP YOUR BOX OFFICE

Wonderful Show!

EDDIE CONSTANCE JOAN
ALBERT · MOORE · EDWARDS

HIT PARADE of 1947

GIL BILL WILLIAM
with **LAMB · GOODWIN · FRAWLEY**
WOODY HERMAN and his **ORCHESTRA**

AND REPUBLIC GUEST STARS

ROY ROGERS and **TRIGGER**

BOB NOLAN and the **SONS OF THE PIONEERS**

Screen Play by Mary Loos · Original Story by Parke Levy · Songs by Jimmy
McHugh and Harold Adamson · Associate Producer and Director, Frank McDonald

A R E P U B L I C P I C T U R E

EYE ON SKY-ROCKETING REPUBLIC!

"It Could Happen To Me"

● REPUBLIC'S Dale Evans planed out for Chicago Saturday to appear in the Windy City's "I Am An American Day" program yesterday. She'll be back tomorrow . . . Other reports to the contrary, it still will be Lurene Tuttle, dramatic actress on the Dick Haymes radio show, who gets that important role in the screen version of Macbeth . . . Irving Cummings, Jr., gets his chance to show his chips in connection with "Sign of the Rose." His dad has made him associate producer on the Susan Peters starrer . . . Nice to hear about Irving J. Lazar, executive assistant to Bryan Foy since Eagle-Lion was established a year ago, being elevated to the rank of producer. His first chore will be the million-and-a-half budget pix, "New Girl in Town." . . . Many will be glad to hear why Jack Wiggins of the Para electrical department is celebrating. This week marks his 30th year in the picture biz . . . Is there a plot afoot on the part of Veloz and Yolanda to steal some of that Arthur Murray dancing school prestige? They are now planning schools on an international basis . . . Audrey Trotter is making the rounds with scripter Fred Heider of the Chesterfield Supper Club.

● DON'T LOOK now but there is going to be a big sniffle over at the Southern Music Company now that Ralph Peer has returned from his world tour. . . . "I Give You Till Monday" is the intriguing title of a mystery yarn written by Paul Francis Webster who gave us "Nora Prentiss." Three majors are on the hook . . . Now that "Copacabana" is all ready for the reviewers this week, songwriter-producer Sam Coslow has "Champagne For Everybody" in the prep rooms for shooting week after next . . . While Gene Fowler is still in Gotham gathering data on the forthcoming book about the late Jimmy Walker, his son, Will Fowler, starts to learn the ropes in the Paramount publicity department . . . Ed Shofield and Sam Taylor, those lads whose exploits in Las Vegas gave them nationwide publicity — when they won 104-Grand on a certain weekend not long ago — have lined up their first big venture on the production line. It's called, of all things, "Las Vegas." Ray McCarey will direct it with a rolling date of June 20 . . . Orson Welles has a new protégée named Barbara Laage. She's pert, a Parisian belle, and will make her debut right shortly under the Columbia banner. She's the gal Life magazine picked out as the typical French working lass. Remember the smash layout?

● CONGRATS TO R. V. Regan, who has been upped to office of branch manager for RKO at Memphis, and to A. M. Avery, who previously held the post and is now embarking as an exhibitor for himself . . . The delay in the production of "Assigned to Treasury" at Columbia, due to illness of Dick Powell, resulted last week in producer Sidney Buchman officially taking over as director for the remainder of the shooting schedule . . . That opus of RKO's titled "Return of the Badmen" is surely going to be jam-packed with heavies. Stock players Steve Brodie, Richard Powers and Robert Bray get the roles of the Younger Boys, a trio of history's worst skullduggers, while the Dalton Gang will be portrayed by Walter Reed, Les Barker and Michael Harvey. . . . Rita Johnson, who turned in such a grand job as Bob Young's wife in "They Won't Believe Me," gets the first featured femme lead in "Sleep, My Love." . . . The American Library League has selected Jay Dratler's novel, "The Pitfall," as "the most realistic novel" of the year. Fits in nicely with the advance publicity on the pix which Sam Bischoff is doing with Dick Powell.

● JOEL McCREA will actually sing as well as enact the leading male role in Pop Sherman's projected production, "Carmen of the West." Although little known, Joel was formerly one of the soloists with the Pomona College Glee Club and is known by his intimate friends to have a voice of professional calibre. . . . Lovely Lynne Roberts pulled a sneak with her husband following the completion of her leading role stint in Republic's "Robin Hood of Texas" and they are both now vacationing somewhere near Yellowstone Park, then to Canada. . . .

● HERE'S ONE related last Sunday by Alan Mowbray at the Masquer's Club when the Purple Heart citation was awarded to an Englishman, Sir Robert Fleming . . . Some 60-odd years ago, the scion of a noble family in England was swimming in a private lake when seized by a cramp. He was saved from drowning

by a lad who was later disclosed to be the gardener's son. Told he would be granted anything he asked, his request was for permission to study medicine. So, he was sent to the best school in the land. A very long time later — at Teheran! — when Roosevelt, Stalin and Churchill met there, Churchill suddenly developed pneumonia and a hurried call was put through to London for the discoverer of a new medicine called Penicillin. After the successful treatment and

Churchill's recovery, the English statesman said to the medical wizard: "You have saved my life twice; I drink to you, Sir Robert Fleming."

Yes, it was none other than the gardener's son and now, the only Englishman to ever receive the American Purple Heart, Sir Robert Fleming.

● THE DOUBTING Thomases who spoofed the "Duel in the Sun" attendance records will have to pour on a lotta lotion to conceal that tan of embarrassment now that it is official that in seven single days here DITS was seen by one million people. That is approximately one-ninth the population of California . . . Veree lucky it was that the fire over at the Technicolor plant last Thursday didn't get beyond the re-winding machine room. As it was, about six employees suffered only from irritation to their eyes, caused by the burning film.

PONDER

- Sport Cycle Returns
- All-Out Saroyan

• HOLLYWOOD SEEMS suddenly to be showing a revived interest in sports as story material. A few years ago this same cycle ran a brief but frenzied course through the studios. There is plenty of evidence to prove that the sports-cycle is due for a heavy repeat.

Topping the lots in number of pix using the sports theme or background, Metro is covering the subject thoroughly. Mickey Rooney is in training now for his starring role in "Kid McCoy," a boxing biggie. "Tod Sloan," story of the famous jockey, will also star Rooney. The script is still in preparation.

The same studio is also readying "The Life of Monte Stratton," inspired by the heroic pitcher who lost a leg. Another Metro baseball yarn will blossom in musical form, "The Good Old Summertime," which will star Frank Sinatra and Gene Kelly.

Robert Taylor is slated for a story of the sports-writers who cover big-time athletic events.

Another musical with a sports background, football this time, will be MGM's "Good News" from the early musical comedy hit.

Not content with this full sports coverage, Metro's "Fiesta" gives the art and technique of bullfighting a thorough workout. And in Technicolor. Which should set well with our good-neighbor policy politicians, since bullfighting is the national Latin sport.

RKO is also preparing a heavy sports schedule with two devoted to boxing. "The Set-Up" is a big-budget exposé of the nasty racket elements behind the boxing game, and includes a wide insight into the relationship between the sport itself and the men who control it.

"The Harder They Fall" was scripted from Bud Schulberg's novel,

...Ye Editor's Page

which is slated for fall publication. It is a behind-the-scenes, intimate delineation of the moral disintegration of a sports and boxing press agent who succumbs to the evil forces which follow boxing and other sports. Bob Mitchum probably will get the lead. RKO is concurrently preparing "Race Street," a romance meller of the Bookie racket behind racing, with George Raft.

Warners' has perhaps the most authentic boxing yarn, in "Whiplash." The Dane Clark starrer gives Clark a chance to don fight-trunks again, against Middleweight champion Freddie Steel. Clark, as you probably know, was a professional fighter before hitting the greasepaint trail.

It is possible that Monogram started the boxing-ball rolling through its fine showing with the "Joe Palooka" series which is still going strong. Another Mono yarn, "High Conquest," is a completely authentic picturization of central Europe's favorite sport, mountain climbing. Monogram sent a large crew to the Swiss Alps for background material.

On the baseball ledger, Twentieth is backgrounding its "Off to Buffalo" with both softball and hardball. But biggest of all is the "Life of Babe Ruth" which Republic expects to make in the fall. Negotiations are under way now.

These are but a few of many sports yarns under way or contemplated. Looks like it won't be long before muscles will again be Hollywood's criterion for masculinity.

• A LONG BATTLE between the New York legitimate stage and the Hollywood movie factories may at last have its turning point in favor of the legitimate (on one count, at least) with the announcement this week by William Cagney that he is filming William Saroyan's "The Time of Your Life," exactly as it was produced on the stage—in exactly the same settings and without deletions or additions to the original Saroyan manuscript.

The controversy over why a recognized hit play could not be transplanted to the screen intact has been tossed back and forth across the continent ever since the films first began raiding the New York stage for production material.

The Hollywood producers have long held that it is an absolute necessity to change or add sequences and char-

(Continued on Page 15)

STORY OF 'WOMAN ON BEACH' SOUNDS GOOD BUT DEFINITELY FAILS TO JELL

Situations Go Corn In This Much Too Meller Adaptation Of "None So Blind"

RKO Radio Pictures, Inc.
Presents

"THE WOMAN ON THE BEACH"

AVERAGE Psychological Social Drama starring Joan Bennett, Robert Ryan and Charles Bickford. Produced by Will Price and directed by Jean Renoir. Screenplay by Frank Davis and Jean Renoir, from a novel by Mitchell Wilson. Photography by Leo Tower, ASC, and Harry Wild, ASC. Art direction by Albert S. D'Agostino and Walter Keller. Set direction by Darrell Silvera and John Sturtevant. Edited by Roland Gross and Lyle Boyer. Music by Hans Eisler, with musical direction by C. Bakaleinikoff. Tradeshown at RKO Studios, May 6, 1947. Running time, 71 minutes.

• "The Woman On The Beach" is almost a complete miss. It has some of the ingredients which make for distinctly unusual entertainment—but unfortunately, it is one of those pix which definitely doesn't quite jell. While sophisticated audiences will be disappointed, nabe houses should do fair business.

Exploitation values are high and, properly utilized, should largely compensate the thin spots. Joan Bennett's name is still strongly associated with the smash-hit memory of "Woman In The Window." Joan Bennett linked with another "Woman" title is bound to exert compelling curiosity.

This audience anticipation no doubt can be further heightened through another association factor. In "Woman In The Window" and in "Scarlet Street" the pivotal key was art. Art and artist. Artist and oil paintings. In "Window" it was an oil painting which pivoted the plot. In "Street" it was an artist and his paintings. Now, in "Beach," it is again an artist and his paintings. And again, Miss Bennett's role gives her opportunities to deftly sketch in the unfoldment of a likeable little rotter.

Rather Drab Setting

She is the wife of Charles Bickford, a great American artist, whom she had blinded years before in one of their usual drunken brawls. Both were and are sensual, dynamic personalities. Two of a kind. She is tied to him by her guilt and by his ruthless, brute strength. But his blindness has made him shun the urbane life. She detests the small beach home they have secluded themselves in.

Stacked in a closet are his final and best paintings—worth a fortune—the fortune she wants in order to resume the gay past. He cherishes the paintings, refuses to part with them because they are his link with the living world and with the woman he savagely loves . . .

Into the lives of this strange pair

The Cast of Characters

("The Woman on the Beach")

Peggy	JOAN BENNETT
Scott	ROBERT RYAN
Tod	CHARLES BICKFORD
Eve	Nan Leslie
Otto Wernecke	Walter Sande
Mrs. Wernecke	Irene Ryan
Kirk	Glenn Vernon
Lars	Frank Darien
Jimmy	Jay Norris

comes Robert Ryan, battle-fatigued Naval Lieutenant, stationed at a near-sinking-ship psychosis, visualized by Beach Patrol headquarters. Ryan's a chaotic montage of explosions, surging seas, ghostly women and sundry other camera tricks, is interesting but not securely tied into the moving elements of the story. Be that as it may, Mr. Ryan is a mentally sick guy with a yen to get married and get away from his hideous past.

He's in love with a boat-builder's daughter, Nan Leslie, a sweet gal who doesn't know beans about psychoses and thus darn near loses her man to the conniving wiles of smooth operator Bennett, who knows all the answers including how to work up a fresh new sex-psychosis in any guy . . .

Work Into High Froth

When Ryan and Miss Bennett have worked themselves up into a high froth, Ryan demands that she do the honorable thing. But la Bennett explains that her hubby's blindness stands between them. However, Ryan has a hunch that Bickford isn't entirely blind and tries to prove it by taking the artist for a walk along the edge of the sea-cliff and cantering off on his patrol-horse. He learns the hard way that he's wrong. Bickford, once Ryan is no longer alongside him as a guide, loses direction and tumbles over the edge.

Ryan is properly conscience-stricken, particularly since Bickford has made it plain that he likes and trusts him. He resolves never to see frau Bennett again, but up pops another nautical nightmare with Joan looking at him with come-hither lips.

He wakes up and makes for the wrecked ship where they first met and where he knows she spends most of her time. They go into a clinch which indicates that more fireworks are to follow.

Bickford, meanwhile, is recovering from the effects of his fall. Ryan has explained his action and been forgiven. But when the gal in their lives tries to swipe one of the paintings out of the cupboard, Bickford smacks her around. This arouses the chivalry in the Lieutenant and he invites Bickford out on a fishing trip in the middle of a heavy storm, intending to have a show-down.

Better Bank On Names And Book Short To Get Best Revenue On This

They argue heroically, at the top of their lungs, struggle with a boat-hook and tumble into the raging sea. Miss Bennett, meanwhile, her feminine intuition going like sixty, has gone into action and the boys are rescued by Nan Leslie who comes putt-putting out in her boat.

A Bit On Corn Side

Throughout almost all the action there is a faint undertone of corn—but it is in the denouement that the swaying yellow shucks make it look like a double exposure. Bickford realizes that he has been unfair and that his emotional relationship to his stack of paintings is responsible. He dives into the cupboard, drags out the masterpieces and sets fire to them and the house, thus freeing himself of his onus, and his wife of himself . . .

But she, realizing his greatness at this moment, turns away from the relieved Mr. Ryan and strides off into the night with her husband while the Lieutenant does a sprint in the direction of the boat-building works and the waiting Miss Leslie.

The screen play of Frank Davis and Jean Renoir, from Mitchell Wilson's novel, "None So Blind," is heavily melodramatic and given additional stress by Michael Hogan's adaptation. Thus responsibility for the over-emphasis which makes "Woman On The Beach" much too meller lies with director Jean Renoir, who seemingly forgot that heavy handling of heavy material spells unbelievability.

Had the too-dramatic sequences been more softly approached, the pic might well have held together.

Production is strong. The entire story is mounted with a shrewd eye to pictorial values, which brings photography directors Leo Tover and Harry Wild in for plaudits, along with art directors Albert S. D'Agostino and Walter E. Keller.

Musical Director C. Bakaleinikoff comes through nicely with Hans Eisler's music and most other technical elements are high-calibre.

McCarey On "Good Sam"

Leo McCarey returned from New York last week to start immediate preparations on "Good Sam," the pix tagged to roll next for his Rainbow Productions.

'High Heaven' Called Off

Sam Goldwyn has called off production on "Earth and High Heaven," which releases Joan Fontaine for a Bill Dozier Rampart production.

THE
ENTIRE
COUNTRY
ACCLAIMS
"MOM
and
DAD"

Atlantic City

(Phoned) . . . "The Crowds Are Terrific."

Jacksonville, Fla.

(Wired) . . . "My Theatre is too Small, Hold It Over."

Muncie, Ind.

(Says) . . . "We Broke All House Records."

Richmond, Calif.

(Writes) . . . "We Are Ready For A Return Engagement."

3000 EXHIBITORS
Can't Be Wrong

'MOM
and
DAD'

IN PERSON ON STAGE
ELLIOT FORBES
Fearless Hygiene Commentator

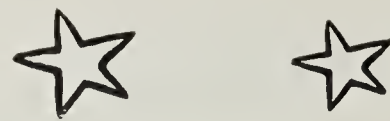
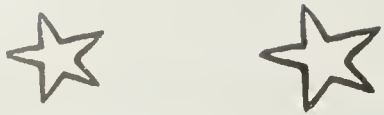
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Variety Clubs International Go All Out For Great Cause & Fun

VCI Humanitarian Award Bestowed On James F. Byrnes

James F. Byrnes, former Secretary of State, was given the Annual Humanitarian Award by the Variety Clubs International at the close of their convention last week. The award presentation was made in Washington by Chief Justice Fred M. Vinson.

The award is bestowed upon those individuals who, in the opinion of a panel of 70 leading newspaper men and radio executives, has contributed the most during the preceding year for humanity.

Recipients during the preceding years included Evangeline Booth, Sister Kenny, Father Flanagan, Cordell Hull, George Washington Carver, and Martha Berry.

Friday Was Ladies' Day

Ladies had their day on Friday, when luncheon in the Coconut Grove in the Ambassador featured a fashion show which included a cool one million bucks worth of jewels being wafted past everyone's noses. The show was conducted by Miriam Lunzen of Hollywood Publicity Associates and came off in grand style. Professional models showed off the best creations by the top studio designers, including Irene, Milo Anderson, Edith Head, and Travis Banton. "Ooh" 's and "Ah" 's came forth from the Barkers' wives at very regular intervals, while the delegates themselves stood idly by in the lobby with nothing to do. The fact is, they couldn't do anything, because their wives took the checkbooks into the show!

The windup of the convention was the grand dinner given by Jack Warner at the Warner Brothers studios on

Saturday night for all Barkers and delegates. A sound stage had been converted to represent a circus ground, complete with sawdust, calliopes, peanut and popcorn vendors, a big tent, trapeze artists, and further stuff. Need we say that everyone registered for the convention was there.

Tent 25 Worked Hard

We stop here to give credit to the executive committee of Los Angeles Tent 25 who worked hard for months working out all details for the convention and supervising the events on the roster. These gentlemen are: Charles P. Skouras, Chairman; Sherrill Corwon, Publicity Chairman; and Dave Bershon, Jack Berman, George Bowser, W. H. Lollier, Dr. B. Feingold, Willard Keith, Oscar Oldknow, Howard Stubbins, George Topper, and coordinator Norman Manning.

Also a low bow to Jim Luntzell and Jim Campbell of Hollywood Publicity Associates and their staff for the very excellent job they did in handling the tradepaper, newspaper, and radio contacts, and also seeing to it that the entire affair ran smoothly and according to schedule.

Summing it up, a grand time was had by all, to coin a phrase, and Los Angeles Tent 25 will long be remembered as hosting a wonderful convention, and Los Angeles will long be remembered as a great convention city. The Hollywood Review salutes the Variety Clubs International and wishes them the best of luck and the most of success in the many fruitful years they have ahead of them. Variety Clubs International are doing a terrific job for a most wonderful cause, and with heartfelt sincerity and admiration, we say God Bless You, and may your tribe increase.

Most Photographed Man

Marc Wolf, National Doughboy, was the most photographed man in the entire convention. Photographers from all the trade papers and the public press were everywhere and individual tents formed groups through-

out the lobby of the Ambassador taking pictures.

For the first three days of the convention, no official business was transacted and all the delegates had a swell time visiting the countryside. In fact, quite a few of the visitors are still in town, some staying on for as much as three weeks additional.

IT COULD HAPPEN TO YOU: When Father Garahan, the Showmen's Chaplain, who hails from the Pittsburgh Tent, came to the registration desk to exchange his stub to the Earl Carroll dinner for a ticket, the young lady behind the counter asked him if his wife was accompanying him!

On Thursday afternoon, Gene Autrey was host at a luncheon for all the delegates and Barkers. Gene brought along the Cass County Boys, a wonderful cowboy trio who turned in a swell musical performance. Rufe Davis, well-known cowboy comic regaled the capacity audience with a routine of his antics, and he had to come out for many encores. Gene wound up the program with his presentation of "I'm Headin' For the Last Roundup," and "If You Don't Like Your Uncle Sammy." If anything, Autrey gained many new friends that afternoon.

Mono And AA Hosts

The Earl Carroll dinner and show on Thursday night was attended by as many delegates and their wives as could possibly squeeze into the club. Steve Broidy of Monogram and Allied Artists played host for this one (host means the guy who picks up the tab) and Broidy brought along Johnny Mack Brown, Gale Storm, and Jimmy Wakely from the studio.

Los Angeles Tent 25 last week played host to more than 1000 Barkers and delegates to the 11th Annual Variety Club International Convention which was held at the Ambassador Hotel. Although registrations for all delegates, National Canvassmen, Chief Barkers, Barkers, and officers started on the morning of May 12th, the visitors started arriving days ahead in order to get in as much sight-seeing as possible. And we have plenty to show them in this town, haven't we? Yes, Chamber of Commerce!

The Ambassador Hotel lost a little
(Continued on Next Page)

Los Angeles

Filmrow Flashes

• THE LA TOSCA Theatre has turned its booking and buying worries over to Exhibitors' Service. ES is this month celebrating its 11th year of operation and Harry Rackin, president, and Syd Lehman, veepee, are planning some festivities in honor of the occasion.

* * *

Bob Abelson, Film Classics Western District Manager, is back from the San Francisco office where he installed his brother, Fred, as branch manager.

* * *

Jack Lawrence, formerly salesman for Screen Guild, has moved over to PRC in the same capacity.

* * *

Lester Tobias, until recently with Monogram as salesman, gives out with the news that he is now operating the Professional Recording Studios in Hollywood.

* * *

Ben Kalmenson, Warner Brothers General Salesmanager, planed into town on studio conference business and to attend the VC convention.

* * *

Sid Pink has appointed Harry Zeidell as manager of the Mayan. The local press has written some nice things about Sid in his operation of the newly acquired Las Palmas and members of the film colony can be seen in the audience almost any evening. They pay, too!

* * *

Earl Strebe is rushing things along in order to open his Fremont Theatre, Las Vegas, as scheduled on August 23. Earl reports business holding up fairly well in that town.

* * *

Marty Ingraham and Harry Hollander, special representatives of Allied Artists, are back in town after spending four weeks in Dallas setting up a terrific campaign on "It Happened On Fifth Avenue."

* * *

Earl Collins, Republic District Manager, is back from a tour of his territory.

* * *

Dwight 'Red' Harkins, made the long trip into town from his College Theatre, Temple, Arizona. Bill Peck, La Moda Theatre, Atascadero, was another long-time-no-see-booking visitor.

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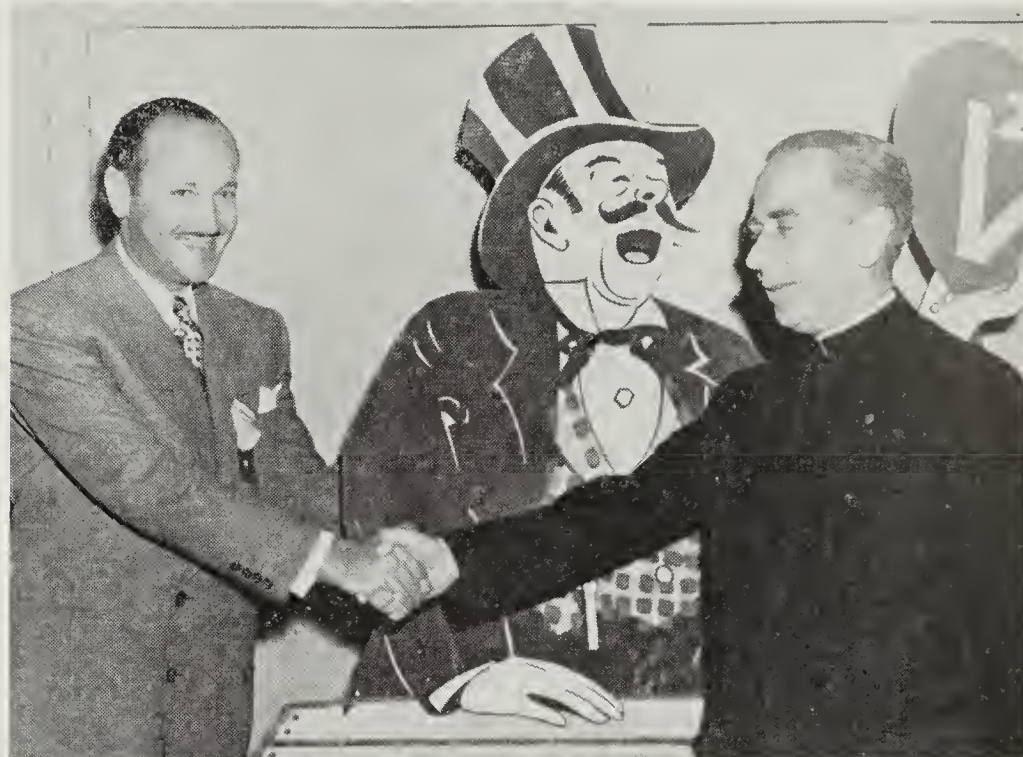
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Variety Clubs Make Merry At International Convention

Showmen From Four Corners Of Globe Gather For Sensational Session At Ambassador Hotel, Los Angeles



• George Jessel, Darryl Zanuck, Luis Montes (Mexican exhibitor) and Spyros Skouras gather at one of the Beverly Hills meetings. Whatever the gag, Skouras appears very easily to have grabbed the comedy spotlight.



• Sherril Corwin, publicity director for the Variety Clubs convention, greets the showmen's chaplain, Father Garahan, of the Pittsburgh tent. Father Garahan proved to be one of the most popular personalities of all.

Variety Club Convention Notes

(Continued from Page 8)

of its austerity during the hectic week, with the lobby crowded to capacity with all of the visiting VC members. The registration desks were set up at the far end of the room and for a while it looked like a buffet luncheon at this spot. If we only had our shoe-shine kit handy, we could have cleaned up!

Chief Barker Charles P. Skouras of local Tent 25 greeted one and all. The VC International officers arrived early and immediately plunged into the job of seeing that things rolled smoothly. These included John H. Harris, Big Boss; R. J. 'Bob' O'Donnell, National Chief Barker; Carter Barron, 1st Assistant National Chief

Barker; C. J. Latta, 2nd Assistant National Chief Barker; William K. Jenkins, National Property Master; Marc Wolf, Doughboy; C. E. 'Chick' Lewis, National Publicity Director; James G. Balmer, Ceremonial Barker; John J. Maloney, National Chairman, Heart Committee, and William McCraw, National Executive Director.

Union Station presented a colorful picture as arriving delegates were greeted by cowboys, colorfully dressed señoritas, a Mexican string ensemble, and batteries of photographers. Monogram provided a fleet of "Fifth Avenue" busses which whisked the arrivals to their hotels. There were no

(Continued on Page 15)



• Here is one reason why Variety Clubs are International. J. J. Fitzgibbons of the Canadian tent, R. J. (Bob) O'Donnell, representing the United States and Luis Montes, who headed the Mexican delegation, have real get-together.



• R. J. (Bob) O'Donnell, National Chief Barker, Marc Wolf, National Doughboy, and Charles P. Skouras, Chief Barker of Los Angeles Tent No. 25, are credited with having overseen the major details which brought about what might be termed "the perfect party" when Variety Clubs convened.



• Felipa Mier, who heads Mexico's largest motion picture studio, is shown here being presented with his barker's badge by Billy Hunt, official hostess, while Roberto Cantu Robert, Mexican City publisher, awaits his turn. Receiving badges in this manner caused long waiting lines.

'DESPERATE' Steps Out After Suspense For Good Programmer

Nation-Wide Man Hunt Seldom Fails To Build For Fear Psychology

(RKO Radio Pictures, Inc.)
Presents
"DESPERATE"

GOOD Melodrama, produced by Michel Kraike and directed by Anthony Mann. Screenplay by Harry Essex with additional dialog by Martin Rackin, based on a story by Dorothy Atlas and Anthony Mann. Photography by George E. Diskant and art direction by Albert S. D'Agostino and Walter Keller. Music by Paul Sawtell with music direction by C. Bakaleinikoff. Edited by Marston Fay Trade shown at RKO Studios, May 7, 1947. Running time, 73 minutes.

• 'DESPERATE' is a good secondary. It steps out after suspense all the way—and gets it through good coordination of screenplay, production and direction. It might just as well be admitted, too, that the cast is far above the ordinary when it comes to stock players.

The theme of a nation-wide man-hunt seldom fails to build for suspense and action, since fear psychology proves the whipping undercurrent throughout. Especially is this true if the manhunt is two-fold — pursued by both the law and the gang set to bump him off.

Brodie Gets His Break

Such is the tale of "Desperate," wherein Steve Brodie gets his lead break the hard way. Instead of the heavy, in this Steve is a righteous, law-abiding young citizen trying to start a small trucking biz of his own so his wife (Audrey Long) and an expectant youngster may have a share of sunshine.

But some racketeers headed by Raymond Burr force Steve into attempted banditry. Steve tries to signal the policeman on the beat with his lights, then the usual shooting it out and, finally a dead cop with all the evidence pointing to Steve being part of the gang.

Burr's kid brother is caught and will hang for the kill unless—well Burr decides Steve must surrender and confess firing the shot or take the consequences of what will happen to both his wife and himself.

Steve starts his getaway with Audry across country — anywhere. Although not morally to blame he pursues a path of lawlessness by being accused of two car thefts along the way. Eventually, they land back in the middle west at the farm of the wife's Aunt and Uncle.

It seems like a good hideout, but Steve only wanted to make sure his wife was safe so he reports to the police to give himself up. The local commissioner derides his story and refuses to lock him up. As a matter of fact, he has a hunch Steve is telling the truth, but wants to use Steve as bait to catch the gang.

Through a tail set on Steve by Burr,

The Cast of Characters ("Desperate")			
Steve Randall	.....	Steve Brodie	
Anne Randall	.....	Audrey Long	
Walt Radak	.....	Raymond Burr	
Pete	.....	Douglas Fowley	
Reynolds	.....	William Challee	
Ferrari	.....	Jason Robards	
Shorty	.....	Freddie Steele	
Joe	.....	Lee Frederick	
Uncle Jan	.....	Paul E. Burns	
Aunt Klara	.....	Ilka Gruning	

the former is finally located by the gang and his demise is timed to coincide with the death of the kid brother by execution. The commissioner's men arrive just in time. Steve gets Burr, himself, and then is surprised to find that a confession had cleared him entirely.

Maintains Top Suspense

With an elementary but sound story to begin with producer Michel Kraike and director Anthony Mann made the most of every situation for top suspense. Maybe the fact that Mann helped hatch the yarn had something to do with this one going along the proper route.

While Steve Brodie was walking away with the rugged lead honors, Raymond Burr took up where Brodie usually shines. Burr does a superb heavy and proves he is worthy of consideration for something better than just the program side of skull-duggery proceedings.

Ilke Gruning as the wife's Aunt is, as usual, grand. She is a character artist to her finger-tips and deserves better roles.

Jason Robards proves for the hundredth time he is one of Hollywood's finest stock troupers and Douglas Fowley turns in his usual good sinister bit.

In the technical credits, it is again musical direction that counts. In most of the RKO secondaries, you will usually see "Musical direction by C. Bakaleinikoff." It isn't as easy as it sounds to make a B-picture stand out by way of its musical direction, but somehow this Bakaleinikoff appears to be up on the know-how. In the case of "Desperate," the director more than the music, itself, does much to keep that thread of suspense thin

(Continued on Page 15)

John J. Jones Re-Elected S-G-P Prexy

One of the Screen Guild Production items of convention business last week was the election of new officers and a production board. John J. Jones stays as head of the concern, along with Robert L. Lippert as executive vice-president. Members of the board are: Jones, Lippert, J. Francis White, Jr., Arthur Lockwood, John L. Franconi, Bert M. Stearn, Albert Dezel, Jack Engel and Francis A. Bateman. During the sessions, Jones announced that Cartwright has been upped to director of public relations.

'MILLERSON CASE' Is Okay As Entry In 'Crime Doctor' Series

Human Interest Flavor Of Village Locale Is Element Of High Appeal

COLUMBIA PICTURES
Presents

"THE MILLERSON CASE"

OKAY Murder mystery, starring Warner Baxter, featuring Nancy Saunders. Produced by Rudolph C. Flothow and directed by George Archainbaud. Screenplay by Raymond L. Schrock from a story by Gordon Rigby and Carlton Sand. Based on Max Macin's "Crime Doctor" radio program. Photography by Philip Tannura, editing by Dwight Caldwell. Assistant director, James Nicholson. Reviewed at Pantages Theatre, May 12, 1947. Running time, 71 minutes.

• "THE MILLERSON CASE" is okay as an entry in Columbia's "Crime Doctor" series. However, the locale is a refreshing switch from the usual Ordway routines and adds definite background flavor. Pic should adequately handle the lower end of most duals.

Doc Ordway, again believably portrayed by Warner Baxter, has armloads of criminal and psychiatric labors stacked up on his modernistic and expensive desk. Seems he's been struggling fruitlessly for months to get away from it all and sneak off on a little hunting and fishing trip.

Eventually he makes the break, turns everything over to his highly trained staff and beats it to the backsticks, with a car full of guns and tackle.

As may be expected, however, he never gets a chance to unpack his equipment. An epidemic of typhoid has broken out in the little rural community and Baxter is persuaded by county medics to lend a hand.

After inoculating sundry local gentry and their unhappy progeny, he takes a squint through the lab microscope and discovers that one of the

THE CAST ("The Millerson Case")	
WARNER BAXTER,	Nancy Saunders, Clem Bevens, Griff Barnett, Paul Guilfoyle, James Bell, Addison Richards, Mark Dennis, Robert Stevens, Eddie Parker, Vic Potel, Eddy Waller, Russell Simpson, Sarah Padden, Jack Davis, Paul Bryar, Frances Morris, Barbara Pepper.

deaths, presumed to be from typhoid like the others, is in reality from poison.

County dicks promptly take over and run into a maze of conflicting clues, dozens of first-rate suspects and get nowhere except further into a tangle. But a city newsman identifies the shyly retiring "Mr. Ordway" as the famous Crime Doctor and the civic sleuths plead with him until he resigns himself to tracking down the culprit.

He accomplishes this with the suave certainty of big-city technique, setting adroit little traps and gradually eliminating the host of murderer possibilities. This procedure gives director George Archainbaud plenty of scope to develop the bucolic atmosphere and fully delineate his entertaining of hick characters.

Properly woven through the whodunit plotting are the matrons with a yen for extra-curricular loves, the local lotharios who engender lethal reflexes in otherwise plegmatic husbands, a backwoods doctor whose good intentions are countered by ignorance and fear of modern medical techniques.

Credits Rating Mention

Outstanding among the yokels is Clem Bevens' delightful interpretation of a rustic old sheriff, whose shootin' eye ain't what it usta be, but whose stout heart makes up in authority what his aging body lacks.

Others in the cast handle themselves creditably, particularly Barbara Pepper, Sarah Padden, Nancy Saunders and Russell Simpson. Philip Tannura turns in a high-calibre camera job and Harold MacArthur's art direction is better than the budget requires.

Had editor Dwight Caldwell clipped a bit of unnecessary running time from sagging sequences, and had scripter Raymond L. Schrock tightened up on the story by Gordon Rigby and Carlton Sand—"The Millerson Case" might easily have rated high on the list.

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Tim Holt and Consistent Action Click In 'THUNDER MOUNTAIN'

Old Land-Grabbing Yarn Still Makes Good When Given Logical Treatment

RKO Radio Pictures, Inc.
Presents
"THUNDER MOUNTAIN"

OKAY Western melodrama starring Tim Holt. Produced by Herman Schlom and directed by Lew Landers. Screenplay by Norman Houston, based upon a novel by Zane Grey. Photography by Jack MacKenzie, ASC. Art direction by Albert S. D'Agostino and Charles F. Pyke. Music by Paul Sawtell with musical direction by C. Bakaleinikoff. Set decorations by Darrell Silvera. Edited by Philip Martin. Tradeshown at RKO Studios, May 7, 1947. Running time, 60 minutes.

• "THUNDER MOUNTAIN," though a Zane Grey novel and therefore a bit more soundly constructed in plot, is still the familiar old land-grabbing yarn where the sheriff is in league with the skullduggers. Producer Schlom and, director Lew Landers however, have injected so much speed and consistent action into it that it easily rates as Okay in the classification of secondary fare.

Add to the speed and action the personality and talent of Tim Holt and all doubt is removed regarding its power of satisfaction.

Norman Houston had much to do with steering the old-fashioned plot into new channels by way of a well-balanced screenplay along modern lines. Landers' direction hardly missed a bet in keeping it to a true course for steady excitement.

Holt Has Fine Support

For a programmer, the supporting cast can easily be termed exceptional. The straight heavies are all good enough to attract powerful hissing from the balconies. The feuding heavies are rugged, indeed, but here and there a spark of fair play is shown.

Tim Holt plays the part of Marvin Hayden and it seems there has been a long feud between the Haydens and the Jorths. You guessed right, the gal is on the Jorth side—played by Martha Hyer, a lass who knows horses better than most men.

When Tim's house and land is in jeopardy because of a forced foreclosure, or whenever anyone takes a pot-shot at him, the Jorths are to blame. Finally it is disclosed that the real culprits, who want the land for its railroad right-of-way value, are the cafe owner, his manager henchman and the sheriff, himself.

Right then and there the Jorths and Hayden decide their feud is over and they shall fight side by side. What really brought about the cessation of hostilities in this direction, however, was the shooting of one of the Jorth boys by the land-grabbers. And so, the romance between Tim and Martha at long last has a chance to bud.

Before it can bloom, there is a big job to do. He and her brother, with Tim's pal, must ride into town to get the three bad men. The clash is well presented with suspense until the hot

The Cast of Characters

("Thunder Mountain")

Marvin Hayden	TIM HOLT
Ellen Jorth	Martha Hyer
Chito Rafferty	Richard Martin
Chick Jorth	Steve Brodie
Ginger Kelly	Virginia Owen
Trimble Carson	Harry Woods
James Gardner	Jason Robards
Lee Jorth	Robert Clarke
Johnny Blue	Richard Powers
Sheriff Bagley	Harry Harvey

shooting begins. With credit to Schlom and Landers, let it be said that this gun brawl pulls no punches. True, there are a few of the usual wasted shots and, of course, the head villain must be saved for the final fisticuff crack-up with Tim, himself, but it is all done in big-league program style.

Steve Brodie and Robert Clarke play the Jorth boys, and mighty convincingly without undue heroics.

As Tim's pal, Richard Martin's Mexican dialect proves quite a handicap. So do some of his lines—and Ginger Owen as his lady love.

Plenty of Dirty Work

Harry Woods and Richard Powers (formerly known as Tom Keene) do their dirty work in the most dastardly manner strictly according to script. Harry Harvey as the sheriff is just plain stool-pigeon.

One strong balancing factor is the trouping of Jason Robards as a drunken lawyer who finally sobers up long enough to help solve the legal problems surrounding Tim.

Jack MacKenzie's photography and Bakaleinikoff's musical direction also add strength to the final results, but the main factors throughout are noticeable at every turn—the personality of Tim Holt and the well-paced direction by Lew Landers.

From the story of Zane Grey's "Thunder Mountain," there have probably been a thousand or more adaptations in the thousand or more cheap western fillers which have been perpetrated upon the screen these past many moons.

This latest Tim Holt effort is not to be classed with any of those imitations. RKO took time out to give this the best of stock attributes for cattle-country lovers. Not in any attempt to make it a top-feature attraction, but as a thoroughly okay western.

In that effort, the producers made good.

No More Mono Shooting Till Strike Ends

Monogram and its affiliate production concern, Allied Artists, have decided to attempt no more picture shooting until a new contract has been signed with Screen Actors Guild. That means until the long-winded jurisdictional strike is over. Mono prexy Steve Broidy's order goes into effect today. This is the first case of any studio completely closing during the current labor turmoil. Allied Artists' crews on location will continue until finished. One such is King Bros.-MacKinlay Kantor's "Gun Crazy" unit on Iowa farmlands.

'WEST OF DODGE CITY' As Old As Talkies But Fits Market Slot

Newest of The 'Durango' Series Will More Than Satisfy In Hinterlands

COLUMBIA PICTURES

Presents

"WEST OF DODGE CITY"

AVERAGE 75% Western melodrama starring Charles Starrett, featuring Smiley Burnette. Produced by Colbert Clark and directed by Ray Nazarro. Original screenplay by Bert Horswell. Art

Direction by Charles Clague. Editing by Paul Borofsky. Assistant Director, William O'Connor. Reviewed at the Hitching Post Theatre, May 8, 1947. Running Time 59 minutes.

• "WEST OF DODGE CITY" is better in many ways than most of its predecessors in the "Durango Kid" series. It has a compact plot, careful mounting, and thoughtful attention is given to dramatic detail by megger Ray Nazarro.

It should do plenty of biz in the usual markets and give the kiddies more reason to play the "Durango Kid" game after school.

Hits The Sales Groove

Bert Horswell's original screenplay takes up an old topic but handles it dramatically for the market slot. Once again our hero rides the prairie trail to save honest ranchers from the conniving clutches of a dark-souled varmint who has rapacious designs on their toil-earned homesteads.

Charles Starrett again assumes the dual role of simple cowpoke Steve Ramsey and protector of the poor, Durango Kid. This time, however, cowpoke Ramsey is really a smart engineer who has been called in by rancher Nolan Leary to see if Leary's valley ranch is a good spot for a reservoir.

Leary's been told by skulldigger

THE CAST

("West of Dodge City")

CHARLES STARRETT, Smiley Burnette, Nancy Saunders, Mustard and Gravy, Fred Sears, Glenn Stuart, Stan Jolley, George Chesebro, Bob Wilke, Nolan Leary, Steve Clark, Zon Murray, Marshall Reed.

Fred Sears about Fred's plan to bring cheap water and electricity to the whole countryside. But Leary sees through the tricky scheme and gets Charlie Starrett to come on over and make a survey . . . he figures that if the engineer's report is okay, he'll go in on the idea and if it isn't he'll save all the ranchers . . .

Trouble is, however, that Sears gets hep and bumps the noble Leary before Charlie can ride in and before Leary can tell his pretty datter and handsome son about it all. Then, like most of the rats in this series, Sears blames the killing on the Durango Kid.

As you can guess, this puts Durango right into the fight and he dashes in and out of the scenery, making his magical ten-second change of costume, horse, saddle and identity umpteen times—thus fooling everyone and saving good people right and left . . .

But Sears is a persistent cad, and he bounces back each time Durango outwits him. Finally he sets his dastardly henchmen on the Leary ranch, running off the cattle, burning feed and framing young Leary with a robbery.

Plenty of 'Dynamite'

When Durango again makes a monkey outa 'im, Sears sizzles, and blasts the Leary creek right outa its bed and onto the Leary ranch. But Durango comes right back with another blast which tosses the poor old crick back into bed again.

Thus having saved everybody worth saving and bringing the sinister Sears to book, the Durango Kid puts his mask in his saddle-bag, becomes simple wrangler Steve Ramsey again and rides on down the trail looking for his next Columbia release.

Smiley Burnette is in on most of the good clean fun, and warbles a couple of better-than-average comic ditties, which should tickle Sat.Mat.

(Continued on Page 15)

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Holly REVIEW

May 19, 1947

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WHAT'S GOING ON IN HOLLYWOOD . . .

Briefs on the NEW PIX

COLUMBIA

DOUBLE TAKE . . . Murder mel-ler along the lines of "Murder, My Sweet." In which a big-shot businessman gets a blackmail note concerning his wife's past. Since her past is a blank to him the b.s.b. hooks a private dick onto her background and finds out a heck of a lotta dirt. All of which could total up into jingle-jangle suspense.

EAGLE-LION

TEXAS STORY . . . Robin Hood in the west with a new twist. Our Hero is a devoutly God-fearing young man who robs the rich to succor the poor. This noble work he carries on six days a week but, in accord with the scriptural admonition, lays off on Sunday. His piety is attested by the apt Biblical quotations he passes on to the monied men he relieves. Comedy, action, romance and typical west get a good scrambling here.

MONOGRAM

CODE OF THE SADDLE . . . Johnny Mack Brown and side-kick Ray Hatton hit the sleuthing trail again, to find out why beef shipments aren't coming in to the packing company they private-eye for . . . Seems that a sheriff is the rat behind all the skullduggery they ride into. All of which includes shootin', killin' rustlin' outlaws 'n posses — sprinkled with a romance garnish and corn trim.

UNITED ARTISTS
THE TIME OF YOUR LIFE . . . Jimmy Cagney's version of the Saroyan Pulitzer prize-winning stage play. It's practically plotless, with emphasis thrown on character-atmosphere impression. What story there is concerns people who wander in and out of a San Francisco cafe. Kinda curiosity-provoking.

COLUMBIA

(Now SHOOTING)

THE PRINCE OF THIEVES (Cinecolor)

Cast: Jon Hall as Robin Hood, Alan Mowbray as Friar Tuck, Patricia Morison as Maid Marian, Adele Jergens, Michael Duane, Gavin Muir, Syd Saylor.
ProducerSam Katzman
DirectorMax Nosseck
AssistantRex Bailey
Second Unit Director.....Howard Bretherton
AssistantBud Sayer
Dialogue directorRoy Hamilton
Unit ManagerBert Leonard
Based on a Novel by Alexandre Dumas

IT HAD TO BE YOU

Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.
ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

UNIVERSAL-INTERNATIONAL

RIDE THE PINK HORSE . . . Another character-atmosphere yarn which pushes the suspense factor heavily. Plot centers around a New York killer who drops into a small New Mexico town and definitely disturbs the tranquility of small-town torpor. Interwoven are touches of mystery, murder, romance and fiesta flavor.

HIGHLIGHTS in The NEWS

DARRYL ZANUCK played host last Friday to Variety barkers at a 20th. studios luncheon, while wives of the delegates were guests of Oscar Oldknow and the Hollywood Turf Club in the Cocoanut Grove at a style show. Hedda Hopper was patroness of honor in a 3-hour presentation of fashions which included gowns by Metro's Irene, Paramount's Edith Head, IU's Travis Banton, Columbia's Jean Louis and 20th's Kay Nelson.

GLENN FORD, despite an injured eye and hand, reported back to work on the set at Columbia's "The Man from Colorado" at Corrigan's Ranch which was ravaged by fire and explosions a week ago. The set was already to burn again—for story—purposes—but before the controlled fire for the cameras was ignited, the set got a minute inspection and final okay from County fire department experts.

CAPTAIN EDDIE RICKENBACKER, hero of two world wars and America's ace of aces, will appear in a special color picture being filmed by Jerry Fairbanks for Eastern Air Lines, of

which Rickenbacker is president. The film will depict the history and significance of aviation. The present 94th plane counterpart of Rickenbacker's World War I outfit, will appear with the ace.

MARGUERITE CHAPMAN will co-star with Susan Peters in "Sign of The Ram," to be produced by Irving Cummings for Columbia release. Miss Chapman will play the romantic lead in the screen version of Margaret Ferguson's best seller. Greenlight is set for June 16.

WALT DISNEY may not make his anticipated "Alice in Wonderland" fantasy. Indie Lou Bunin now in France is the reason. Bunin is shooting the story there in color this summer on the biggest budget ever handed any pic filmed in la belle France. Bunin's version will be in English and utilizes animated puppets. Only live talent is an English girl in the "Alice" spot.

HOWARD DA SILVA has been borrowed from Paramount by RKO for a top role in "Your Red Wagon," to be produced by John Houseman. Pic is adapted from the Edward Anderson best-seller, "Thieves Like Us."

MERVYN LEROY'S first assignment under his recently signed long-term contract with MGM is to be director of Clark Gable's newest, "The Homecoming of Ulysses." Yarn deals with re-adjustments of a returning

KING OF WILD HORSES (4/1).....	90%
LONE STAR MOONLIGHT (1/14).....	80%
LONE WOLF IN MEXICO (2/18).....	75%
MILLIE'S DAUGHTER (3/19).....	85%
MR. DISTRICT ATTORNEY (12/31).....	85%
OVER SANTA FE TRAIL (4/8).....	75%
RETURN OF MONTE CRISTO (Small) (12/3).....	85%
SECRET OF WHISTLER (1/14).....	75%
SINGIN' IN CORN (12/24).....	80%
SINGING ON THE TRAIL (9/24).....	75%
THAT TEXAS JAMBOREE (6/11).....	80%
THIRTEENTH HOUR ("Whistler") (3/12).....	80%

(Filming Completed)

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

LAST OF THE REDMEN (Katzman).....Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin

Zane Grey's THE GUNFIGHTERS (Color) Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Forrest Tucker.

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

THE MILLERSON CASEWarner Baxter
THE CORPSE CAME C.O.D.....George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGS.....Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone)Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

SWING THE WESTERN WAY.....Jack Leonard Hoosier Hot Shots, Jerry Wald Orchestra

KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

army surgeon and is being scripted by Paul Osborne from an original by Sidney Kingsley.

J. ARTHUR RANK has disclosed that he's worried over the large number of his luminaries who get the Hollywood yen, jump British commitments and hit the Hollywood trail. Result is that he is tying up all his stars with long-term contracts.

He will consider loan-outs after completion of pictures under way—until a new Screen Actors Guild contract has been signed.

ROBERT MONTGOMERY's next star-megger stint for Universal-International may be "Come Be MY Love." Pic rights to the Robert Carson Saturday Evening Post serial were acquired last week, by the studio.

STEVE BROIDY, Monogram and Allied Artists prexy, hosted Variety Clubs delegates and wives at the Earl Carroll theatre restaurant last Thursday night.

JACK BENNY broke an all-time opening-day house record at the Chicago Theatre Friday-week. It was his first vaude appearance in ten years and cracked Danny Kaye's record set the year before.

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

A TEXAS STORY

Cast: James Craig, Johnnie Johnston, Lynn Bary, Una Merkel.

ProducerJoseph Fields
DirectorLeigh Jason
AssistantHoward Koch

CAPTAIN CASANOVA

(Color)

(Filmed entirely at Churubusco Studios, Mexico City)

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.

ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(In Release)

ADVENTURESS (British) (4/15)80%

BEDELIA (British)

(Seen but not reviewed)75%

★IT'S A JOKE, SON! (1/21).....85%

★LOST HONEYMOON (3/12)85%

(Filming Completed)

RED STALLION (Color).....Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

REPEAT PERFORMANCEJoan Leslie, Tom Conway, Louis Hayward, Richard Basehart, Virginia Field, Benay Venuta

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY

(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)

Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Greer
AssistantNate Barrager
Production managerHerb Hirst
Based on Novel by Eugene Manlove Rhodes

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

M-G-M

(Now SHOOTING)

THE PIRATES

(Technicolor)

Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, O. Z. Whitehead
ProducerArthur Freed
DirectorVincente Minnelli
AssistantWally Worsley
Unit ManagerAl Shenberg
From the Play by S. N. Behrman

GOOD NEWS

Cast: June Allyson, Peter Lawford, Joan McCracken, Ray MacDonald, Patricia Marshall, Loren Tindall, Janet Winkler, Mel Tormé
ProducerArthur Freed
DirectorCharles Walters
AssistantAl Jennings

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.
ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein

ALIAS A GENTLEMAN

Cast: Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Warner Anderson, John Qualen.
ProducerNat Perrin
DirectorHarry Beaumont
AssistantTom Andre
Unit ManagerAl Friedman

(In Release)

THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26).....90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17).....85%
IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only).....95%
MY BROTHER TALKS TO HORSES (11/19).....85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12).....85%
★THE YEARLING (Color) (11/26).....100%

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.
CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.
FIESTA (Technicolor)Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova
TENTH AVENUE ANGEL Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.
A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum
SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle
THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder,
MERTON OF THE MOVIES.....Red Skelton
BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth
LIVING IN A GREAT BIG WAY.....Gene Kelly, Marie MacDonald, Charles Winninger, Spring Byington, Jean Adair.
THE ROMANCE OF ROSY RIDGE Van Johnson, Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts
GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.
THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus
SONG OF LOVE.....Hepburn, Henried, Robert Walker
SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor
THE HUCKSTERSClark Gable, Deborah Kerr, Sydney Greenstreet, Keenan Wynn, Adolphe Menjou, Edward Arnold, Ava Gardner

MONOGRAM

(Now SHOOTING)

ROBIN HOOD OF MONTEREY

Cast: Gilbert Roland as "The Cisco Kid," Chris-Pin Martin, Evelyn Brent, Nestor Paiva, Travis Kent, Pedro de Cordoba.
ProducerJeffrey Bernard
DirectorChristy Cabanne

A GUY NAMED JOE PALOOKA

Cast: Leon Errol, Joe Kirkwood, Jr., Elyse Knox, Morris Carnovsky, Vince Barnett, Billy House, Robert Conway, Benny Baker.
ProducerHal E. Chester
Associate Producer.....Bernard W. Burton
DirectorWill Jason

CODE OF THE SADDLE

Cast: Johnny Mack Brown, Raymond Hatton.
ProducerBarney Sarecky
DirectorThomas Carr
Screenplay by Elliott Gibbons

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%
FALL GUY (3/19).....80%
GINGER (1/28).....75%
GUILTY, The (Wrather) (3/26).....80%
HARD-BOILED MAHONEY (Bowery Boys) (3/12).....85%
HIGH CONQUEST (3/12).....85%
★IT HAPPENED ON 5TH AVENUE (Allied Artists) (2/4).....85%
MR. HEX (12/3).....85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%
TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (B & B) (4/8).....75%

(Filming Completed)

BLACK GOLD (Color).....Anthony Quinn, Katherine deMille, Kane Richmond, Elyse Knox, Ducky Louie
LAND OF LAWLESS.....Brown-Hatton
LAW COMES TO GUNSIGHT Brown-Hatton
LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart
THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.
FRONT PAGE SCANDALBowery Boys
SONG OF WASTELANDWakely, White
KILROY WAS HERE.....J. Cooper, J. Coogan
HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw
TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott
THE HUNTED (Allied Artists)Belita, Preston Foster.

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.
ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

WHISPERING SMITH

(Technicolor)

Cast: Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, Murvyn Vye, William Demarest, Fay Holden, Frank Faylen, Will Wright.
ProducerSidney H. Suddell
DirectorLeslie Fenton
AssistantChico Day
Unit ManagerWilliam Mull
Screenplay by Marion Parsonnet and Karl Kamb
From Novel by Frank H. Spearman

DREAM GIRL

(Technicolor)

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.
ProducerP. J. Wolfson
DirectorMitchell Leisen
AssistantJohn Coonan
Unit ManagerHugh Brown
From the Broadway Hit Play by Elmer Rice
— A Mitchell Leisen Production —

(In Release)

I COVER BIG TOWN (5/5).....85%
BIG TOWN (P-T) (3/26).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis) (11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
★ WELCOME STRANGER (4/29).....95%

(Filming Completed)

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy
PERILS OF PAULINE (Color).....Betty Hutton, John Lund, Demarest, de Wolfe
WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso
THE EMPEROR WALTZ.....Crosby, Fontaine
DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman.
GOLDEN FARRINGSMilland, Dietrich
ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.
DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.
WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins
UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karlhoff, Kellaway, Ward Bond, Virginia Grey,
VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars
SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny
I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,
ALBUQUERQUE (Pine-Thomas: Clarion) (Color).....Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.
ROAD TO RIOCrosby, Hope, Lamour,
THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan
ME AND MY DOG (Color) (P-T)Brenda Joyce, Robert Shayne, George Noakes

New PRC

(Now SHOOTING)

BLACK HILLS

(Shooting at Iverson Ranch)

Cast: Eddie Dean, Roscoe Ates, Shirley Patterson.
ProducerJerry Thomas
DirectorRay Taylor

(In Release)

PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%
HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE WEST TO GLORY
RETURN OF RIN-TIN-TIN (Color)

(Filming Completed)

TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.
(Untitled PHILO VANCE).....William Wright
STEP CHILDDonald Woods, Brenda Joyce, Terry Austin, James Millcam
TWO-WAY WINNERS.....Beaumont as "Michael Shayne," Trudy Marshall
CAN'T GET THAT GALSheila Ryan, Edward Norris, Chili Wills, Kenneth Ferrell, Chili Williams

KILLER AT LARGERobert Lowery, Anabel Shaw
GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams
BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

R-K-O

(Now SHOOTING)

MEMORY OF LOVE

Cast: Merle Oberon, Dana Andrews, Ethel Barrymore, Hoagy Carmichael, Jacqueline White, Walter Reed, and Arthur Rubinstein, and Eugene Ormandy conducting The New York Philharmonic-Symphony Orchestra, and Donald Curtis, Jane Jones, Lennie Bremen.
ProducerHarriet Parsons
Executive ProducerJack J. Gross
DirectorJohn Cromwell
AssistantMaxwell Henry
Unit ManagerRuby Rosenberg
Story by Dick Irving Hyland
A John Cromwell Production
Eugene O'Neill's

MOURNING BECOMES ELECTRA

Cast: Rosalind Russell as Lavinia, Michael Redgrave as Orrin, Raymond Massey as Ezra Mannon, Katina Paxinou as Christine Mannon, Leo Genn as Captain Brandt, Kirk Douglas as Peter Niles, Nancy Coleman as Hazel Niles, Henry Hull as Seth Beckwith the Caretaker, and Sara Allgood, Lee Baker.
Produced, Directed and Adapted for the Screen by Dudley Nichols
Associate ProducerEdward Donahue
Dialogue DirectorJack Gage
Unit ManagerLloyd Richards
— A Dudley Nichols Production —

(In Release)

A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn) (12/3).....100%
BORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DEVIL THUMBS A RIDE (3/12).....75%
DICK TRACY VS. CUEBALL (11/12).....75%
FALCON'S ADVENTURE (12/10).....80%
★FARMER'S DAUGHTER (3/12).....95%
★HONEYMOON (4/15).....85%
IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24).....95%
THE LOCKET (12/24).....80%
SAN QUENTIN (12/3).....85%
★SINBAD THE SAILOR (Color) (1/14).....90%
★SONG OF SOUTH (Disney) (Color) (10/29).....100%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
RETURN OF THE BADMEN.....Randolph Scott, George "Gabby" Hayes, Lanny Rees.
WOMAN ON THE BEACH.....Joan Bennett, Robert Ryan, Charles Bickford, Irene Ryan
RIFF-RAFFO'Brien, Jeffreys, Slezak
SECRET LIFE OF WALTER MITTY (Color) (Goldwyn).....Danny Kaye, Virginia Mayo, Boris Karloff, Ann Rutherford, Fay Bainter.
THE BACHELOR AND THE BOBBY-SOX Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee, Johnny Sands, Jacqueline White, Ray Collins, Harry Davenport
SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson
THEY WON'T BELIEVE ME.....Robert Young, Susan Hayward, Rita Johnson, Jane Greer
Zane Grey's THUNDER MOUNTAIN.....Tim Holt, Richard Martin, Martha Hyers.
DICK TRACY'S DILEMMA.....Ralph Byrd
THE LONG NIGHT (Hakim-Litvak).....Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak
MAN ABOUT TOWN (French) M. Chevalier
SEVEN KEYS TO BALDPATE.....Phillip Terry, Jacqueline White, Margaret Lindsay, Eduardo Ciannelli, Arthur Shields, Tony Barrett, Richard Powers
DESPERATESteve Brodie, Audrey Long, Burr, Steele, Fowley



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WHATS GOING ON IN HOLLYWOOD...

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

MAGIC TOWN (Riskin)James Stewart, Jane Wyman, Kent Smith

Zane Grey's UNDER THE TONTO RIM.....Tim Holt, Richard Martin

THE FUGITIVE (Argosy).....Henry Fonda, Dolores del Rio, J. Carol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo

INDIAN SUMMERAlexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy

HOW DEAR TO MY HEART (Disney) (Color)Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives

CROSSFIRERobert Young, Robert Mitchum, Robert Ryan, Sam Levene, Paul Kelly, Jacqueline White, Gloria Grahame, Richard Benedict, Steve Brodie, Marlo Dwyer, Bill Hipsley

DICK TRACY vs. THE GRUESOME GANG Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

REPUBLIC

(Now SHOOTING)

ON THE OLD SPANISH TRAIL (Trucolor)

Cast: Roy Rogers and Trigger, Jane Frazee, Andy Devine, Bob Nolan and the Sons of The Pioneers, Estelita Rodriguez, and Tito Guizar.

Associate producerEdward J. White

DirectorWilliam Witney

AssistantJack Lacey

Unit ManagerJohnny Grubbs

(In Release)

WEB OF DANGER (5/5).....80%

SPOILERS OF THE NORTH (5/5).....85%

ANGEL AND THE BADMAN (2/11).....85%

APACHE ROSE (Color) (3/26)80%

★CALENDAR GIRL (2/18).....85%

FABULOUS SUZANNE (12/24).....80%

GHOST GOES WILD (2/25).....80%

HELDORADO (1/7).....80%

HIT PARADE OF 1947 (4/29).....85%

HOMESTEADERS PARADISE VALLEY (Red Ryder)

LAST FRONTIER UPRISING (Color) (2/25).....75%

MAGNIFICENT ROGUE (12/3).....80%

OUT CALIFORNIA WAY (Color) (12/24).....80%

PILGRIM LADY (1/28).....80%

PLAINSMAN AND LADY (11/5).....85%

SANTA FE UPRISING (1/21).....80%

SIOUX CITY SUE (12/10).....80%

STAGECOACH TO DENVER (1/7).....85%

THAT BRENNAN GIRL (11/12).....90%

★THAT'S MY MAN (4/8).....90%

TRAIL TO SAN ANTONIO (2/4).....80%

TWILIGHT ON RIO GRANDE (4/15).....75%

VIGILANTES OF BOOMTOWN (3/5).....80%

YANKEE FAKIR (Wilder) (4/15).....75%

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.

WINTER WONDERLAND (Colmes)Charles Drake, Lynne Roberts, Eric Blore

THAT'S MY GAL (Color)Donald M. Barry, Lynne Roberts, Jan Savitt Orchestra

NORTHWEST OUTPOSTNelson Eddy, Ilona Massey, Joseph Schildkraut, Elsa Lanchester, Lenore Ulric, Hugo Haas.

WYOMING.....William Elliott, Vera Ralston, John Carroll, Virginia Grey, Albert Dekker, Madame Maria Ouspenskaya, George "Gabby" Hayes

BELLS OF SAN ANGELO (Color).....Roy Rogers, Dale Evans, Andy Devine

BLACKMAILWilliam Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren Douglas, Adele Mara, Janet Martin, Grant Withers, Douglas Fowley, William Bakewell, Vince Barnett.

SPRINGTIME IN SIERRAS (Color).....Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Sons of Pioneers

SADDLE PALSGene Autry

MAD VENTURE (Wilder) Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney

Hale, Adrian Booth, Foy Willing & Riders Purple Sage

THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg

RUSTLERS OF DEVIL'S CANYON....Red Ryder

OREGON TRAIL SCOUTS "Red Ryder"

MARSHAL OF CRIPPLE CREEK.."Red Ryder"

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty

THE FABULOUS JOE (Color).....Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.

HERE COMES TROUBLE (Color) William Tracy, Joe Sawyer, Joan-Woodbury

WHC KILLED 'DOC' ROBBIN? (Color) Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Dame May Whitty, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason

ProducerSamuel Goldwyn

DirectorHenry Koster

AssistantJoe Boyle

Screenplay by Robert E. Sherwood

From Novel by Robert Nathan

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City) (Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.

ProducerDavid Hempstead

DirectorWilliam Dieterle

Production ManagerDewey Starkey

Screenplay by Peter Berneis

From the Novel by Robert Nathan

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%

(Filming Completed)

Alfred Hitchcock's PARADINE CASE ..Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, and Introducing Valli, and Louis Jourdan, with Joan Tetzel, Leo G. Carroll

SCREEN GUILD

(In Release)

SHOOT TO KILL (5/5).....85%

BELLS OF SAN FERNANDO (4/8).....80%

BUFFALO BILL RIDES AGAIN

DEATH VALLEY (Color) (10/8).....70%

FLIGHT TO NOWHERE (10/29).....75%

GOD'S COUNTRY (Color) (6/11).....80%

MY DOG SHEP (12/31).....80%

'NEATH CANADIAN SKIES (11/12).....75%

NORTH OF BORDER (12/10)75%

NORTHWEST TRAIL (Color)

QUEEN OF AMAZONS (3/5).....80%

RENEGADE GIRL (2/18).....80%

ROLLING HOME (12/3)85%

WILDFIRE (Color)85%

(Filming Completed)

SCARED TO DEATH (Color).....Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Crompton, Nat Pendleton, Roland Varno, Angelo Rossito

BUSH PILOT (release of Dominion Productions of Canada)Rochelle Hudson, Jack LaRue, Austin Willis

HOLLYWOOD BARN DANCE (Schwarz) Ernest Tubb, Lori Irving

KILLER DILL (King).....Anne Gwynne, Frank Albertson, Stuart Erwin, Mike Mazurki

THE HAT BOX MYSTERY (Screen Arts) Tom Neal, Pamela Blake, Virginia Sale, Allen Jenkins

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DARK BULLET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

ALONG OREGON TRAIL (Color).....Monte

20TH CENTURY-FOX

(Now SHOOTING)

THE KISS OF DEATH

(Shooting in New York City)

Cast: Victor Mature, Brian Donlevy, Richard Conte, Patricia Morison, Coleen Gray, Taylor Holmes, Karl Malden, Mildred Dunnock.

ProducerFred Kohlmar

DirectorHenry Hathaway

AssistantAbe Steinberg

Unit ManagerBooth McCracken

From Story by Laurence Blaine

Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor McLaglen, Vanessa Brown, Gene Lockhart, Hugo Haas.

ProducerWilliam A. Bacher

DirectorJohn M. Stahl

Screenplay by Wanda Tuchock

From Novel by Frank Yerby

FLAMINGO

(Wurtzel)

(Shooting at Las Vegas)

Cast: Don Castle, Virginia Christine, Richard Gaines, Rita Duncan, Frank Ferguson.

ProducerSol M. Wurtzel

Associate producerHoward Sheehan

DirectorEugene Forde

AssistantPaul Wurtzel

Written by Arnold Belgard

From Story by Howard J. Green and Paul Frank

OFF TO BUFFALO

(Technicolor)

Cast: Dan Dailey, Nancy Guild, Charles Winninger, Alan Young, Fay Bainter, Charlie Ruggles, Charles Russell, Jane Bryan

ProducerWalter Morosco

DirectorLloyd Bacon

AssistantsArthur Jacobson, Lloyd Allen

Unit ManagerSam Wurtzel

Dance DirectorSeymour Felix

From an Unpublished Story, "Papa Was A Juggler," by John Klemptner

(In Release)

MIRACLE ON 34th STREET (5/5).....85%

BACKLASH (Wurtzel) (4/1).....80%

★BOOMERANG (1/28).....95%

BRASHER DOUBLOON (2/18).....80%

CARNIVAL IN COSTA RICA (Color) (4/1).....80%

DANGEROUS MILLIONS (Wurtzel) (12/3).....85%

★HOMESTRETCH (Color) (4/22).....95%

JEWELS OF BRANDENBURG (Wurtzel) (4/15).....75%

THE LATE GEORGE APLEY (2/4).....80%

★THE RAZOR'S EDGE (11/19).....100%

★SHOCKING MISS PILGRIM (Color) (1/7).....90%

13 RUE MADELEINE (12/24).....90%

WAKE UP AND DREAM (Color) (12/3).....85%

(Filming Completed)

THE GHOST AND MRS MUIR...Gene Tierney, Rex Harrison, George Sanders, Anna Lee, Natalie Wood, Vanessa Brown, Edna Best

I WONDER WHO'S KISSING HER NOW (Color).....June Haver, Mark Stevens, Lenore Aubert, Martha Stewart, Gene Nelson, Reginald Gardiner, Reed Hadley

BOB, SON OF BATTLE (Color).....—Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Anne Revere, Reginald Owen

MOTHER WORE TIGHTS (Color).....Grable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson

THE CRIMSON KEY (Wurtzel).....Kent Taylor, Doris Dowling

MOSS ROSE.....Victor Mature, Peggy Cummins, Ethel Barrymore, Vincent Price, Patricia Medina, Margo Woode

Kathleen Winsor's FOREVER AMBER (Color).... Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor, Louise Currie, Larry Blake

CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

UNITED ARTISTS

William Saroyan's THE TIME OF YOUR LIFE (Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.

ProducerWilliam Cagney

DirectorH. C. Potter

AssistantHarvey Dwight

Based on the Play by William Saroyan

INTRIGUE

(Bischoff)

Cast: George Raft, June Haver, Helena Carter, Tom Tully, Marvin Miller, Philip Ahn, Dan Seymour.

ProducerSam Bischoff

DirectorEdwin L. Marin

FABULOUS DORSEYS (Rogers) (2/25).....70%

FUN ON A WEEK-END (Stone) (4/15).....85%

MACOMBER AFFAIR (Bogaus) (1/28).....90%

MONSIEUR VERDOUX (Chaplin) (4/15).....Not Rated

NEW ORLEANS (Levey) (4/29).....70%

★OTHER LOVE, THE (Enterprise) (4/8).....90%

PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) 3/12).....85%

RAMROD (Sherman-Enterprise) (3/5).....70%

★THE RED HOUSE (Lesser-Thalia) (2/11) 90%

★SIN OF HAROLD DIDDLEBOCK (Sturges-Hughes) (3/19).....90%

SUSIE STEPS OUT (Comet) (11/19).....80%

UNEXPECTED GUEST (Hopalong) (12/17).....80%

(Filming Completed)

HOPPY'S HOLIDAY.....Boyd as "Hopalong," Andy Clyde, Rand Brooks, Mary Ware

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RFD RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

CHRISTMAS EVE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote

COPACABANA (Coslow)Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal)....Robert Cummings, Brian Donlevy, Jorja Curtwright, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Litel, Edgar Kennedy

THE MARAUDERS (Hopalong).....Boyd

A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

THE LOST MOMENT

(Wanger)

Cast: Susan Hayward, Robert Cummings (Courtesy United California Productions), Agnes Moorehead, Joan Loring, John Archer.

ProducerWalter Wanger

DirectorMartin Gabel

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez, Robert Coote, Henry Daniell, Dorothy Hart, William Trenk, Otto Waldis, Michele Haley, and introducing Paule Croset.

ProducerDouglas Fairbanks, Jr.

DirectorMax Ophuls

General ManagerClarence Erickson

Production AssistantAlex MacDonald

PRODUCTION, BOOKING GUIDE

THE WISTFUL WIDOW OF WAGON GAP

Cast: Bud Abbott and Lou Costello, Marjorie Main, George Cleveland, Patricia Alphin, William Ching.
Producer: Robert Arthur
Director: Charles Barton

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix (courtesy of Paramount), Thomas Gomez, Fred Clark (courtesy of Michael Curtiz Productions), Richard Gaines.
Producer: Joan Harrison
Director: Robert Montgomery
Screenplay by Ben Hecht and Chas. Lederer
From Novel by Dorothy B. Hughes

(In Release)

- ABIE'S IRISH ROSE (Crosby) (11/26) 85%
- ADVENTURES OF DON COYOTE (Comet) (Color) (4/29) 80%
- CARNEGIE HALL (LeBaron-Morros) (3/26) No Rating
- DANGEROUS VENTURE (Hopalong) (2/25) 75%
- ★DISHONORED LADY (Stromberg) (4/22) 95%

(In Release)

- BUCK PRIVATES COME HOME (3/26) 80%
- ★EGG AND I, The (3/26) 95%
- GREAT EXPECTATIONS (British) (4/22) 95%
- I'LL BE YOURS (1/21) 85%
- (11/19) 80%
- MICHIGAN KID (Color) (2/18) 80%
- ODD MAN OUT (British) (3/19) 95%
- SONG OF SCHEHERAZADE (Color) (1/28) 85%
- SMASH-UP, The Story of A Woman (Wanger) (2/11) 85%
- STAIRWAY TO HEAVEN (Color) (British) (12/24) 95%
- SWELL GUY (Hellinger) (12/10) 85%
- TEMPTATION (Small) (12/17) 85%
- ★TIME OUT OF MIND (3/19) 90%

(Filming Completed)

- IVY (Interwood) Fontaine, Ney, Knowles, Hardwicke, Marshall
- PIRATES OF MONTEREY (Color) Montez, Rod Cameron, Philip Reed, Mikhail Rasmunny, Gilbert Roland, Gale Sondergaard
- SLAVE GIRL (Color) Yvonne de Carlo, George Brent, Lois Collier, Broderick Crawford, Andy Devine, Arthur Treacher, Jeffrey Lynn, S. Z. Sakall, Eve Arden,

S. G. Convenes

(Continued from Page 1)

which have already been completed, include 16 pictures which have already been titled and 14 others which have not as yet been given titles.

Sixteen of the new pictures include "Hollywood Barn Dance," "Killer Dill," "Dark Bullet," (tentative title), James Fenimore Cooper's "The Prairie," two James Oliver Curwood streamliners, Walter Colmes' exploitation special, two detective-action streamliners, "Adventures of Archie," "Crisis of Dirk Diamond," James Oliver Curwood's "Kazan," "Cell-block," Max Brand's "Pillar Mountain," "Cannibal Island," and "The Glass House."

In addition, Jack Schwarz Productions will turn out at least two features for the 1947-48 program and three others will be produced by Canadian producing companies. To this latter group will be added nine other features with producers and titles to be announced later.

Re-releases already set for the year include 12 Hopalong Cassidy's starring Bill Boyd. This will make the second group of Hopalongs which Screen Guild Productions has released.

- THE VIGILANTES RETURN (Color) Jon Hall, Margaret Lindsay, Andy Devine, Paula Drew
- SECRET BEYOND THE DOOR (Wanger-Diana-Lang) Joan Bennett, Michael Redgrave, Anne Revere
- THE DARK WEB Edmond O'Brien, Ella Raines, William Bendix, Vincent Price.
- BRUTE FORCE (Hellinger) Burt Lancaster, Hume Cronyn, Charles Bickford, with Ann Blyth, Ella Raines, Yvonne de Carlo, Anita Colby
- SINGAPORE Fred MacMurray, Ava Gardner

WARNERS

(Now SHOOTING) WHIPLASH

Cast: Dane Clark, Alexis Smith, Zachary Scott, Alan Hale, Freddie Steele, Robert Lowell, Kate Lawson, Maudie Prickett.
Producer: William Jacobs
Director: Lewis Seiler
Assistants: Elmer Decker, Jerry Spencer
Dialogue director: Felix Jacoves
THE TREASURE OF SIERRA MADRE
Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero,

Bobby Blake, Clifton Young, Jack Holt.
Producer: Henry Blanke
Written for the Screen and Directed by: John Huston
Assistant: Dick Mayberry
Unit Manager: Don Page
From Novel by B. Traven
THE SILVER RIVER
Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
Producer: Owen Crump
Director: Raoul Walsh
Assistant: Russ Saunders
Dialogue Director: Maurice Murphy
Unit Manager: Chuck Hansen
Original Screenplay by Stephen Longstreet

(In Release)

- BEAST WITH FIVE FINGERS (12/24) 85%
- CHEYENNE (4/29) 95%
- ★HUMORESQUE (12/24) 95%
- LOVE AND LEARN (3/26) 75%
- THE MAN I LOVE (12/31) 80%
- ★NORA PRENTISS (2/11) 90%
- ★PURSUED (U. S.) (2/18) 85%
- ★STALLION ROAD (3/19) 95%
- THAT WAY WITH WOMEN (2/18) 80%
- ★TIME, PLACE, GIRL (Color) (12/10) 85%
- ★TWO MRS. CARROLLS (4/1) 90%

Variety Club Items

(Continued from Page 9)

Monogram salesmen on the busses—everything was strictly holiday stuff with no time for serious business.

Los Angeles Variety Club in the Ambassador Hotel held open house every night and practically every delegate registered made an appearance there. They all laughed when Jim Schiller, Monogram exploiter, sat down at the piano, but he rattled the tunes off, and before long he was joined by Al Swidow, of the Baltimore Tent, who produced a mouth-organ, and then the, etc. . . .

Alexander Films had a bungalow at the Chapman Park Hotel across the street, and they held open house all week. The traffic across Wilshire Boulevard at that spot kept a couple of squad cars busy, and those visiting managed to make their way back to the Ambassador safely. It was all good, clean fun and toasts were the order of the day — and night. We looked hard, but couldn't spot anyone from the W.C.T.U.

All-Out Saroyan

(Continued from Page 6)

acters to the celluloid version of a legitimate offering which may have sold out every night for years at a stretch but which (they claimed) needed that "extra touch" which the movie camera, with its greatly-enlarged scope, could give it.

New York critics, playwrights and producers have howled back jeeringly with snide remarks about the cinema profession being definitely illegitimate in nature and infantile in its habits. One of the loudest yowlers was William Saroyan himself.

But now Saroyan will have to hunt himself up a new peeve with the starting of production of the screen version of his play. Bill Cagney, going

West Of Dodge City

(Continued from Page 11)

fans no end. Aiding the rotund Smiley are a similar pair of equally chubby gents called Mustard and Gravy, who purport to be cousins of Burdette. The trio do a right smart job of handing out humor, on the hokum side.

Aside from permitting the usual weaknesses, such as gun duels in which presumably expert western gunmen can't hit a pool of water if they're standing over it, or the strange fact that, despite identical height, build and voice, nary a soul ever suspects Steve Ramsey is Durango — aside from such evidently trivial matters, producer Clark has turned in a swell job.

Cast, direction and technical elements are more than budget-value.

along on the idea that Saroyan is Saroyan and you can't change his unique writings or ideas, handed the playwright's original play manuscript to H. C. Porter, his director, with instructions to "make it as is."

Potter put the film into production last week, carrying out the radical request of the producer, even to rehearsing it as he would a stage play before starting actual filming.

No screenwriter was hired to write a "movie version," nor was anyone hired to throw in "additional dialogue." The art director built the original sets called for by Saroyan and let it go at that. No actors were added to the cast because they happened to be sitting around under contract with nothing to do.

All in all, this case appears to be a complete victory for the gentlemen of the stage and the press who have damned Hollywood throughout the years for failing to have the courage to do just this thing.

Perhaps such action will give playwrights the clause they have long

(Filming Completed)

- THE UNFAITHFUL Ann Sheridan, Zachary Scott, Lew Ayres, Ray Montgomery
- POSSESSED Joan Crawford, Van Heflin, Raymond Massey
- ESCAPE ME NEVER Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Albert Basserman, Milada Mladova, George Zoritch.
- CRY WOLF Flynn, Stanwyck.
- LIFE WITH FATHER (Color) William Powell, Irene Dunne, Elizabeth Taylor.
- MY WILD IRISH ROSE (Color) Dennis Morgan as Chauncey Olcott, Andrea King.
- NIGHT UNTO NIGHT Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens
- WOMAN IN WHITE Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.
- DEEP VALLEY Lupino, Clark, Morris, B. Bennett, Bainter
- DARK PASSAGE Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.
- THE UNSUSPECTED (Curtiz) Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield.
- WALLFLOWER Robert Hutton, Joyce Reynolds, Janis Paige
- TWO GUYS FROM TEXAS (Color) Dennis

'Desperate'

(Continued from Page 10)

enough to break at any moment.

You can justifiably book "Desperate" for the lower half where you want strong drama as contrast for a more romantic upper-bracket feature. It will pack program satisfaction, especially where the patronage goes for heavy meller and suspense.

Sell it along the lines of "nation-wide manhunt," spine-tingling suspense and a fine cast of players. You will need to make no apologies after that.

wanted to insert into contracts with movie producers — and which they now have with stage producers—one that would hold the producers to making a version of a play which at least faintly resembles the original and in which they must be consulted before radical changes are made.

Regardless of the outcome, Cagney feels that he's taking very little chances in the move. He believes the movie public has reached adulthood and would be in no way insulted in taking Saroyan as Saroyan instead of the playwright added to or subtracted from by Hollywood "experts."

Ritter, Wills, Acuff Head Big West Tour

Tex Ritter, Bob Wills and his band, Roy Acuff, Al Dexter, Carolina Cotton and Ernest Tubbs have been set to make a 30-day tour of one nighters beginning June 6 throughout the midwest and east. Unit, possibly the largest collection of western stars ever assembled, opens on that date in Kansas City. Entire junket will be made by air.





HARRY REVEL Presents

SHOWMAN'S LAND



Edited by WARREN COWAN

CRC Gets Rights To Disc Directly From Met. Stage

Long term contract was signed this week between the New York Metropolitan Opera Association and the Columbia Recording Corporation giving discery exclusive right to wax operas directly from the stage of the "Met."

Tie-up marks the first time in the history of the opera in this country that the public will be given chance to secure recordings of operas which duplicate the actual performances given by the Metropolitan Opera Company.

Columbia, in addition to issuing two entire operas each year, will record all operatic excerpts in special sessions at the Metropolitan Opera House.

Schubert Theatre Here

The Schuberts, Lee and Jake, have definitely decided to build a legitimate theatre in Beverly Hills.

Curtain News

Ezra Stone, the original Henry Aldrich, is all set to direct a play called "Mr. Adam." Story concerns an atom bomb, the whole world begetting sterile males as of that instant. But a guy by the name of Homer Adam happened to be in a deep lead mine at the time so, when he emerges, he is besieged by all women. You take it from there.

Louis Schonzeit, owner of the famous Mackey Ticket Agency on 44th St. N. Y. C., and backer of many smash Broadway hits, will turn producer soon. First production will be "The Stars Weep," written by Harry Segall, author of the now famous "Here Comes Mr. Jordan."

Elliott Roosevelt is going to sponsor a play called "So Goes The Nation," written by Ira Marion. Elliott's wife, Faye Emerson, will not appear in it.

"Carousel," the successful Rodgers and Hammerstein operetta, closes on May 24th, and immediately starts a tour through the hinterlands.

"Baby Darlene," a new musical comedy by Raisa Sachs and Danny Jackson, budgeted at \$250,000, will get its start in Los Angeles before proceeding to Broadway. Score is written by Jules Fox and Sam Friedman.

The REVIEW Salutes



HARVEY STONE

—who has been labelled the "G. I. Funnyman" because he was one of the first genuine comics to come out of World War II. The headliner of the current Slapsy Maxie's floorshow was born in Detroit and entered show business by way of an amateur contest. Shortly afterwards, Harvey landed a job of m. c. in a Detroit cafe and was on his way. When drafted in 1943 he mastered the humor of the frustrated G. I. and quickly became one of the favorite entertainers of the boys in khaki. Eastern engagements which followed his army discharge established him as one of the nation's foremost laugh-makers. When Harvey entertained at the White House last January, President Truman told him: "Thank you for the most relaxing evening I've had since I came to Washington."

Dick Haymes' Own Pub. Opens In Beverly Hills

Dick Haymes' recently organized music company, Beverly Music, moves into its new offices in Beverly Hills in the next two weeks. Marty Clark, who heads the west coast office for Famous Music at Paramount Studios until the spacious offices on Canon Drive becomes available.

Elliott-Schildkraut Get 'Monterey' Leads

Bill Elliott and Joseph Schildkraut have been assigned the leads in "Monterey," which rolls soon for Republic under the production-direction of Joe Kane. Andy Devine gets the top comedy role in John K. Butler's original story.

Block Builds Real Disc Jockey Set-up In Encino Home

Martin Block, who commences his highly-publicized daily disc jockey show over KFWB on June 2nd, announced today that he will handle these broadcasts directly from his home in Encino.

Announcer, at his own expense, has completed construction of a \$10,000 radio studio in his home, which is equipped with the latest in radio and sound engineering. Block also has had 25,000 phonograph records and transcriptions shipped here from New York.

Platter Matters

• Ralph Edwards, radio's answer to Madman Muntz, has been pacted by Mercury Records to conduct parlor games via wax . . . Freddie Martin is dreaming out loud about becoming a disc jockey . . . Skitch Henderson's latest Capitolulu, "Miserlou," will sound sensational to everyone but Cavallero . . . After all these years, Connie Boswell and Decca have called it quits . . . That discery, by the way, is now giving Spanish and French courses via record albums. Each course is covered in albums of 32 sides . . . Anita Ellis, songstress on the Red Skelton airer, makes her screen debut in Columbia's "Make Believe Ballroom." . . . Zany listening . . . the MGM platter of the Korn Kobbler in their hilarious version of "Don't Shoot The Bartender—He's Half Shot now."

Tony Martin's new offering via Mercury Records is "I've Never Loved Anyone" and it's platterrific. Crosby and Sinatra are rushing through wavings of the tune-click . . . This we've gotta hear! The Duke has cut "Overture To A Jam Session" featuring a violin solo, of all things, by Ray Nance . . . New MGM record outfit now has 27 top names on its roster . . . Johnny Walsh must be amused at the current popularity of the ditty, "Connecticut." He's been singing it nightly at the Cafe Gala for the past two years . . . Tennis instructor, Eleanor Tennant, has been signed to Decca-rate an album of tennis lessons . . . Cab Calloway's autobiography, "Hi-De-Ho Man," will be released in July by Hermitage Press . . . Disc emporiums report that old Glenn Miller platters are selling bigger today than when they were first released!

'Brick Bradford' Will Be Made As Serial

• Sam Katzman will make 'Brick Bradford' as a serial for Columbia. Adaptation of famed comic strip is set as first to go on '47-'48 production slate.

Linkletter Into Para Short On Plastics

Art Linkletter, emcee of the "People Are Funny" and "House Party" airers, has been set by Paramount to appear in studio's next "Popular Science" short subject. Film will chronicle Linkletter's activities as owner of Nu-World Products Co., a plastic manufacturing business. Highlighted will be the many new uses for plastics developed by his engineers.

ABC Gets T. Dorsey For 2 Coast-to-Coasts

Tommy Dorsey has been set by the American Broadcasting Company to broadcast six nights a week from the Casino Gardens Ballroom in Santa Monica where Dorsey and his crew are currently appearing. Two of the six broadcasts go coast-to-coast. Dorsey, after a ten-month vacation from the band scene, has just reorganized his musical aggregation.

Chesterfield Renews Fred Heider's Option

Radio scripter Fred Heider has had his option renewed by the Chesterfield Supper Club and will continue to write the three weekly Supper Club airshows throughout the summer. Format will be changed slightly since Frankie Carle's band replaces Jo Stafford and Paul Weston during the summer layoff.

Discs On The 'House'

Miklas Rosza's new album of discs (Capitol) called "The Red House" has just been released. It's the score from the picture of the same name and includes Dr. Sam Hoffman and the Therman.

Robbins Opens Office

Jack Robbins formerly head of the Big Three (Feist, Miller and Robbins) music publishing company, will open offices on Vine Street within the next month.

Vague Goes British

Vera Vague, the man-mad comic on the Bob Hope show, will take her antics on an 8-week tour of the British Isles, opening in July at the Saville Theatre in London.

The Picture of the Week

'POSSESSED' Offers Joan Crawford Broadest Scope For Full Artistry As Schizophrenic

Warner Bros.-First Nat'l.
Presents

"POSSESSED"

EXCELLENT Schizophrenic homicidal drama, produced by Jerry Wald and directed by Curtis Bernhardt. Screenplay by Silvia Richards and Renald MacDougall, based upon a story by Rita Weiman. Music by Franz Waxman. Art direction by Anton Grot and set direction by Fred MacLean. Photography by Joseph Valentine, ASC. Edited by Rudi Fehr. Tradeshown at Warner Bros.' studios, Monday PM, May 26, 1947. Running time, 104 min.

95%

Bill Powell Loaned

William Powell has checked in at U-A for Nunnally Johnson's "The Senator Was Indiscreet." Powell is on loanout from Metro.

Personality of the Week



ROLAND WINTERS

Monogram announced last week that the new 'Charlie Chan' of the films had been finally selected — after testing 47 actors for the role. He is Roland Winters, New York stage actor. It will be his screen debut when he makes his initial appearance in the coveted role of the Oriental detective made famous on the screen originally by the late Warner Oland and later by Sidney Toler, who died last Feb. 12. Welcome to Hollywood, Roland Winters.

Gripping and Powerful in Theme, Teeming With Excellency In Detail, It Is Entertaining Despite Story Being None Too Pleasant

★★★ "POSSESSED" is none too pleasant a story. Something akin to "The Unfaithful" it packs another preachment of understanding—this time of mental cases. Joan Crawford portrays a schizophrenic, brought to full bloom of horror by her violent love for a man who takes such affairs lightly. The role offers her

broad scope for full artistry, and Joan turns in an excellent portrait that should warrant Academy award consideration.

Although heavy with drama every step of the way, "Possessed" is a powerful theme that grips one's interest with an intensity that defies relaxation. Production is excellent to the detail. For that, an orchid to Jerry Wald, and another to Curtis Bernhardt for an almost perfect job of direction.

Van Heflin is the man who loves 'em and leaves 'em. You need not be told how well he fits that role. In the story, he is heavily armed with lines of psychology defending his formula of approach on matters la femme. But he doesn't know that Joan has schizophrenic tendencies, or that a schizo

(Continued on Page 2)

Glass Named As V-P Of New 'Screen Plays'

George Glass, formerly western publicity director for UA, was named last week as executive vice-president of Screen Plays, Inc., by Stanley Kramer who organized the new company.

Columbia Chi. Sales Meeting On Tomorrow

Columbia's 4-day sales meeting starts tomorrow, June 3, in Chicago. It will be a complete gathering of the branch and district manager clan with home office execs.

Compton Appointed T-P Publicity Chief

Walter Compton, promotion head for "Look" magazine, becomes publicity chief for Triangle Productions during production of "Sleep, My Love."

Klan Prober Here To Help 'Burning Cross'

Henry Cass, former Atlanta, Ga., special prosecutor, has been set as technical advisor for Screen Guild's expose of Ku Klux Klan activities, "The Burning Cross."

Whalen To England

Tim Whalen shoves off shortly for England to direct "That Was A Woman," at 20th-Fox Ltd., in London.

Gordon's Option Lifted

Mack Gordon, Twentieth producer, has had his option lifted. "Wabash Avenue" is his next.

10 REVIEWS TODAY

(Page)	(Release)
1—"POSSESSED"	W-B
3—"THE UNFAITHFUL"	W-B
6—"THE LONG NIGHT"	RKO
7—"DEAR RUTH"	Para
9—"LIVING IN A BIG WAY"	MGM
10—"TOO MANY WINNERS"	E-L
10—"HOLLYWOOD BARN DANCE"	S-G
11—"THAT'S MY GAL"	Rep
11—"THE OVERLANDERS"	Univ.
16—"KILLER AT LARGE"	E-L

TOPS

of the week

● **IN SURPRISE PERFORMANCES**—The reviewer calls him a "sleeper." His name is Clinton Sundberg. He is just the butler in MGM's "Living In a Big Way," tradeshown last week. But, oh, what a butler's performance. Snooty, snoopy, and with the air of a tutti-frutti, this butler — as portrayed by Sundberg — keeps you in stitches. The picture is no great shucks, but it's plenty worth seeing because of Gene Kelly, Spring Byington and this surprise package.

● **IN PRODUCTION FORTITUDE** — Which has reference to Warner Bros.' preachment presentations of "Possessed" and "The Unfaithful," both reviewed this week. They precipitate the question of defying the customary form of entertainment by giving the

(Continued on Page 2)

Anglo-American Group Welcomed By Industry Leaders At Luncheon

J. Arthur Rank, president of the British Film Producers Association, and Robert R. Young, of Pathe Industries and president of the Chesapeake & Ohio Railroad, were welcomed last Thursday by more than 50 industry leaders at an invitation luncheon given by Eric Johnston, president of the Motion Picture Association and the Association of Motion Picture Producers. Johnston presided at the lunch in the Rodeo room of the Beverly hotel.

Hollywood industry leaders attending the luncheon included:

John Beck Jr., Fred W. Beetsen, Maurice Benjamin, Nate J. Blumberg, Charles Boren, George Borthkick, Pat

Casey, Edward Cheyfitz, Harry Cohn, J. Cheever Cowdin, Cecil B. DeMille, Addison Durland, Marvin Ezzell, Bryan Foy, Y. Frank Freeman, Herbert Freston.

Henry Ginsberg, William Goetz, Leon Goldberg, Samuel Goldwyn, William Gordon, Kay Harrison, James

(Continued on Page 15)

Bergen At Long Last Gets Solo Top Role

Charley McCarthy's stooge, Edgar Bergen, gets solo casting finally. He will portray a timid, lovelorn Norwegian undertaker in RKO's "I Remember Mama."

GORDON DOUGLAS

DIRECTOR

"If You Knew Susie"

STARRING EDDIE CANTOR
RKO-RADIO

Business Office: 1717 No. Vine St.
Hollywood 28, Calif.
Telephone: HL 7612

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(Continued from Page 1)

audience plenty to think about — to ponder. Both have ponderous themes, one dealing with schizophrenia and the other with a soldier's wife's infidelity when he was over there. Neither story is very pleasant. Both are finely done. Jerry Wald produced them, allowing each yarn to be shot straight from the shoulder. No sugar-coating on "Possessed." A little bit on "The Unfaithful." Question is— Are they what the public wants as entertainment? If properly sold, the answer will be "Yes." At any rate, they represent Warners' tops in effort to elevate constructive values through emotional and dramatic channels.

Last week he rated as the "personality" because he hit the headlines. This week as "tops" because Why. The Why is his new suggested production system which certainly knocks precedent into a cocked hat. He's Fred Pelton, and on pages 4-5, you'll find the detailed story of the Why. His plan is simplicity, itself. Obviously, Hollywood is about 10 years behind the times in production methods. We wonder who'll be first to grab the leadership by following through in some form of real progress.

last Thursday, with such personages exposed to questions as Robert "Railroad" Young, head of many choo-choo and film interests; J. Arthur Rank, president of the British Film Producers' Assn.; Eric Johnston, president of the Motion Picture Producers' Assn. of America; J. Cheever Cowdin, chairman of the Universal-International board; and Nate J. Blumberg, president of Universal-International Pictures. It was a swell get-together, bringing many things out in the open for better understanding. Credit to Jock Lawrence for good handling.

(Continued from Page 1)

Equally important in the rich value of this daringly dramatic venture is Raymond Massey. In the final results, he should share honors alongside of Van Heflin who is co-starred with Miss Crawford. For some reason, however, the official billing gives Massey only featured billing.

Joan is employed in the Massey household as a nurse to take care of his ailing wife. Nearby, across the lake, lives Van Heflin. Joan goes to him at his beck and call, which is too infrequent to suit her. She idolizes him. So much so, he is tired of her and tries to make her understand that he is.

She will never let him go. That's her threat. Although it reaches hysterical heights, he simply refuses to take her seriously.

When Joan returns to her nursing duties, Massey's wife accuses her as usual of being on too intimate terms with her husband. Joan makes no effort to deny the accusation since it is entirely without foundation, but later the wife is found drowned near the boat dock.

Although the death is finally classed as suicide by the state police, Massey's teenage daughter (Geraldine Brooks) blames Joan for her mother's actions, and demands she leave the house. She would gladly have left, but the father prevails upon her remaining in his Washington home to take

"This Happy Breed" is Noel Coward's second "Cavalcade." Like its early predecessor, "Happy Breed" is a carefully penetrating insight into the psyche of the British people. Unlike "Cavalcade," it focuses upon the heart of London's lower-middle class.

Here, through the "Gibbons family" Coward mirrors the staunch fibre which brought England thru the blood, sweat and tears of the post-World War I era and into her heroic girding for the recent struggle.

Performances are unqualifiedly magnificent — a glowing tribute to the deft and sensitive direction of David Lean, who draws characterization gems from his entire cast. Associate producer Anthony Havelock-Allen has mounted "Happy Breed" understandingly, reflecting the story mood shrewdly through physical setting and Technicolor.

The team which gave us "Brief Encounter" has again delivered an outstanding picture. However, the 149 minutes of running time and the slow pace may injure chances for popularity.

As a construction engineer, Van Heflin gets a job in Canada working for Massey. His spurning of Joan is about complete. Finally, Massey realizing the importance of Joan in his home, asks her to become his wife. The possibility of her coming into social standing, wealth and prestige—all of which she might flaunt before the unattainable Van Heflin—prompts her to accept.

After the marriage, however, she suffers memory lapses and shows the first symptoms of schizophrenia. A doctor she visits recommends a psychiatrist but she ignores his advice and returns home to ask Massey for a divorce. To put her mind at ease, he takes her back to the lake home where matters only become worse.

She thinks she sees and talks with Massey's first wife, who "came back from the bottom of the lake." She becomes calm again only when they return to Washington. Things appear serene again until — Van Heflin returns. She discovers he is making love to Massey's daughter, and intends marrying her.

At this, Joan's mind snaps and she goes to Van's apartment for a showdown. He tries to reason with her when she pulls a gun but to no avail — finally walking straight into the bullet that spelled death. Joan disappears and is given up as lost until she is discovered wandering the Los Angeles streets — an almost hopeless schizophrenic.

Massey rushes West to find that she does not even recognize him. His stand is that, no matter how long, he will wait. Thus the picture ends.

The entire story is told in retrospect, the first scenes being those of the haggard Joan tramping the streets on the West Coast, questioning every-

Anthony Jlinn and Katherine DeMille will repeat their "Black Gold" roles in the Jeffrey Bernerd Cinecolor sequel, "The Champion."

"Dixieland" has been set as one of four musicals to be produced by Sam Katzman for Columbia release in the 1947-48 season.

Sylvan Simon, on loanout from MGM to other companies for nearly 2 years, had his option lifted by Metro for another 2 years.

King Bros. and Vera Vague are huddling over the production of her optioned story, "Miss Pettigrew Lives for a Day."

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

one as to the whereabouts of Van Heflin. Her complete collapse takes her to the hospital where a mental specialist diagnoses her case properly and induces her to tell all the details "as a matter of record."

One surprise package is the superb acting of young Geraldine Brooks, cast as Massey's teenage daughter who learned to hate Joan as her mother's nurse. Miss Brooks easily walks away with fourth honors.

Stanley Ridges as the doctor who drew the story from Joan gives his usual fine performance. Quite like an important piece in a jigsaw puzzle, Ridges' role is equally important in the knitting together of the story pieces of understanding.

Moroni Olsen and Erskine Sanford make the most out of short footage as two doctors in on the case.

There will be many who will voice disapproval over "Possessed" as entertainment. "Far too drab" or "What is there about insanity to amuse" will be the hew and cry of those who cannot differentiate between amusement and entertainment. Such patrons simply cannot fully appreciate fine portrayals, finished productions or artistry unless they deal with enjoyable situations down their particular alley.

If such is the patronage in your neighborhood, we suggest you pass up "Possessed." You simply cannot guarantee a "pleasurable evening" for those who crave farce, fantasy or frivolities.

From our viewpoint, however, the brothers Warner are to be highly commended for making such a picture as this Rita Weiman story. They have given it everything to make it count as well worth while to any constructive mind.

And that doesn't necessarily mean the so-called intelligentsia.

Louise Howell	JOAN CRAWFORD
David Sutton	VAN HEFLIN
Dean Graham	Raymond Massey
Carol Graham	Geraldine Brooks
Dr. Harvey Willard	Stanley Ridges
Harker	John Ridgely
Dr. Ames	Moroni Olsen
Dr. Max Sherman	Erskine Sanford
Wynn Graham	Gerald Perreau
Nurse Rosen	Isabel Withers
Elsie	Lisa Goltz
Asst. Dist. Attorney	Douglas Kennedy
Norris	Monte Blue
Dr. Craig	Don McGuire
Coroner's Asst.	Rory Mallinson
Interne	Clifton Young
Coroner	Griff Barnett

'THE UNFAITHFUL' Fine Preachment On Broad Understanding Of War Marriages

Scene Stealing By Lew Ayres As Justified As Story Homicide In Ann Sheridan's Previous Infidelity to GI-Husband, Zachary Scott

★ ★ 'THE UNFAITHFUL' is a fine production of preachment proportions, replete with entertainment values. The preachment is for broader understanding between the principals of marriage in general, of war marriages in particular.

Written especially for the screen, it is refreshing mainly because of its down-to-earth qualities, its rather original twist of allowing the human emotions to run a natural instead of a theatrical course, and the humanness of even its "exaggerated" characters.

What happened in the case of Ann Sheridan as Chris Hunter, the wife of a returned vet in the building business, could happen to any woman under the war-marriage circumstances. She had been unfaithful while he had been away. She was guilty as hell in that direction.

Doubt Bred Indiscretion

They had been married quickly before he had left for the front. The courtship had been short. When she didn't hear from him, there was that doubt that there had been any real love between them. It later became clear that there was, and that it was very real.

But, during the doubt period, she had slipped and her indiscretion was to cost a great deal — a desperate fight to hold that love, and an equally desperate fight for her very life against the state's accusation that she was a cold-blooded murderess.

The story opens with Zachary Scott as her husband, Bob Hunter, returning by plane from a business trip to find that she has murdered a man the night before. An attorney friend of theirs, Larry Hannaford (Lew Ayres), has the situation presumably well in hand, since most of the evidence points to self-defense.

Justifiable Homicide?

Ann's story is fairly coherent. A man she had never seen before had forced himself into their house when she had returned home that night. He had demanded her jewelry, fought with her around the room and was about to subdue her when she reached the knife on the desk — and stabbed him.

Even the motive of burglary stood up when the police checked up on the dead man.

But Ann had told a double lie. The man was not after her jewels. He was the symbol of her indiscretion. She had long since spurned him, but he wouldn't stay spurned.

Her reason for lying was to hold her husband's love and, at least, spare

Warner Bros. presents
"THE UNFAITHFUL"
FINE
90%
Domestic problem play produced by Jerry Wald and directed by Vincent Sherman. Original screenplay by David Goodis and James Gunn. Photography by Ernest Heller, ASC. Art direction by Leo K. Kuter. Set direction by William Wallace. Music by Max Steiner with musical direction by Leo F. Forbstein. Orchestral arrangements by Murray Cutter. Edited by Alan Crosland, Jr. Tradedown at Warner Bros.' studios, Tuesday, May 20. Running time, 110 min.

his feelings. And it might have turned out in her favor had it not been for the fact that the slain man had been a sculptor who had made a bust of her.

An art dealer, played by Steven Geray, attempts to use the bust as an implement for blackmail through the attorney, Lew Ayres. Ann's false house starts tumbling down when Ayres confronts her with this evidence. She promises to follow his advice, however, and for a while, he is able to keep a step ahead of the police to protect her.

But the slain man's wife was born of jealousy and tells the husband of the entire affair, just about the time the police become aware of what's going on. Now, everything is out in the open, and Ann is up for murder. Scott says he'll go along until the trial is over but that, either way the jury decides, he will seek a divorce at the end of the trial.

Paints Character Black

Everything, as far as Ann is concerned, is in the hands of Ayres. She doesn't care much since she has lost her man—something much more important to her than life, itself.

Jerome Cowan as the prosecuting attorney paints her as black as the ace of spades to the jury. The unbarring of her past made the prosecution painting rather easy. There seems little hope for her until Ayres starts talking in her defense.

In the end she is acquitted — at least of murder—and she is free to leave town and start life again, somewhere else.

But again, the attorney for the defense — Lew Ayres — goes to bat for Ann, even with her bags packed and her plane reservations in hand. It is the reconciliation scene between husband and wife. The situation is strained, indeed. Ayres' lines must be convincing. They are. Time is short and every word must count. Every one does.

It's a good scene that will count for much in the lives of many who see it. Great credit to Lew Ayres as well

as the authors for its success.

As Ayres drives away from the house and leaves them together, the picture fades . . . and the audience is left to ponder this happy ending and the psychology behind it. Many may be able to apply that psychology to their own case in point, where real love may be heading for the rocks.

Although the story has been healthily and wealthily blessed with about every ingredient, it is the personality and acting of Lew Ayres which stand out as the most helpful items.

Although the part he plays is a pivotal one, the honesty and sincerity of his character portrayal is so strong that he steals practically his every scene — and, therefore, the picture. The fact that it was a glove-fitting role does not detract from the fact that his theft of the picture is as justified as the story homicide brought about by the wife's past infidelity.

Character Finely Drawn

Ann Sheridan is perfectly cast as the wife. She has given other fine portrayals, but this is tops. Her poise is perfect. Her restraint during her scenes of tense emotions is finely drawn. Her work is finished, convincing, believable.

Zachary Scott hasn't the opportunity given either Miss Sheridan or Lew Ayres. The few scenes in which he is called upon to act aren't sufficient in number to rank his portrayal with those of his co-stars. And they are too abrupt to be termed finely drawn.

Eve Arden as a cousin of the hus-

Musical Score Review 'THE UNFAITHFUL' By Rudy de Saxe

★The story treatment of "The Unfaithful" is developed in such a manner as to make a musical background a moot question. With its great amount of dialogue and lengthy court scenes, music is not absolutely necessary, for to some, its use as background might be a hindrance rather than an asset.

Max Steiner has made the most of an "ungrateful subject", and has written a score which is adequate. The thematic material of necessity follows the story itself, which centers upon one individual (Ann Sheridan). For this reason there seems to be a constant recurrence of the main theme, which at times becomes a bit too repetitious.

This is not the kind of picture which lends itself to great musical writing, as in the case of "Women in White", "Deep Valley", "Cheyenne" where Max Steiner excelled himself. Altogether however, the score of "The Unfaithful" is first rate, with a good job of orchestration as handled by Murray Cutter.

The Cast of Characters ("THE UNFAITHFUL")	
Chris Hunter	ANN SHERIDAN
Larry Hannaford	LEW AYRES
Bob Hunter	ZACHARY SCOTT
Paula	Eve Arden
Prosecuting Attorney	Jerome Cowan
Martin Barrow	Steven Geray
Det. Lieut. Reynolds	John Hoyt
Claire	Peggy Knudsen
Mrs. Tanner	Marta Mitrovich
Roger	Douglas Kennedy
Martha	Claire Meade
Agnes	Frances Morris
Joan	Jane Harker

band has what the masses will call the "exaggerated" role. She does a grand job of the irresponsible, selfish, ungrateful, gossipy cat—with a big heart after all, even if it is black. The upper-bracket will quickly recognize this type and, to those who do, the character will not be termed exaggerated.

Fine Trouping Support

Jerome Cowan, Steven Geray and John Hoyt (the detective lieutenant) all troupe through with their swell share of contribution to wrapping it up for fine screen fare.

Marta Mitrovich as the jealous wife of the slain man is surprisingly good. Her work in this one suggests bigger and better parts.

To David Goodis and James Gunn goes the original screenplay credit for a real constructive piece of preachment entertainment. To the brothers Warner for deviating from the beaten path to make it.

Jerry Wald didn't miss a bet on the production end and Vincent Sherman deserves an orchid for fine direction. Max Steiner's musical score doesn't seem to measure up to his usual high standard, but maybe our musical reviewer, Rudy De Saxe, will disagree with us later in calling this particular shot—in another column.

All in all, "The Unfaithful" is a fine picture, and one that is as teeming with controversial material for exploitation as it is constructive as a preachment for broader understanding.

Shirley Temple Gets Title Role In 'Hagen'

Warners have set Shirley Temple for the title role in their production of "Mary Hagen." Ronald Reagan had already been cast. Alex Gottlieb produces and Peter Godfrey will meg the adaptation of the Edith Roberts novel.

Two 'Chans' Ready

Producer James Burkett has two completed Charlie Chan scripts ready to roll now that Roland Winters has been spotted by Mono for the name role.

Suzi Gets 'Love' Break

Suzi Crandall's first assignment under her new RKO contract, is in "Memory of Love," the Dana Andrews-Merle Oberon starrer.

To Roll 'Streetcar'

Irene Selznick will produce the Tennessee Williams' play "A Streetcar Named Desire" for Selznick interests.

Pelton Plan Of Streamlining Production May Revolutionize Hollywood Mechanics

Assembly Line System Eliminates Waste of Time and Space, Keeping All Sound Stages in Continuous Use for Both Talent and Labor

● THE WAR BROUGHT about the necessity of streamlining production for either speed or economy—mostly both. Practically every product went the route of the "assembly line." None of them will ever go back to the old fashioned methods.

Through all of this march of productive progress, the motion picture was one of a very few items which was promiscuous by its production methods standing still. This reference, of course, has to do only with the mechanics of production.

As proof of it in that vein, however, there are many stages still in use today that were built when Hollywood talkies began. And, of course, because of rules and regulations governing material required for new construction, there has been mighty little stage space built since the beginning of the war.

Just recently, however, Fred E. Pelton ("Personality of The Week," in the issue of May 26) has entered the scene with a plan which may revolutionize the mechanical side of motion picture production completely. It is definitely on the assembly line basis.

The Studio Of Tomorrow

The simplicity of the Pelton Plan is obvious at a glance. The wonderment is that it hasn't been done years before.

For ready reference it is called "The Studio of Tomorrow" — available Today.

To fully appreciate the complete departure of the Pelton system from present out-moded procedures, the two techniques must be compared.

Under the old method of studio operation, from the time sets are constructed until they are finally struck and salvaged, they go through many or all of the following activities:

1. Fabrication and sub-assembly in shops.
2. Construction and installation on stages.
3. Dressing. (Arrangement of furniture and props).
4. Scaffolding for overhead lamps.
5. Electrical rigging.
6. Shooting.
7. Hold
 - a) intact for rushes (dailies)

● **HERE'S HOW IT WORKS**—Artist's drawing of mobile set in process of being shunted by air-compression engine into entrance of sound stage . . . This is set's final stop after successive stages of work at each shop or department along the assembly-line. After shooting it will be returned.

- b) and fold
- c) for retakes
- d) as a standing set
8. Prop strike.
9. Electrical strike.
10. Set strike.
11. Salvage.

With this present method of conventional operation, the stages are used for shooting only about one-third of the time; the balance of the time the other activities (except 1 and 11) are taking place on the stages. As a result, to operate present studios with any reasonable degree of efficiency, there must be from 2½ to 3 times as many stages as there are companies shooting.

Stages are expensive structures. They are sound-proofed, ventilated or air-conditioned, lined with acoustic materials and connected to generator rooms with heavy copper cables, and yet only in shooting are these special requirements necessary. Thus it is evident that this procedure wastes a great deal of shooting time, man-hours and money.

Pelton's blueprints call for a studio in which the great majority of man-hours of the non-shooting operations are performed off the stages.

All Mobile Platforms

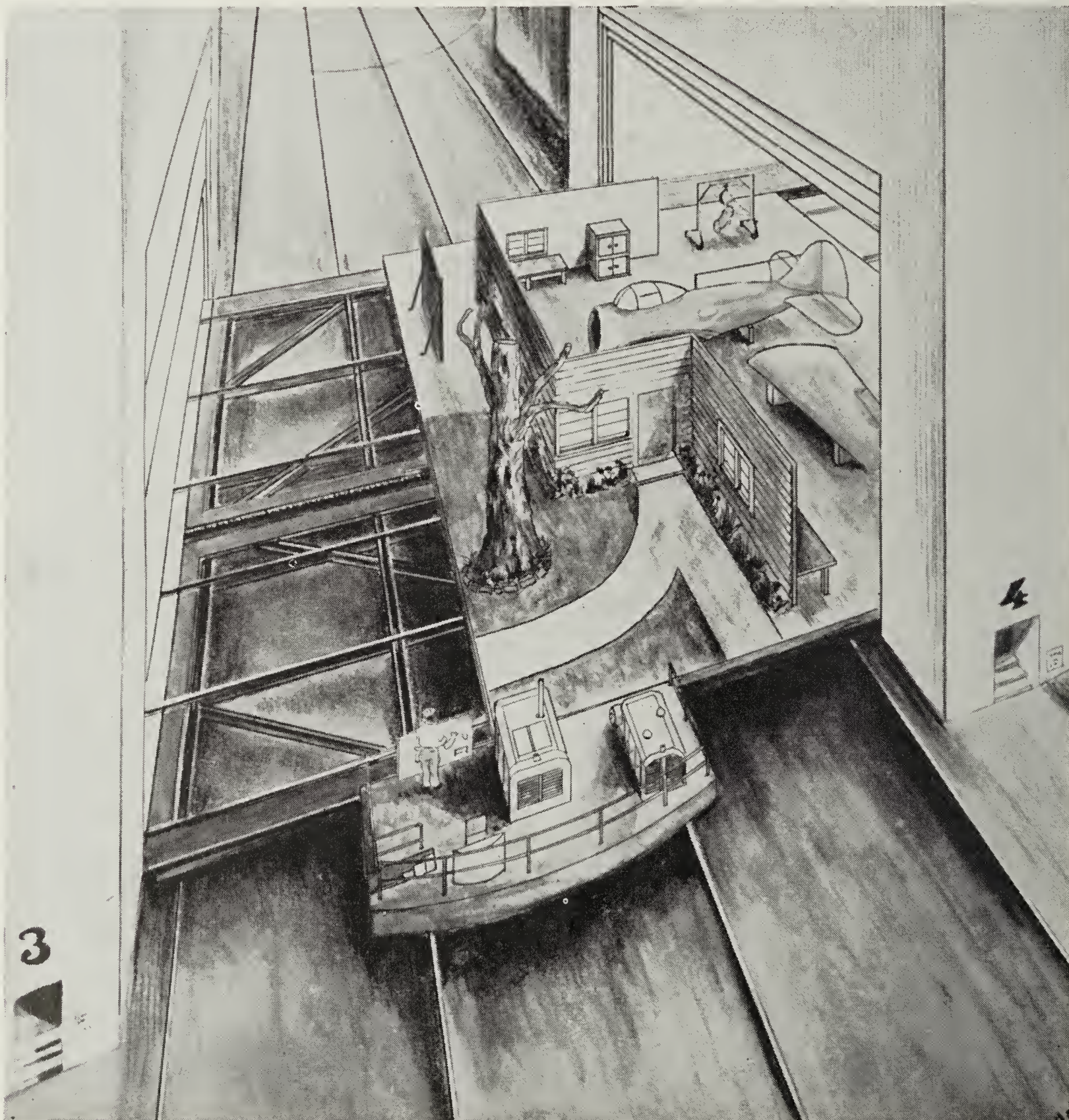
This is accomplished by building sections of the stage floors as movable platforms and transporting these platforms from shop to stage and from stage to carriers which run on railroad tracks. These mobile platforms roll into shelters adjacent to all of the work shops where they become exten-

EDITOR'S NOTE— Anything that will reduce production costs is vital news today. In addition to what the Pelton System will save during the shooting of a picture, the original cost of building such a layout has been estimated by a major construction as being 15% less than the old conventional layout.

sions of the shop floors. The sets are built directly in position on the platforms and are handled but once in the assembly process.

Sets are built and completed at the shops under best working conditions, with convenient power machinery and accessible supplies. The sets remain on the platforms, which are moved from initial structural work at the carpentry shop right on through the various shops to final finish at the paint shop—the true assembly-line principle. Thus, the old-time pressure of stage space for shooting activities versus stage space for construction

(Continued on Next Page)



(Continued from Page 4)

activities is obviously eliminated.

When construction of the set has been completed, the platform is moved to one of the Property Department shelters for dressing. When the set dressing has been inspected and okayed, the platform is shunted to another shelter until it is called for and then moved to the sound stage.

Meanwhile, crews work during the night on scaffolding for overhead lamps and electrical rigging. Between the time the outgoing set is removed and before the shooting call for the incoming set the next morning, there are at least a dozen hours needed for this operation. To scaffold and rig, the Pelton system lowers the grid, so that the entire crew can work on the stage floor — instead of part of them going aloft, as is now customary.

This method permits shooting in continuity. When several sequences are to be shot in the same set, the set can be stored intact in a shelter between sequences, and scheduled back to the stage when needed. In the same way the set may be held for rushes, retakes, or emergencies, without tying up stage space.

Back To Salvage Yard

When the set is of no further use, it is rolled to the salvage yard. The platform returns for another cycle of assembly.

These platforms are mounted on 30 car wheels, while the carrier is a 24-wheeler, which rolls on four tracks. The carrier is coupled to the locomotive which is run by a large gas-driven air compressor. Turntables permit a change of direction anywhere.

Platforms are 60' x 80' in dimension and stages will hold three or more platforms with their 80' sides adjoining. Permanent floor shelves surround the platform area of each stage, giving additional work space, and are used for camera angle foregrounds, entrances and exits, and for "backing" area.

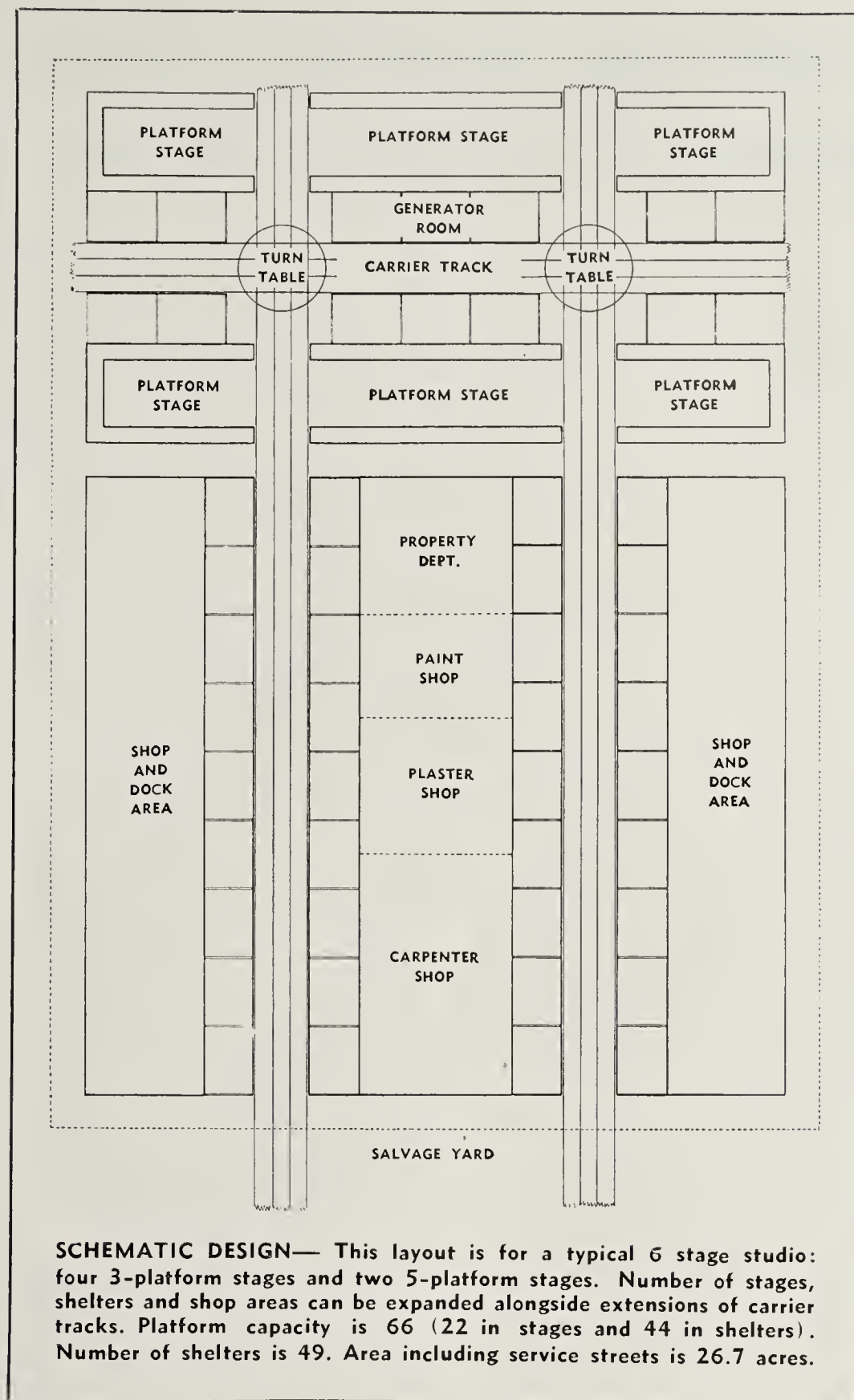
The Pelton plans call for sufficient mobile platforms to fill each stage three times. Thus, while one-third of the platforms may be tied up in the stages, the other two-thirds are **outside** of the stages, undergoing the various other operations at the shelters. In practical operation this number of platforms produces stage floor space for set activities equivalent to that of a conventional studio with **three times as many stages**.

Cuts Cost One-Third

However, only one-third of the platforms are housed in expensive sound-proof structures. The other two-thirds are housed in shelters whose cost per square foot is less than **one-half** of the stage cost per square foot. This means a saving of about one-third of the stage cost of the equivalent conventional studio!

It is evident that Pelton has offered the industry a safe and sure step into the future, where efficiency dictates common-sense methods.

Often producers are faced with curtailment because there just isn't enough stage space available. The



SCHEMATIC DESIGN— This layout is for a typical 6 stage studio: four 3-platform stages and two 5-platform stages. Number of stages, shelters and shop areas can be expanded alongside extensions of carrier tracks. Platform capacity is 66 (22 in stages and 44 in shelters). Number of shelters is 49. Area including service streets is 26.7 acres.

new method permits the continuous use of all facilities in the studio, and the uninterrupted services of talent and labor.

Recessions and depressions have always indicated that streamlining methods are needed. What could be wiser than to start building now for short-cuts in set construction and for space economy in sound stages?

It is hoped that Hollywood will not delay its decision too long on such an important matter as this.

Bresler Gets 'The Flute'

Jerry Bresler handles production reins for U-I's "The Tin Flute," Gabrielle Roy's best seller.

Flashy Words Taboo

MGM has decided against the use of too flashy adjectives in advertising. New policy strains for dignity.

Elissa Landi Here

Elissa Landi is in town discussing Vanguard pix deal with Dan O'Shea, as well as certain radio offers.

McDonald To Direct 'A Girl's Beautiful'

Frank McDonald, who just completed Col's "Drummond Strikes Back," has been handed the directorial chore of "When A Girl's Beautiful." It is a romantic comedy with Adele Jergens in one of the two femme leads. It rolls June 9.

Illness Stalls 'Foxes'

Illness of Rex Harrison, Maureen O'Hara and Director John M. Stahl, caused complete shut-down of 20th's "The Foxes of Harrow."

Guild Gets Hirliman

Screen Guild Productions has signed a new releasing deal with George A. Hirliman for pix in the east within two years.

Acad Gets Nassour Pix

Edward Nassour, producer and owner of Nassour Studios, has donated five hundred reels of historic films to the AMPAS for its research archives.

PONDER

- Set Importance
- The New-Old Dance

• Studio publicity departments are missing a real exploitation bet in not drawing more attention to the sets created by our skilled Art Directors who, to a very great extent, influence the decorating tastes of Mr. and Mrs. America.

Obviously the public pays considerable attention to these sets, for the studios today receive hundreds of written requests each week for floor plans, blueprints or photographs of homes, or interesting rooms shown upon the screen. It's an accepted fact that new trends in design and interior decorating as shown in a motion picture soon make appearances in thousands of homes around the world.

The movie-goers see the names of the men who indirectly influence their own homes flashed momentarily on the screen, yet not one in a thousand goes home from a movie remembering the name of the art director. These same moviegoers have never stopped to realize that the French-type telephone, the Venetian blinds, the glass brick, and a hundred other items in their own homes owe their popularity to screen art directors who used these articles in pictures.

Studios spend fortunes exploiting stars because they know that their publicity campaigns will pay off at the box office. The same reasoning applies to outstanding film sets.

Stephen Gooson, supervising art director of Columbia studios, says that the California-type home shown in "The Jolson Story" brings almost as much fan mail to the studio as is sent to the stars of the picture. "Thousands of people who are planning to build their own homes," states Goodson, "saw the house which we constructed for 'The Jolson Story' and decided immediately that their own should resemble it. We only wish we were equipped to handle their requests for photographs and blueprints."

If Columbia has received several thousand letters on this one set, stop and consider what would have been the public's reaction had there been some advance exploitation and publicity on it!

• That trademark of the Fabulous Forties, the jitterbug, is by no means dying an unnatural death on the ballroom floors of post-war America. He's just switching his affections south of the border and he's whirling back into prominence on the torrid beat of the samba.

At least that's the opinion of Desi Arnaz, who should be quite an author-

(Continued on Page 9)



June 2, 1947

Page 5

'LONG NIGHT' Attempts To Dissect Forces Behind Frustrations of Returned Fighters

Okay Values Though Stylizing Indicates Artistry Was Intent

● "THE LONG NIGHT" is a dramatic and heavy-paced attempt to dissect forces behind the frustrations of a returned GI. The deliberate stylizing bears the evident stamp of an "ars gratia artis" effort.

The result is not film literature as intended, but there's sufficient melodramatic movement and emotional appeal to satisfy the average uncritical audience. Backed by the drawing power of Henry Fonda and Vincent Price, pic should pay off.

John Wexley's screen translation of the Jacques Voigt original is told retrospectively through a brooding stream-of-consciousness pattern. Ex-GI Fonda, depressed and bewildered by the complex uncertainties of new-found love, fatigued by the instability of the world he has returned to—has just shot a man.

Opened By Death Shot

The picture opens powerfully with the reverberation of the death shot echoing in the dingy hallway of Fonda's room, his sullen warning to leave him alone is emphasized by bullets through his bolted door.

Swiftly the ruthless mechanics of law enforcement are geared. A police volley shatters the windows and mirror of Fonda's tiny room. Here, between the alternate thunder of guns and the equally sinister intervals of silence, Fonda walks the narrow confines of his splintered room and reminisces.

Each sequence of the story thus is tied into his morbid musing by a return to the cordon of lawmen around the tenement, Fonda's grim vigil and the inexorable doom he awaits.

These scenes are intended to counter-point the plot, throwing into sharp relief the poignant helplessness of a boy enmeshed in social forces beyond his knowledge or control. Unfortunately, the over-emphasis turns otherwise powerful drama into slightly corn-tinged meller.

Girl Becomes Involved

The plot itself adheres sharply to basic story requisites. Fonda meets Barbara Bel Geddes, a sweet, not-too-bright gal and falls in love with her. From this idyllic start, the running time is concerned with his driving need to win her.

She, like himself, is a graduate from the local orphanage. In her fumbling efforts to improve herself, she becomes involved with stage-magician Vincent Price. Mr. Price's silken gift of glib

RKO presents
"THE LONG NIGHT"
OKAY Social Melodrama, starring Henry Fonda, Barbara Bel Geddes, Vincent Price and Ann Dvorak. Produced by Robert & Raymond Hakim and Anatole Litvak. Screenplay by John Wexley from a story by Jacques Viot. Music by Dimitri Tiomkin. Photography by Sol Polito. Edited by Robert Swink. Tradeshown at RKO Studios, May 26, 1947. Running time, 97 minutes.

80%

patter and his courtly manners work powerfully upon her. She has lived a lonely existence. Price's suave attentions feed her hungry ego even while her instincts tell her this smooth character is not the noble number he would have her believe.

There is plenty of footage devoted to a careful delineation of the complex confusions she suffers in regard to his appeal. This particular bit of "Night" is done with extreme effectiveness.

Fonda has met her shortly after her involvement with Price. She cannot find the words to explain her dilemma. She can't even explain it to herself. When she leaves Fonda to meet Price at a tavern he is performing in, Fonda turns in bitterness to Price's partner, Ann Dvorak.

Ann, like Fonda, is disillusioned. She's found out, the hard way, that Price is a rotter. Miss Dvorak does a swell job as a gal with a stout soul and a broken heart. She finds in Henry's simple niceness the qualities she has missed—the things Price's ugly inner self have made more precious.

Boy and Girl Re-Unit

But Miss Bel Geddes, reacting true to feminine form, senses the growing closeness of Henry and Ann. Although still confused, she suspects that Fonda is the key to her happiness. Boy and girl get together again.

Price, however, is a persistent cad. Finding his long string of fanciful lies, which have caused most of the trouble, are breaking down, he visits Fonda in the tenement and infers that his wolfing has been successful.

Henry, like the true gentleman he is, chokes Vincent to within an inch of his worthless life and almost tosses him out of the window. But Price just doesn't seem to be able to take this subtle hint. He starts in all over again. Fonda silences him with a well-placed bullet.

Price's performance is decidedly on the extreme side, but he gives a vivid picture of an oddly warped mind . . . a diseased ego which feeds upon depravity and finds fulfillment only in the unhappiness it brings to others.

Henry, meanwhile, is still stalking back and forth in his bullet-riddled room. The police department and the sheriff's office have tossed everything at him but hand-grenades and gas-

bombs. They're on the way now with the latter.

The crowd outside the tenement is voicing its belief in Fonda and jeering the futile police. In this voice-of-the-plain-people is the underlying story theme. Henry is trapped and despairing because he feels that life is meaningless without faith, hope and goodwill. Simple folk down on the street are trying to let him know they believe in him. His morass of disillusionment prevents him from understanding.

Fighting to get through the crowd and police lines, Miss Bel Geddes has learned that Henry is the only answer to her life. She gets to his door just as the gas bombs come through the window.

An Understanding Surrender

Finding thus a new purpose, Fonda drops his gun and permits himself to be taken. Through implication it is clear that he will get a fair trial and probably be exonerated.

The social-study element, like the theme itself, breaks down from its turgid handling. But the physical assets of "The Long Night" are splendidly developed by producers Robert and Raymond Hakim and Anatole Litvak. Sol Polito delivers top-calibre camera art and Dimitri Tiomkin's mu-

Musical Score Review 'THE LONG NIGHT' By Rudy de Saxe

★★★★Because of its strong musical quality and contribution to the picture in pointing out dramatic values, the score of "Long Night" by Dimitri Tiomkin rates the 4 star award as one of the better musical fares to come out of Hollywood in several months.

Thematic material from the third movement of Beethoven's 7th symphony is strongly noticeable throughout the scoring. Exploiting Beethoven's material to advantage, Tiomkin has developed a score which is highly symphonic in treatment, and in keeping with the mood of the picture.

Of interest is the novel technique employed by the composer in bridging quick changes of scenes, especially in the flashback sequences. Here, very short musical interludes are used to tie-up divergent scenes, following the same procedure employed in radio scoring.

A scene to be remembered is the one where the boy (Fonda) goes through a stage of hallucination. There are several quick flashbacks, and the thematic material is used very effectively in counterpoint fashion, creating strongly the feeling of confusion which prevails in the mind of the hero.

Also effective is the use of a mixed choir of voices backing up the orchestra in several scenes.

The Cast of Characters

("The Long Night")

Joe	HENRY FONDA
Jo Ann	BARBARA BEL GEDDES
Maximilian	VINCENT PRICE
Charlene	ANN DVORAK
Sheriff	Howard Freeman
Chief of Police	Moroni Olsen
Frank	Elisha Cook, Jr.
Janitor's Wife	Queenie Smith
Bili	David Clarke
Policeman	Charles McGraw
Peggy	Patty King
Freddie	Robert A. Davis

sic is effectively under-stressed. In fact, the Tiomkin score has a subtle "lifting" power that often saves an otherwise drab sequence.

Director Anatole Litvak might have had an outstanding picture had he approached his subject with less gusto.

Public Demands New Type of Films, Say Research Analysts

According to an industry-wide survey made by Screen Story Records, Inc., research analysts, the changes in attitude, customs and points of view of the public are bound to bring about a rather radical change in future film fare.

All producers, directors, writers, stars and studio officials were approached for opinions in connection with the survey.

According to the poll, the mystery mellers and psycho dramas are practically down to the lowest popular level, while all crime, racketeering, horror and silly adventure films that exploit nothing but tabloid themes are on the way out.

It also reveals that public is slightly tiring of musicals and, on the drama side, phoney acting is a burden on the entertainment values. New and higher ethical standards appears to be the shortest route to satisfying the public right now.

Barbara O'Neill In 'I Remember Mama'

Barbara O'Neill, who was with Barbara Bel Geddes in "Deep Are the Roots" on the stage, has been spotted as the femme romantic interest of Oscar Homolka in "I Remember Mama." Miss Bel Geddes is also in the 'Mama' cast along with the leads, Irene Dunne and Philip Dorn.

Royalty Showing Puts Coogan Status High

That appearance of Jackie Coogan and his bride, Ann McCormick, before the king and queen in London has skyrocketed the pair's drawing power to an offer of 1½ years of solid bookings.

Noel Madison As D.D.

Noel Madison will be the dialog director for Fortunio Bonanova when the latter makes "Don Pancho" in Mexico City.

Goldwyn Girl Spotted

Mary Maynard, one of Goldwyn's gals, gets the femme lead in Jerry Thomas' western, "Return of the Lash."

'DEAR RUTH' Light War Romance With Clever Holden-Caulfield-DeWolfe Triangle

Kid Sister's Letters Written To Soldiers Precipitates Mix-Up

★ "DEAR RUTH" is a light, airy, romantic comedy that begets a goodly portion of laffs, in spite of its action taking place while the war was being fought on all four corners of the globe. What it lacks in timeliness, however, it matches with good production values, direction, and more-or-less human character-portraits of war-wild romance.

Getting its title from the letters a soldier (William Holden) wrote back from the war front in answer to those written him by a teenage girl (Mona Freeman), who had used the name and photograph of her grown-up sister (Joan Caulfield), the complications grow to satisfactory proportions for amusing entertainment.

Fine Booking Balance

The picture will fit admirably in balance with any straight drama or serve as a good topper with a strong mystery or straight dramatic secondary.

Highlights of the film's assets are its good casting in the top roles, general production values, well-paced direction, smooth musical score and particularly the acting of Billy De Wolfe.

De Wolfe enacts the role of the small town bank-teller who is engaged to Joan Caulfield, "Ruth" of the title, before our hero enters the scene to claim his sweetheart of faked correspondence. The De Wolfe grimacing and gesticulations of embarrassment and resentment, during that period of a short two days' leave for the Lieutenant while he must play second-fiddle, proves his trouping artistry—and why he is skyrocketing into popular favor.

DeWolfe Recognized

At his first-scene entrance of the Westwood preview, he drew a round of applause from the audience because of his previous good work in "Perils of Pauline" and other pix it had seen.

The springboard of the yarn is the character of Ruth's kid sister, who rather violently disagrees with matters of state and the general custom of lackadaisical attitudes. She activates more "bundles to Britain" and anything that will help the soldier in the field be a better fighter.

Thus motivated, she writes to soldiers to help build their morale. One in particular is Lieutenant Holden, a flyer. Sending her sister's photo and signing her letters "Ruth," she carries on a heavy correspondence with him until—suddenly Holden flies in from Italy on a furlough.

In Ruth's absence, he is greeted by

Paramount
Presents
"DEAR RUTH"
GOOD
85%
Romantic comedy produced by Paul Jones and directed by William D. Russell. Screenplay by Arthur Sheekman based on a play by Norman Krasna. Photography by Ernest Laszlo, ACS. Art direction by Hans Dreier and Earl Hedrick. Set direction by Sam Comer. Music score by Robert Emmett Dolan. Edited by Archie Marshek. Tradedown at the Village Theatre, Westwood, Thursday evening, May 22, 1947. Running time, 95 min.

her father and mother, (Edward Arnold and Mary Philips), who hear his story of the letters—and believe it. Since Ruth is a quiet girl, they do not doubt that she has been carrying on this affair by V-mail. It is only later they are to discover that the kid sister had precipitated the mix-up.

Ruth really believes she is in love with the bank-teller, however, and sees the situation merely as a duty—to pretend she wrote the letters until the flyer returns to active duty. But, from here on, let us call them by their marquee names.

De Wolfe finally agrees with Joan that Holden must be catered to for the two short days, and that he will conceal the fact that he and Joan are to be married. So, supreme in the belief that Joan is all that her "letters" implied and that this is one of those love affairs made in Heaven, Holden smothers her with gifts and affection.

So He Sends Lilacs

One of her "letters" had signified that she liked lilacs, so a carload of lilacs arrive to adorn most of the rooms of Joan's house. Another told of her liking candied popcorn. You see, the kid sister, really did like it. So Holden orders a full crate of it sent to Joan.

And so it goes—with Holden having the time of his life, Joan carrying on to make it just that, and De Wolfe being humiliated and embarrassed every moment while the pretense is being played.

As they dine, dance, ride the bus, and cavort in general, Joan begins to realize it would be very easy to love the Lieutenant — were it not for De Wolfe. She finally decides she loves them both, but that De Wolfe offers her more security than Holden.

Learns He's Been Tricked

Near the finish of the yarn, the cat is let out of the bag and Holden learns of the true situation — that they all had merely been kind to him rather than destroy his illusion. He thanks them all, Joan in particular,

The Cast of Characters
("DEAR RUTH")
Ruth Wilkins JOAN CAULFIELD
Lieut. Wm. Seacroft WILLIAM HOLDEN
Miriam Wilkins Mona Freeman
Judge Harry Wilkins Edward Arnold
Albert Kummer Billy De Wolfe
Mrs. Wilkins Mary Philips
Martha Seacroft Virginia Welles
Sergt. Chuck Vincent Kenny O'Morrison

and is about to take off for his new assignment in Florida.

As you would know, when the critical moment arrives, Joan elopes with Holden. The picture fades with papa Edward Arnold facing the problem of explaining to the effervescing bank-teller, De Wolfe.

Through most of the story, there is a sub romance between a sergeant and Holden's sister which is only used for cut-in scenes while the main theme goes through its episodic transitions.

William Holden turns in a fine and thoroughly likable performance as the flying lieutenant. Joan Caulfield is aptly cast as the quiet, beautiful blonde whose photo had built up such an affair. She fully justifies the pin-up glamour which had been William's inspiration.

Really Swell Support

As for Billy De Wolfe, well — he practically steals every scene in which he appears, even though he is constantly getting pushed around.

Mona Freeman is again in the "Junior Miss" spot and continues to make the role pay dividends of satisfaction.

Edward Arnold does likewise as the daddy of "Junior Miss-es" in which he has had probably more experience than anyone else on the screen.

From the production end, Paul Jones gave it everything needed down to the detail. William D. Russell kept the direction at a steady speed pace that was just what the well-knit screenplay called for. It was Arthur Sheekman who did the nice job of knitting the adaptation of Norman Krasna's play.

Robert Emmett Dolan's musical score is one of those unostentatious affairs which does a grand helpful job of being "felt" rather than heard.

If the romantic theme were not quite so dated, the same amount of effort and ability would have made this one of the possible outstanding comedies of the year.

W-B May Loan Ann Sheridan To McCarey

Leo McCarey has set the 18th of next month as the starting date for his "Good Sam." He's now trying to negotiate with Warners for Ann Sheridan for the lead. Since it would raise Ann to Ingrid Bergman status, WB are said to be considering it seriously.

Gross To Canada For 'Mrs. Mike' Locations

Edward Gross, head of producing company of his name, is in Ottawa, Can., arranging for governmental co-operation for the shooting of his next pix, "Mrs. Mike." Location shots for the film will be made approximately 300 miles north of Edmonton, Alta.

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OR
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ARE THE SAME
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BUSINESS
MOM
AND
DAD

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HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

WARREN COWAN, Contributor

Durante & Moore To Inaugurate Army's New Bedside Network

Since the war ended, the wounded men in more than 183 vet hospitals have had to depend upon hospital radios. The Army has now rounded up a sufficient number of individual ear-phones, and each hospital has formed its own radio station set-up.

They call it the "Bedside Network," and it will officially get under way this coming Friday, June 6, with the Jimmy Durante and Garry Moore show pulling the formal dedication.

Glenn Ford on VFW Anti-Red Air Show

Glenn Ford, Columbia star, last week transcribed the opening of a special Veterans of Foreign Wars broadcast which will be presented over ABC. J. Edgar Hoover appears on the same transcription, which concerns subversive elements in America.

Herman Drops Discs To Prep GE Airshow

Woody Herman has quit his disc jockey job at KLAC, where he had been featured with Al Jarvis for several months, to begin prepping his General Electric air series which begins over CBS early in July.

Goodman Flies To 'Pop'

Benny Goodman flies to New Orleans this week for a 4-day appearance as guest soloist with the New Orleans Pop Symphony, starting June 10.

Millakowsky's 'Fear'

Herman Millakowsky just brought the song, entitled "Fear," to use in his film adaptation of the novel of the same name.

Howard To 'Grove'

Eddy Howard opens June 25 at the Coconut Grove as the summer replacement for Freddy Martin.

The REVIEW Salutes—



EDWARD SCOFIELD

—Who will donate half of the proceeds from his second production, "Darkness Before Dawn," to the Braille Institute for the blind. Scofield is now preparing the script, which will tell the story of the Braille Institute and the life of J. Robert Atkinson, guiding light of the organization which has brought hope and a new life to the blind. 200,000 blind Braille workers have promised aid in exploitation. Scofield, veteran publicity man, formerly associated with J. Arthur Rank, recently turned producer with Sam Taylor, another praiser.

Decca Takes Over All Sales of 'Commodore'

Jack Knapp, President of Decca Records, has made a deal with Commodore Record Co. for Decca's exclusive handling of all Commodore records. Initial Capital-Commodore release is an eight-sided album of Billie Holiday jazz classics.

Xmas At Palladium

Tex Beneke and his band just signed a contract for a Palladium engagement, Dec. 23. Band is due here this Fall for pix commitment.

Norman In Hospital

Platter spinner Gene Norman of KFWB is in Cedars of Lebanon for surgery. Many notables will spin discs for him during absence.

Rexall Gets Behind Pro-Football Tie-up, Sponsoring LA Rams

The Rexall Drug company signed a contract last week to sponsor the Los Angeles Rams pro-football broadcast series this Fall over KMPC.

Sport director Bob Kelley will describe the games. During the season, he will sleeper-jump some 60,000 miles to bring all the games direct from the playing fields. Tom Hanlon will assist on the home games.

Telefilm Speeds Up Expansion Programs

Telefilm, Hollywood 16mm. organization, has put on a full-time night-shift to meet demands of 300 per cent increase in production activity. Company is rushing completion of its new buildings under its expansion program of "everything under one roof."

W-B Cartoon 'Stars' Waxed By Mel Blanc

Tie-up between Warner Bros. cartoon characters and Capitol Records has been set, with vocal impersonator Mel Blanc already on wax with records of Bugs Bunny, Porky Pig and Daffy Duck. Full children's album will be soon available.

Page-Cavanaugh Trio On New 'Paar' Show

The Page Cavanaugh Trio has been set to handle the music assignment on the Jack Paar Show, which takes over Jack Benny's NBC program for the summer. Trio will continue its nightly appearances at the Circus Room in Santa Monica.

'Wyoming' In Ohio

Director Louis King, actors Charles Coburn and Robert Arthur, planed out last week for "Green Grass of Wyoming" location at Columbus, Ohio, for harness racing sequences.

Gottlieb In 3-Way

Alex Gottlieb, Warners' producer, rolls three this week. Trio are "Head Over Heels," "Mary Ragen," and "Romance in High C" which lenses in Technicolor.

Platter Matters

⊙ DICK HAYMES has one of the biggest sellers in the history of Decca in "Mam-selle" and "Stellar By Starlight" . . . Songstress Peggy Lee is now a full-fledged member of ASCAP . . . Musicraft, Black and White and Vogue platteries are all reported on their last legs . . . Perry Como, recently dropped by 20th, has told friends that he'll never do another picture . . . Capitol's hillbilly version of Nacio Herb Brown's classic, "Temptation," is a "must" for everyone who enjoys a swell comedy record . . . Incidentally, Frank Sinatra claims that the songs which Brown wrote for his current Metro picture, "The Kissing Bandit," make this the best film score he's ever heard.

STAN KENTON won't reorganize his band for at least another year . . . Herb Jeffries has a disc-click in "When I Write My Song," via Exclusive Records. Tune was adapted from the Saint-Saens "Sampson and Delila" score by platter-spinner Bill Anson . . . Two top Broadway producers are trying to sign Margaret Whiting for Fall musicals . . . The Pied Pipers have copped 19 national polls as America's top singing group since Jan. 1st . . . Dorothea Richmond, the former actress who parleyed the idea of re-selling clothes of the stars to fans all over the world, has been signed by Majestic to cut an album on women's fashions.

Carson On Records

Jack Carson last week completed the recording of two Sammy Cahn and Jule Styne tunes for WB's "Two Guys from Texas."

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Too Short?



'LIVING IN A BIG WAY' An Unconvincing Story All Dolled Up With Novelty, Laughs

Gene Kelly, Spring Byington And Clinton Sundberg Salvage It

★ "LIVING IN A BIG WAY" must have had great intentions, but it misfired completely on the convincing cylinder. The characters are not so overly drawn. Many of the situations could be accepted. But scarcely any part of the story seems real. So, doubtless that was the sparkplug that fouled the intentions.

The director will hardly agree with that point because, you see Gregory LaCava governed the screenplay, Gregory LaCava directed the picture, and got it stamped "A Gregory LaCava Production."

Something Off Beam?

Perhaps Greg, himself was conscious something was off the beam and so, in directing it, he added more and more ingredients until he had the proceedings running the gamut of every gag and emotion from Mack Sennett to the dance solution of the housing problem.

Just what producer Pan Berman had to do with it may be a moot question, but we believe he had much to do with writing some of the insurance—mainly talent and wealthy blessing. But gobs of credit to LaCava for giving a green light to the talents of and getting the very best efforts out of such artists as Gene Kelly, Spring Byington, Clinton Sundberg, Phyllis Thaxter and Jean Adair.

The first three salvage practically all there is to salvage in order to warrant the rating of good entertainment.

Gene Kelly is solo starred and rightfully so. In one sense, he is the whole picture. His dancing is artistry, even when the setting is the two-by-four, rough-structure of a half completed house. His acting is artistry, even when his lines were on the corny side.

Spring Byington Fine

Handed a "Billy Burke" role, Spring Byington tops anything she has done to date. That is saying quite a lot since Spring's performances are always in that category.

Clinton Sundberg is nothing short of a "sleeper" personality. As Everett Hanover Smythe, a butler acquired by the Moran family during "those days when America had nothing to worry about except a war," this chap Sundberg turns in one of the most refreshing portrayals since Reginald Gardner crashed Hollywood the first time.

Yes—Kelly, Byington and Sundberg save the day, for their work alone will make you forget, if not forgive, the lavish budget tossed out in favor of a story that warranted no more than 2-reel treatment.

Opposite Kelly is cast Marie (The Body) McDonald. The war is on as the

Metro-Goldwyn-Mayer
presents

"LIVING IN A BIG WAY"

GOOD

85%

Romantic comedy, starring Gene Kelly. Produced by Pandro S. Berman and directed by Gregory La Cava. Screenplay by Gregory La Cava and Irving Ravetch from an original story by Gregory La Cava. Musical direction by Lennie Hayton. Photography by Harold Rosson, ASC. Art direction by Cedric Gibbons and William Ferrari. Edited by Ferris Webster. Tradeshown at the Fox-Wilshire theatre, Tuesday evening, May 27, 1947. Running time, 103 minutes.

opus opens. Gene and Marie are dancing and romancing away the last hour before he goes overseas. Not then, but later the audience is told that they were married during the last five minutes of that hour.

Three years pass and America has entered "the horror era of the peace years." Gene returns with his buddy, Bill Phillips, to find that his wife is wealthy, spoiled beyond description, and that she has long since forgotten she married him. She had never told her parents, Charles Winninger and Spring Byington, nor her grandmother, Jean Adair. In fact, no one.

Gene refuses the cold shoulder, says he doesn't believe in divorce and, upon the grandmother's invitation, decides to stick around to win back the wife who had turned as dizzy as she was blonde.

First, She Spurns Him

As a dippy-doodle interlude, she has become engaged to John Warburton!

She offers Gene all of her old allotment checks, anything to get rid of him, but Gene has winning ways and, by this time has won over her dog, her grandmother, her dad—even the butler in a crazy sort of way.

In attempting to win her back, he finally becomes disgusted—and who wouldn't, as the character is written. With Grandma's aid, he goes into solving the housing problem for the GIs and is well on the way to forgetting he ever had a wife. Now he is hotly in favor of a divorce. But now the gal goes into complete reverse and tries to regenerate the old love—or does she? When she is successful enough to lure him into a kiss, she snoots away leaving him with the knowledge she had merely wanted revenge.

How does she reinstate herself in his affections after that? Well, it is hard to believe, but she does.

Pix Goes Slapstick

This story book achievement is brought about in peculiar ways. She daintily scrubs a small spot on a floor where the GIs are living in cramped apartments. She is taken through a slap-stick sequence where a plasterer drops a quart or so of his trade-material all over her head. Then she steps into a tubful of mortar. She is teaching herself, or rather the script is,

that she must learn the hard way—How to become Useful.

She must be graduated, however, before she can get back her old job as Gene's wife. And here's how she lands the diploma.

In one of the GI apartments, she really goes to work with her money and influence (and the MGM set dresser) to doll up one of the coziest and cutest little love nests you ever saw. And there she waits—until Phyllis Thaxter (the real darling of the pix) opens the door to the aforesaid lavish quarters and shoves him in.

Once in, he's trapped . . . and the picture is over.

Real praise is due Jean Adair for her portrait of the grandmother and to Phyllis Thaxter, a warbride whose husband would never come home. In parts far too insignificant for their ability are cast Charles Winninger as the father and John Alexander as Marie's divorce attorney.

Riotous Divorce Trial

One of the outstanding items in the picture is the divorce trial, when only two characters get on the stand, Spring Byington and Clinton Sundberg. It's a perfect howl. Quite naturally, each gets fined fifty bucks for contempt of court.

From the production credit viewpoint, everything is in grand order. Musical score is not credited but it is lilting, lifting and quite in good order—with fine direction under Lennie Hayton. The art direction and set direction are on the lush side. Photography as you like it. Costumes for Marie gorgeous.

Just how could all these blessings and grand assets not serve as a fool-proof valve against misfire?

Well, there's always that sparkplug on the cylinder number one—the story—to worry about.

Berger Gets Jarman For RKO 'Roughshod'

Richard Berger, RKO producer, has closed a deal to borrow Claude Jarman, Jr. ('Yearling' youngster) from MGM for his "Roughshod," and now is trying to make it a double loan to include the services of Van Heflin for the same pix.

Mark Robson will direct 'Roughshod,' 90 percent of which will be shot in the high Sierras.

Sullivan Out On P-A

Barry Sullivan will make a PA tour of the British Isles along with his pix, "The Gangster."

From Cast To Cast

From plaster cast to stage cast of "Pursuit of Love" at the Laguna Playhouse goes Charles Korvin, who broke his leg in a skiing accident recently.

The Cast of Characters

("Living In a Big Way")

Leo Gogarty	GENE KELLY
Margaud Morgan	Marie McDonald
D. Rutherford Morgan	Chas. Winninger
Peggy Randall	Phyllis Thaxter
Mrs. Morgan	Spring Byington
Abigail Morgan	Jean Adair
Everett Hanover Smythe	Clinton Sundberg
Stuart	John Warburton
Schultz	Wm. "Bill" Phillips
Dolly	Bernadene Hayes
Attorney Ambridge	John Alexander
Annie Pearl	Phyllis Kennedy

P O N D E R

(Continued from Page 5)

ity because he watches the rise and fall of the pegtopped-trouser set from his spot in front of his band that splits its music library between modern Yankee stuff and the more-hip-less-hep rhythms of Latin-America.

"No doubt about it," says the drum-beating Cuban maestro. "The kids who yelled up to the bandstand for 'Beat Me Daddy' and 'Hey, Ba-Ba-Re-Bop' are asking now for sambas like 'Brazil,' 'Tico Tico' and 'Carnival in Rio.' They found out the samba has the same solid beat of swing, only with the Latin flavor added."

Arnaz recalls the not-too-distant past when the best way to clear a dance floor was to strike up a samba. Couples who had been bouncing to a boogie beat went to their tables and waited for the number to end. Then youngsters found out that the same gyrations they employ in jitterbugging could be applied with ease to this newcomer from Latin dance lore. They took the basic step, then let nature apply the clincher.

Server Of Summons Has 'Pool' Sideline

Before the server of a subpoena on western star Charles Starrett (to appear as a witness to a traffic accident) got away from the Columbia player, he sold Charlie a contract to build a \$20-grand swimming pool. Summons serving was just his sideline.

Platt-Dunne Share Spot

Marc Platt will share top male spot with Stephen Dunne in Columbia's musical, "When A Girl's Beautiful."

WANTED: A BABY

YES, a real live one—18 to 25—who can sing, dance, whistle, act. In other words, someone terrific, who despite beauty and brains still hasn't gone as far as she wants, and who thinks, perhaps, that a live-wire publicity man, not too big to be personally interested, yet strong enough to deliver results in the pinches, might be a problem-solver. No moons or miracles for sale. Just publicity to back up basic talent.

TIM GAYLE

Care Hollywood Plaza Hotel
1637 N. Vine St. GLadstone 1311

Hollywood REVIEW

June 2, 1947

Page 9

'TOO MANY WINNERS' Standard Mike Shayne Opus with Hot Heroics

As Secondary Screen Sleuthin' Goes, This Is Average Adventure

● "TOO MANY WINNERS" is an acceptable entry in the "Michael Shayne, Detective" series. Latest PRC cops 'n' robbers opus is replete with standard fixtures and asininites. It should fit market requirements despite such typical incongruities as:

A heroic sleuth who, with a gun in his ribs, would rather be gay, brave and brash with smart-alec answers—and take a devilova beating—rather than answer questions that are not incriminating. This hallmark of the heroic, however, is no fault exclusively of Shayne's, since he shares it with nearly all film and radio gumshoes.

Proves He Is Tough

Mr. Shayne seems to go out of his way to prove he's tough and hard-headed. Smacked by a bullet in the noggin, he is bedded and bandaged one day and his bright, ebullient self next morning—sans bandage, bullet, headache or ill-humor.

Then, too, the illustrious Private Eye, renowned for shrewd methods and sure sagacity, seems suddenly a bit simple-minded when we overhear him discussing vitally important key secrets in a public place, in equally public tones.

Notwithstanding these and other script inconsistencies, "Too Many Winners" is quite as good as the series par; which means ample returns for the budget.

Hugh Beaumont delivers his usual pleasant interpretation of the happy Brett Halliday shamus. Trudy Marshall is the sleek secretary who loves and waits. Miss Marshall spends most of her footage prettily registering wrath.

Sacred Hollywood Formula

It seems Mr. Beaumont never forgets anything but his secretary. He's promised to take her on a vacation again, but true to the sacred Hollywood formula for such situations, a brand new case sends him again on the trail and his secretary on the war path.

The case in question involves clearing up the identity of a mastermind who is getting quickly rich by slowly bankrupting the local race track with counterfeit parimutuel tickets. Our hero no sooner bumps into a smooth number, Claire Carleton, than she is bumped off. Miss Carleton has offered information, for a price, and fun on the side for free.

This again involves Beaumont with the doughty Inspector, Ralph Dunn. Mr. Dunn, continuing to display traditional police traits, spends more of his time trying to implicate Beaumont than in tracking down the real culprits.

Before all the shootin' and sleuthin'

New PRC Pictures, Inc.
Presents

"TOO MANY WINNERS"

AVERAGE Murder melodrama, starring Hugh Beaumont and Trudy Marshall. Produced by John Sutherland and directed by William Beaudine. Screenplay by John Sutherland and adaptation by Fred Myton and Scott Darling from the original characters and story by Brett Halliday. Editing by Harry Reynolds. Tradeshown at Eagle-Lion Studios, May 27, 1947. Running time, 61 min.

75%

is over, there are a couple of more corpses and sundry bits of brutality. Interlaced throughout all the gore are occasional gay quips, a considerable amount of ham, and the usual comedy relief.

Involved in all this are newsman Charles Mitchell, Beaumont's pal and right-hand bower, tycoon John Hamilton, who owns the track, and track operator, Grandon Rhodes. Mr. Rhodes, doubtless because he is the least vulnerable to suspicion, proves to be the evil mentality behind all the killing and corruption. Okay hits are turned in by nastymen Frank Hagney and Maurice B. Mozelle. Ben Welden and Byron Foulger team as friends and former convicts used by the ratty Rhodes to perpetrate his nefarious plot.

Production Credits

John Sutherland's screen play, and adaptation by Fred Myton and Scott Darling are quite adequate. Mr. Sutherland also produced. His mounting is more trenchant than his scripting. William Beaudine's megging is spotty, eliciting smart portrayals and ham in about equal doses. However, he maintains a smart pace and occasional fine moments.

Editing, photography and music are right up to the budget.

Stevens Re-elected Director-Guild Head

George Stevens has been re-elected head of the Screen Directors' Guild. Other officers are: Lewis Milestone, 1st v-p; John Huston, 2nd v-p; George Sidney, sec.; and George Marshall, treas. The drive of groups will be "to better the industry's public relations."

Lloyd Bacon Re-signs Long Term With 20th

Lloyd Bacon last week re-signed with Darryl Zanuck on a 2-pix-a-year basis for a long term. One clause of the new deal gives Bacon the right to shoot one pix a year off the Westwood lot. "Glittering Bill" will be his first independent effort.

Wants Power-Grable

Producer-Director Fritz Lang, in order to obtain services of Tyrone Power and Betty Grable, is submitting his forthcoming "Corruption" to 20th for release.

The Cast of Characters

("TWO MANY WINNERS")

Michael Shayne	HUGH BEAUMONT
Phyllis Hamilton	TRUDY MARSHALL
Rafferty	Ralph Dunn
Mayme Martin	Claire Carleton
Tim Rourke	Charles Mitchell
Payson	John Hamilton
Hardeman	Grandon Rhodes
Madden	Ben Welden
Edwards	Byron Foulger
Mrs. Edwards	Jean Andren

The Cast of Characters

("HOLLYWOOD BARN DANCE")

Ernie	Ernest Tubb
Helen	Lori Talbott
Ezzy	Helen Boyce
Cartwright	Earle Hodgins
Pa Tubb	Frank McGlynn
Toppitt	Phil Arnold
Pete Dixon	Larry Reed
Jack	Red Herron
Ma Tubb	Anne Kundi
Ma Perkins	Betty Mudge

'BARN DANCE' Strictly For The Hinterlands and 'Hillbilly' Trade

Real 'Oakie Boogie' Typifies Story And Production Ambition

● "HOLLYWOOD BARN DANCE," strangely enough, will have little or no appeal in Hollywood. That does not necessarily mean that it will not pass as average entertainment in the Hinterlands. Fact is, in the rural and hillbilly communities, it might rate good or even better. It is strictly for that slot.

Loaded With Songs

Production discrepancies, corny situations and repetitious dialog make it rather hard to take for the critical patronage. So will the dozen and a half western drawl songs that appear to be the real motif behind the picture's reason for being. Nevertheless, those same songs have wide appeal in certain spots—quite wide, we fully realize.

To list all the numbers would make this sound like a western song catalog. Let it suffice that the fastest lilt is "Oakie Boogie," by Johnny Tyler, which typifies both the story in general and the production ambitions behind the story.

The yarn is really an original, written by the director, to serve as a special vehicle for one Ernest Tubb and his Texas Playboys. This group is one of those guitar-plus-twang-plus-fiddle-and-bull fiddle outfits, with Tubb or one of his boys, or an outside specialty personality, singing each of the numbers.

Pa Busts His Guitar

The story begins and ends on a farm. As a teenager, young Tubb was always practicing with his schoolboy "band." He was the leader and vocalist. At one time, he so enrages his Pa with his music hopes that the latter stomps his guitar to pieces and almost puts an end to his musical career.

However, Ma has the turkey money so Tubb eventually gets back into the swing of things. Then, forbidden the use of any of the barns for their practicing, they usurp the church for that purpose until—an overturned lamp starts a fire which burns down the church.

Tub and his boys now decide to hit the road and earn enough cash to buy the lumber for rebuilding the church. To get started, Tubb's Ma gives him the money they had saved

Jack Schwarz
Presents

"HOLLYWOOD BARN DANCE"

(A Screen-Guild Release)

AVERAGE Rural tune-film produced by Jack Schwarz and directed by Bernard B. Ray. Screenplay by Dorothea Knox Martin from an original story by Bernard B. Ray. Photography by Jack Greenhalgh. Music by Walter Greene. Art direction by F. Frank Sylos. Edited by Robert Crandell. Tradeshown Tuesday A.M., May 27, 1947, at the Nasseur Studios. Running time, 73 min.

75%

for a tractor.

They soon are snared by a fast-talking gambler who becomes their agent. So constantly does he gamble away their earnings without their resentment, there is only one conclusion to draw. Tubb and his boys are supreme saps. Such is the way of script convenience.

Slowly they head for Hollywood and land a spot on the "Hollywood Barn Dance" airshow. But they have now enough money to rebuild that church, so they waive the opportunity to get back to the farm. The cheap gambler-agent suddenly gets lucky at the wheel by playing his lucky number upside down—thinking a six was a 9—and, with the winnings, redeems himself.

Everyone Gets In Act

He pays for a remote control hook-up to the rural area so the boys can still keep that spot on the air by broadcasting from "down on the farm." At the broadcast finale, everyone gets in on the act.

Despite the weak story and its inconsistencies, a few of the supporting players are able to present fairly good performances. Frank McGlynn registers nicely as Tubb's Pa and Anne Kundi is okay as Ma. Trouper Hodgins did a very good job with his lines to keep the proceedings moving at a faster pace than the scheme of things suggested.

The Tubb outfit appears to be the average as these singing western groups go, and the specialties just about in the same bracket.

COLOR ★ BLACK & WHITE ★ SOUND

SCREEN TESTS

MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD

LARSEN & LEAVITT, INC. GL-7307
5717 SUNSET BOULEVARD

THAT'S MY GAL Has Good Spring-Board But Nosedives Kerplunk

Rich Sets and Novelty Plus Trucolor Fails To Revive The 'Gal'

• "THAT'S MY GAL" starts off with a healthy spring and a movement of grace that bespeaks the charm of originality—as musicomedies go. But something happened between the original idea and the screenplay. Instead of a swanlike dive that comes from perfect co-ordination, the "Gal" suddenly starts nosediving kerplunk. Not even the rather rich production values with which she was blessed, nor the novelty numbers, melody and dance, and the Trucolor could revive her.

Here and there, each of her assets brings back a spark of life, but the corny dialog, gags and situations were too much for her.

The springboard wasn't bad. A quartette of smalltime racketeers buy a turkey burlesque show for 3-grand and plan to rustle an angel or two so they can skip with about 20-grand profit when the police close it the first night—which is sure to happen because of its filth.

Mixed with the proper ingredients, that little idea might have gone somewhere for real entertainment value. Many of the ingredients were there, particularly the production and specialty values.

The screenplay, itself, appears to have set up most of the hurdles. The casting of Red Barry and pairing him off with Lynn Roberts didn't help. Neither did the dialog.

Barry is a little big shot whose cronies are comics Pinky Lee, Frank Jenks and Edward Gargan. After acquiring the risqué, broken-down burlesque troupe, they start snailing suckers—to suddenly discover they have sold 250 per cent-worth of interest.

Strip Tease Kills Him

One old codger named Perkins gets a receipt for 51 per cent and, at first sight of one of the strip-teasers doing a wiggle, drops stone dead. Leaving no will, his case goes up and up the ladder of authority to the state department handling such matters. Since there were no heirs, the state takes over his interest in the burlesque show. You see, according to script, if there are no heirs, it goes to the taxpayers! Even the Governor is involved.

A state governmental gal arrives to protest the interests of said taxpayers and, believe it or not, picks a jury of 12 peers right off the street to decide the fate of said show. Oh yes, the name of the show is "That's My Gal."

The gal and the jury all decide the show stinks, so the strip-teasers et al are fired and real specialties hired with taxpayers' money. Much to the

Republic Pictures Presents
"THAT'S MY GAL"
AVERAGE 75% Musicomedy in Trucolor, produced by Armand Schaefer and directed by George Blair. Original story by Frances Hyland and Bernard Feins. Screenplay by Joseph Hoffman. Photography by Bud Thackery. Art direction by Frank Arrigo. Set decorations by John McCarthy, Jr., and Otto Siegel. Dance direction by Hal Belfer. Edited by Arthur Roberts. Tradeshown at Republic studios, Monday AM, May 26, 1947. Running time, 68 min.

consternation of the racketeers, it is slated to be a sock hit.

Tough-guy Barry is presented as a cheap crook without a single redeeming characteristic—yet the script pairs off the refined delectable Lynn Roberts from the state department with him for romance.

Not a single piece of procedure is believable, though it could have been. And had it been, it would have jelled as real comedy, natural comedy.

Roberts Sole Survivor

Miss Roberts is the only one in the cast to emerge unscathed. Somehow or other, she ducked every left hook from the screenplay or direction, and came up smiling.

On the production and technical side, there are many commendable features. Frank Arrigo's art direction and the set decorations by John McCarthy, Jr., and Otto Siegel are both top-grade for this class budget.

Bud Thackery's photography and the Trucolor were material aids in the production values, and Hal Belfer's ability as a dance director shows through nicely.

More proof that producer Armand Schaefer was doing the best possible for "The Gal" lies in the entertainment value of the specialty acts. John Savitt and His Top Hatters and the Four Step Brothers are especially good. Isabelita and the Guadalajara Trio also get in some good licks as individual efforts.

In the proper market slot, "That's My Gal" may go sailing along for some fair amount of satisfaction, but its rating at best can only be termed as "Average Entertainment." It's a glamorous, splendorous bit of crude nonsense that will get by where Joe Miller is really appreciated—and where vaudeville is liked well enough to need only a thin net to hold it together.

New Indie Company Will Shoot In Texas

Paul Willett will produce six western specials a year in San Antonio, Texas, under company name of Western Adventure Productions. Deal was signed last week between Willett and John Franconi, founder of Screen Guild Productions.

The Cast
 ('That's My Gal')
 LYNN ROBERTS, DONALD BARRY, Pinky Lee, Frank Jenks, Edward Gargan, Judy Clark, Paul Stanton, John Hamilton, Ray Walker, Marian Martin, Elmer Jerome and George Carleton. Specialties by Jan Savitt and His Top Hatters, Isabelita, The Guadalajara Trio, The Four Step Brothers, St. Claire and Vilova, and Dolores & Don Graham.

The Cast of Characters
 ('THE OVERLANDERS')
 Dan McAlpine Chips Rafferty
 Bill Parsons John Nugent Hayward
 Helen Parsons Helen Grieve
 Corky John Fernside
 Mary Parsons Jean Blue
 Minister Marshall Crosby
 Police Sergeant John Fegan
 Aborigine Jacky Clyde Combo
 Aborigine Nipper Henry Murdoch

'THE OVERLANDERS' Is Realistic Documentary That Packs Wallop

Australia's Leading War Effort Related In Stark Simplicity

★ "THE OVERLANDERS" is an absorbing and heroic documentary. This J. Arthur Rank-Ealing production tells with graphic simplicity the story of Australia's most extraordinary war effort . . . the trail-herding of fifteen hundred cattle from one end of Australia to the other. Without marquee or romantic plot, "Overlanders" has dubious general appeal. And without a shrewd exploitation campaign should be carefully spotted.

There is a stark, uncompromising realism here which permits the inherent dramatic value of this titanic undertaking to show through—without customary filmic theatrics. Pic was filmed in Australia with the full co-operation of the Commonwealth Government and of the Federal State Departments.

The screenplay was written by Director Harry Watt who did a thoroughly competent job in both departments. He was wise enough to simply recapitulate the intriguing down-under saga as it happened . . . When Japan, swollen with conquest, was sweeping across the southern world unhampered . . .

Dangers Of The Trail

A group of cattlemen, unwilling either to shoot their stock or leave them for the encroaching Japanese, decide to drive their animals sixteen hundred miles to safety. "Bullocks are more important than bullets" is the truism which girded these men for their task. Most of the ninety-one minutes of running time chronicle the hardships, frustrations and dangers of the trail.

The cavalcade is quickly confronted with suspensive action. A swollen river stops them. The chuck and bed-roll wagon is buoyed with barrels and towed safely, but one of the ponies is saved from gruesome death by a crocodile, only through accurate rifle-manship. Remuda and cattle cross safely.

Grim and forbidding deserts are crossed, taking their toll of strength and beef. The brooding mystery of limitless horizons, the brutal, soulless savagery of an invaded wilderness is powerfully caught and translated by Osmond Borradaile's drama-conscious camera.

When the caravan is faced with tragic defeat at a dry water hole, Bor-

Universal-International Presents
"THE OVERLANDERS"
GOOD 85% Adventure-action documentary, starring Chips Rafferty and Daphne Campbell. Produced by Michael Balcon, written and directed by Harry Watt. Photography by Osmond Borradaile. Edited by E. M. Inman Hunter. Tradeshown at Universal-International Studios, May 28, 1947. Running time, 91 min.

radaile captures, with emotional impact, the kingly influence of upland crags; as the weakening cattle are shunted over precipitous mountain trails in a desperate race for water. When a stream is finally reached—the thirst-maddened animals must be driven from quick-mud bogs which guard it.

The taut, dust-grimed faces of these men as they stand unarmed before the rushing cattle, seeking to turn them from the quick-sand death trap—mirrors the heroic quality of the whole picture. Stampedes to be thwarted, poison-weeds which kill the horses, these and similar tribulations are met and defeated. The trek ends successfully, setting a precedent which initiates a constant stream of moving meat across Australia.

The cast troupes expertly under Harry Watt's guidance. There are no histrionics, no careful registering for the camera. Chips Rafferty does a standout job as the lean, steel-fibred frontiersman who leads the drive. Daphne Campbell, who supplies the slight femme interest, sustains attention through restraint and exceptional horsemanship. She and Peter Pagan, a handsome newcomer, are probably destined for Hollywood contracts. John Nugent Hayward, Jean Blue, Helen Grieve, John Fernside and the rest of the cast maintain the high-calibre standard set by Rafferty.

"The Overlanders" might be profitably re-edited and compacted for popular American appeal. As is, it will either go big—or get nowhere.

U-I Rolls Eight For June Shooting Start

Five biggies are slated to role this month at U-I, which brings the current shooting up to eight. New ones are "Tap Roots," "Black Bart," "Homicide," "Imagination" and "The Senator Was Indiscreet."



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WHAT'S GOING ON IN HOLLYWOOD . . .

Briefs on the NEW PIX

COLUMBIA

BUCKAROO FROM POWDER RIVER . . . Wherein Durango Kid Charles Starrett forks his pair of trusty cayuses again and once more brings western varmints to a well-deserved fate. This time he's after a low-life family which wants to bump off its youngest scion because he's startled 'em all with the outrageous idea that he prefers to go straight. Needless to add that the rugged Mr. Starrett rescues the noble lad and makes the kin-folk mighty sorry.

THE LAST ROUND-UP . . . More western stuff. Gene Autry's back in the saddle, loaded down with new songs and an old story. There's a gang of soulless land barons who go sneaking around trying to grab off a valuable hunk of property which the poor but honorable ranchers need for a reservoir. A tribe of injuns own the place and the meanies get poor Lo all hot and confused until he hits the war-path. All in all, there's plenty of hot lead, passionate pummeling and hard riding before Gene saves everything and everybody worth saving.

THE LONE WOLF IN LONDON . . . The Lone Wolf, who has turned over another page and is now doing a scholarly treatise on gems, is interrupted by a series of unfortunate events which send him on the trail of a jewel thief and blackmailer. Y'see the l.w.'s been framed. He's gotta find the crook or else . . .

MGM

IF WINTER COMES . . . A character study based upon the fine Hutchinson classic. It's the story of a man and woman, in love through the years but separated by forces greater than themselves. When he gets into trouble and is ostracized by the small English town, the woman he worships is his solace. Their tenacious faith is rewarded by an eventual union. Made once before as a silent.

COLUMBIA

(Now SHOOTING)

THE PRINCE OF THIEVES (Cinecolor)

Cast: Jon Hall as Robin Hood, Alan Mowbray as Friar Tuck, Patricia Morison as Maid Marian, Adele Jergens, Michael Duane, Gavin Muir, Syd Saylor.
Producer Sam Katzman
Director Max Nosseck
Assistant Rex Bailey
Second Unit Director Howard Bretherton
Assistant Bud Shyer
Dialogue director Roy Hamilton
Unit Manager Bert Leonard
Based on a Novel by Alexandre Dumas

IT HAD TO BE YOU

Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.
Producer Don Hartman
Assistant Norman Deming
Directors Don Hartman and Rudy Mate

PARAMOUNT

BIG TOWN AFTER DARK . . . Pert reporter Loreli starts all the excitement for this latest "Big Town" yarn. She writes a book, gets it published and resigns from news-sleuth Steve Wilson's paper. Steve hires a nifty new number who also happens to be the niece of Steve's publisher-boss. Which seems like a smart thing to do but isn't. 'Cause the new lass is a louse who brings in hoods to back up a blackmail game she's playing on her uncle. Which cues hero Steve into almost an hour's running time of action. Should be good meller . . . Bill Thomas is handling the megaphone.

RKO

I REMEMBER MAMA . . . Another character study. This time of a Norwegian family in San Francisco during the early years of the century. It's a sort of "Life With Father" motif; but this time it's life with Mother. She is the dominating force in the lives of three daughters, assorted aunts and gently suppressed Papa. Emphasis on humor, whimsey and tender touches of romance make this one to watch for.

REPUBLIC

DRIFTWOOD . . . A delightful tale of a gal who has been strictly reared to speak nothing but the truth. Her grandpa, who has kept her from the blighting touch of civilization, kicks off and leaves her to face the unknown, wicked world. Which means plenty of trouble for her and the world. This could give "Affairs of Susan" a real run for first place on the honesty vs. social behavior plot.

THE RED PONY . . . John Steinbeck's heart-warming story of a boy and his pony. The action is built around the boy's adjustment to reality and his loss and recovery of faith in his best friend, the hired man who fails to save the life of his sick horse. Should be one to watch for. . .

Director of Photography Rudy Mate
Assistant director Sam Nelson
Dialogue director Fred Sears
Story by Melvin Frank and Norman Panama

DOUBLE TAKE

(Cornell Productions)
Cast: Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick, Steven Geray.
Producers S. Sylvan Simon, Franchot Tone
Director S. Sylvan Simon
Assistant Earl McEvoy
From Novel by Roy Huggins

THE LONE WOLF IN LONDON

Cast: Gerald Mohr, Nancy Saunders, Cast. Gers Ted Richmond, Robert Cohn
Director Jess Goodwins
Assistant Paul Donnelly
BUCKAROO FROM POWDER RIVER
Cast: Charles Starrett, Smiley Burnette.
Producer Colbert Clark
Director Ray Nazarro
Assistant William O'Connor

THE LAST ROUND-UP

Cast: Gene Autry, Jean Heather
Producer Armand Schaefer
Director John English
Assistant Earl Bellamy

(In Release)

ALIAS MR. TWILIGHT (2/25) 75%
BETTY CO-ED (12/24) 80%
BLIND SPOT (3/5) 80%
BLONDIE KNOWS BEST (12/17) 80%
BLONDIE'S BIG MOMENT (2/4) 80%
BLONDIE'S HOLIDAY (4/1) 80%
BOSTON BLACKIE & LAW (1/7) 75%
BULLDOG DRUMMOND AT 8AY (4/15) 80%

SCREEN GUILD

THE BURNING CROSS . . . a timely expose of the insidious machinery of bigotry. A returned vet, disillusioned by the loss of his wife and job to other guys—joins the Klu Klux Klan. Once enmeshed in its evil work, he finds how stupidly he is now working to defeat the things he believed in and fought for . . . He buys his redemption with his life. Intelligently handled, this could really be important.

UNITED ARTISTS

SLEEP MY LOVE . . . Psychological drama in which Don Ameche departs radically from his usual light roles. He's a neurotic who first tries to drive his wife insane and then, failing this, to kill her. Character-atmosphere stuff on the morbid side. By the way—he doesn't get to knock her off—as if you didn't already know.

Jeritza Wanted For 'Enter Madame' Cast

Maria Jeritza, opera star widow of Winfield Sheehan, is being sought for the role of the temperamental prima donna in the musical version of "Enter Madem." Producers are also said to want Basil Rathbone and Jane Kean for the cast.

Vera Vague In Teepee

Vera Vague has been added to the cast of "Paleface," the Bob Hope starrer. She will be an Indian comedienne.

CIGARETTE GIRL (3/5) 75%
THE MILLERSON CASE (5/12) 80%
*DEAD RECKONING (1/14) 90%
FOR THE LOVE OF RUSTY (4/29) 85%
*FRAMED (3/12) 90%
GUILT OF JANET AMES (3/5) 90%
*JOHNNY O'CLOCK (JEM) (1/21) 85%
KING OF WILD HORSES (4/1) 90%
LONE STAR MOONLIGHT (1/14) 80%
LONE WOLF IN MEXICO (2/18) 75%
MILLIE'S DAUGHTER (3/19) 85%
MR. DISTRICT ATTORNEY (12/31) 85%
OVER SANTA FE TRAIL (4/8) 75%
RETURN OF MONTE CRISTO (Small) (12/3) 85%
SECRET OF WHISTLER (1/14) 75%
SINGIN' IN CORN (12/24) 80%
SINGING ON THE TRAIL (9/24) 75%
*HAT TEXAS JAMBOREE (6/11) 80%
THIRTEENTH HOUR ("Whistler") (3/12) 80%

(Filming Completed)

BULLDOG DRUMMOND STRIKES BACK . Ron Randell, Gloria Henry.
DOWN TO EARTH (Color) Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens
LAST OF THE REDMEN (Katzman) Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin
Zane Grey's THE GUNFIGHTERS (Color) Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Forrest Tucker.
THE CORPSE CAME C.O.D. George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr
THE MILLERSON CASE Warner Baxter
THE SEAHOUND (serial) (esskay)
THE SWORDSMAN (Color) Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne
THREE WERE THOROUGHBREDS (Cavalier) (Color) Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans
LITTLE MISS BROADWAY Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra
SPORT OF KINGS Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis
THE GIRL FROM SHANGHAI Rita Hayworth, Orson Welles, Glenn Anders
ASSIGNED TO TREASURY (Buchman) Dick Powell, Signe Hasso, Edgar Barrier

Frankie Bailey Of Million-\$-Legs Fame Ciro-Partied At 88

Back in the days of Weber & Fields when a gal had nice legs, they said she had "Frankie Bailey-s." That was in the gay 90s, when Frankie Bailey's gams were the toast of the Great White Way.

. Last Thursday, she was 88 years old. At Ciro's some old friends threw a real party, birthday cake and all. Eddie Cantor, Mickey Rooney, Alan Ladd, Michael O'Shea, Virginia Mayo, Paula Drew and others joined in the merry-making for the grand old lady. Photogs even shot pix of Frankie's legs as they are today. They still look good.

The applause at Ciro's sounded more wonderful to her, she said, than that of Broadway 60 years ago, when, as Eddie Cantor said, "They used to stop the show to applaud Frankie for a solid 5 minutes.

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone) Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart
SWING THE WESTERN WAY Jack Leonard
Hoosier Hot Shots, Jerry Wald Orchestra
KEEPER OF THE BEES Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

A TEXAS STORY

Cast: James Craig, Johnnie Johnston, Lynn Bary, Una Merkel.
Producer Joseph Fields
Director Leigh Jason
Assistant Howard Koch

ADVENTURES OF CASANOVA

(Color)
(Filmed entirely at Churubusco Studios, Mexico City)
Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.
Producer Aubrey Schenck
Director Roberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(In Release)

ADVENTRESS (British) (4/15) 80%
BEDELIA (British) (Seen but not reviewed) 75%
*IT'S A JOKE, SON! (1/21) 85%
*LOST HONEYMOON (3/12) 85%
REPEAT PERFORMANCE (5/22) 85%

(Filming Completed)

RED STALLION (Color) Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best
REPEAT PERFORMANCE Joan Leslie, Tom Conway, Louis Hayward, Richard Basehart, Virginia Field, Benay Venuta
Vera Caspary's OUT OF THE BLUE George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.
LOVE FROM A STRANGER John Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY (Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)
Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.
Producer Harry Sherman
Associate Producer Gene Strong
Director Alfred E. Greer
Assistant Nate Barrager
Production manager Herb Hirst
Based on Novel by Eugene Manlove Rhodes

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

M-G-M

(Now SHOOTING)

THE PIRATES (Technicolor)

Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, O. Z. Whitehead

Producer: Arthur Freed

Director: Vincente Minnelli

Assistant: Wally Worsley

Unit Manager: Al Shenberg

From the Play by S. N. Behrman

GOOD NEWS

Cast: June Allyson, Peter Lawford, Joan McCracken, Ray Macdonald, Patricia Marshall, Loren Tindall, Janet Winkler, Mel Tormé

Producer: Arthur Freed

Director: Charles Walters

Assistant: Al Jennings

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.

Producer: Arthur Hornblow, Jr.

Director: George Sidney

Assistant: George Rhein

ALIAS A GENTLEMAN

Cast: Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Warner Anderson, John Qualen.

Producer: Nat Perrin

Director: Harry Beaumont

Assistant: Tom Andre

Unit Manager: Al Friedman

IF WINTER COMES

Cast: Walter Pidgeon, Deborah Kerr.

Producer: Pandro S. Berman

Director: Victor Saville

Assistant: Jack Greenwood

(In Release)

THE ARNELO AFFAIR (2/18).....80%

*8BEGINNING OR THE END (2/25).....85%

DARK DELUSION (4/15).....75%

*HIGH BARBAREE (3/26).....90%

LADY IN THE LAKE (12/3).....90%

LITTLE MISTER JIM (6/11).....80%

LOVE LAUGHS AT ANDY HARDY (12/17).....85%

IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only).....95%

MY BROTHER TALKS TO HORSES (11/19).....85%

*SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10).....90%

UNDERCOVER MAISIE (3/12).....85%

*THE YEARLING (Color) (11/26).....100%

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIA.....Elizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

FIESTA (Technicolor).....Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova

TENTH AVENUE ANGEL.....Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder

MERTON OF THE MOVIES.....Red Skelton

BALLERINA (Color).....Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth

LIVING IN A GREAT BIG WAY.....Gene Kelly, Marie MacDonald, Charles Winninger, Spring Byington, Jean Adair.

THE ROMANCE OF ROSY RIDGE.....Van Johnson, Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVE.....Hepburn, Henried, Robert Walker

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

THE HUCKSTERS.....Clark Gable, Deborah Kerr, Sydney Greenstreet, Keenan Wynn, Adolphe Menjou, Edward Arnold, Ava Gardner

MONOGRAM

(Now SHOOTING)

ROBIN HOOD OF MONTEREY

Cast: Gilbert Roland as "The Cisco Kid," Chris-Pin Martin, Evelyn Brent, Nestor Paiva, Travis Kent, Pedro de Cordoba.

Producer: Jeffrey Bernerd

Director: Christy Cabanne

A GUY NAMED JOE PALOOKA

Cast: Leon Errol, Joe Kirkwood, Jr., Elyse Knox, Morris Carnovsky, Vince Barnett, Billy House, Robert Conway, Benny Baker.

Producer: Hal E. Chester

Associate Producer: Bernard W. Burton

Director: Will Jason

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys) (11/19).....85%

HIGH CONQUEST (3/12).....85%

*IT HAPPENED ON 5TH AVENUE (Allied Artists) (2/4).....85%

LAND OF THE LAWLESS (5/15).....80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (B & B) (4/8).....75%

(Filming Completed)

BLACK GOLD (Color).....Anthony Quinn, Katherine deMille, Kane Richmond, Elyse Knox, Ducky Louie

LAW COMES TO GUNSIGHT.....Brown-Hatton

CODE OF THE SADDLE.....Johnny Mack Brown, Raymond Hatton

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.).....Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDAL.....Bowery Boys

SONG OF WASTELAND.....Wakely, White

KILROY WAS HERE.....J. Cooper, J. Coogan

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists).....Belita, Preston Foster.

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE (Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

Producer: Hal Wallis

Director: Hewis Allen

Assistant: Mark Evans

WHISPERING SMITH (Technicolor)

Cast: Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, Murvyn Vye, William Demarest, Fay Holden, Frank Faylen, Will Wright.

Producer: Sidney H. Biddell

Director: Leslie Fenton

Assistant: Chico Day

Unit Manager: William Mull

Screenplay by Marion Parsonnet and Karl Kamb

From Novel by Frank H. Spearman

DREAM GIRL (Technicolor)

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

Producer: P. J. Wolfson

Director: Mitchell Leisen

Assistant: John Coonan

Unit Manager: Hugh Brown

From the Broadway Hit Play by Elmer Rice

— A Mitchell Leisen Production —

BIG TOWN AFTER DARK

Cast: Philip Reed, Hillary Brooke.

Producer: Wms. Pine and Thomas

Director: William Thomas

(In Release)

I COVER 8IG TOWN (5/5).....85%

8IG TOWN (P-T) (3/26).....85%

*BLAZE OF NOON (3/5).....90%

CALCUTTA (4/15).....85%

*CALIFORNIA (Color) (12/17).....95%

DANGER STREET (P-T) (4/22).....75%

EASY COME, EASY GO (2/4).....85%

*FEAR IN NIGHT (P-T) (3/5).....90%

*IMPERFECT LADY (3/12).....85%

JUNGLE FLIGHT (Pine-Thomas)

LADIES' MAN (1/7).....85%

*MY FAVORITE BRUNETTE (2/18).....85%

THE PERFECT MARRIAGE (Wallis) (11/19).....80%

SEVEN WERE SAVED (P-T) (2/25).....80%

*SUDDENLY IT'S SPRING (2/11).....90%

* WELCOME STRANGER (4/29).....95%

(Filming Completed)

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman

GOLDEN EARRINGS.....Milland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVEST.....Alan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karl-Loth, Kellaway, Ward Bond, Virginia Grey,

VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis).....Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIO.....Crosby, Hope, Lamour,

THE BIG CLOCK.....Milland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

New PRC

(In Release)

PHILO VANCE RETURNS (5 5).....80%

PHILO VANCE'S GAMBLE (5/5).....75%

THE 8IG FIX (5/5).....75%

BORN TO SPEED (1/28).....75%

DEVIL ON WHEELS (1/28).....80%

DON RICARDO RETURNS (1/21).....75%

HER SISTER'S SECRET (9/17).....85%

LADY CHASER (1/7).....75%

LIGHTHOUSE (2/18).....70%

PERILS OF PAULINE (5/15).....90%

SECRETS OF SORORITY GIRL (10/1).....75%

STARS OVER TEXAS (1/7).....80%

THREE ON A TICKET (Shayne) (4/1).....75%

TUMBLEWEED TRAIL (3/19).....75%

UNTAMED FURY (4/22).....85%

WILD COUNTRY (1/28).....75%

WILD WEST (Color) (12/3).....80%

RANGE BEYOND THE BLUE WEST TO GLORY

RETURN OF RIN-TIN-TIN (Color)

(Filming Completed)

BLACK HILLS.....Eddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.

IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.

(Untitled PHILO VANCE).....William Wright

STEP CHILD.....Donald Woods, Brenda Joyce, Terry Austin, James Millcam

TWO-WAY WINNERS.....Beaumont as "Michael Shayne," Trudy Marshall

CAN'T GET THAT GAL.....Sheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams

KILLER AT LARGE.....Robert Lowery, Anabel Shaw

GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams

8URY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

R-K-O

(Now SHOOTING)

MEMORY OF LOVE

Cast: Merle Oberon, Dana Andrews, Ethel Barrymore, Hoagy Carmichael, Jacqueline White, Walter Reed, and Artur Rubinstein, and Eugene Ormandy conducting The New York Philharmonic-Symphony Orchestra, and Donald Curtis, Jane Jones, Lennie Bremen.

Producer: Harriet Parsons

Executive Producer: Jack J. Gross

Director: John Cromwell

Assistant: Maxwell Henry

Unit Manager: Ruby Rosenberg

Story by Dick Irving Hyland

A John Cromwell Production

Eugene O'Neill's

MOURNING BECOMES ELECTRA

Cast: Rosalind Russell as Lavinia, Michael Redgrave as Orrin, Raymond Massey as Ezra Mannon, Katina Paxinou as Christine Mannon, Leo Genn as Captain Brandt, Kirk Douglas as Peter Niles, Nancy Coleman as Hazel Niles, Henry Hull as Seth Beckwith the Caretaker, and Sara Allgood, Lee Baker.

Produced, Directed and Adapted for the Screen by Dudley Nichols

Associate Producer: Edward Donahue

Dialogue Director: Jack Gage

Unit Manager: Lloyd Richards

— A Dudley Nichols Production —

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.

Producer: Harriet Parsons

Director: George Stevens

Assistant: John Morris

(In Release)

A LIKELY STORY (4/22).....80%

BANJO (4/15).....75%

BEAT THE BAND (3/5).....75%

*BEST YEARS OF OUR LIVES (Goldwyn) (12/3).....100%

BORN TO KILL (4/22).....80%

CODE OF THE WEST (3/5).....75%

DESPERATE (5/7).....85%

DIVIL THUMBS A RIDE (3/12).....75%

DICK TRACY'S DILEMA (5/6).....75%

DICK TRACY VS. CUEBALL (11/12).....75%

FALCON'S ADVENTURE (12/10).....80%

*FARMER'S DAUGHTER (3/12).....95%

*HONEYMOON (4/15).....85%

IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24).....95%

SAN QUENTIN (12/3).....85%

*SINBAD THE SAILOR (Color) (1/14).....90%

*SONG OF SOUTH (Disney) (Color) (10/29).....100%

TARZAN AND HUNTRESS (Lesser) (4/1).....85%

THE LOCKFT (12/24).....80%

THEY WON'T BELIEVE ME (5/8).....90%

THUNDER MOUNTAIN (5/7).....80%

TRAIL STREET (3/19).....85%

VACATION IN RENO (10/15).....75%

WOMAN ON THE BEACH (5/6).....75%

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.

RETURN OF THE 8ADMEN.....Randolph Scott, George "Gabby" Hayes, Lanny Rees.

SECRET LIFE OF WALTER MITTY (Color) (Goldwyn).....Danny Kaye, Virginia Mayo, Boris Karloff, Ann Rutherford, Fay Bainter.

SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson

THE LONG NIGHT (Hakim-Litvak).....Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak

MAN ABOUT TOWN (French) M. Chevalier

SEVEN KEYS TO 8ALDPATE.....Phillip Terry, Jacqueline White, Margaret Lindsay, Eduardo Ciannelli, Arthur Shields, Tony Barrett, Richard Powers

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

MAGIC TOWN (Riskin).....James Stewart, Jane Wyman, Kent Smith

Zane Grey's UNDER THE TONTO RIM.....Tim Holt, Richard Martin

WHATS GOING ON IN HOLLYWOOD...

THE FUGITIVE (Argosy)......Henry Fonda, Dolores del Rio, J. Carrol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo
INDIAN SUMMER.....Alexander Knox, Ann Sothorn, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color).....Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy
HOW DEAR TO MY HEART (Disney) (Color).....Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives
CROSSFIRE.....Robert Young, Robert Mitchum, Robert Ryan, Sam Levene, Paul Kelly, Jacqueline White, Gloria Grahame, Richard Benedict, Steve Brodie, Marlo Dwyer, Bill Phipps
DICK TRACY vs. THE GRUESOME GANG.....Boris Karloff, Ralph Byrd, Anne Gwynne
TYCOON (Color).....John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

REPUBLIC

(Now SHOOTING)

ON THE OLD SPANISH TRAIL

(Trucolor)

Cast: Roy Rogers and Trigger, Jane Frazee, Andy Devine, Bob Nolan and the Sons of The Pioneers, Estelita Rodriguez, and Tito Guizar.
Associate producerEdward J. White
DirectorWilliam Whitney
AssistantJack Lacey
Unit ManagerJohnny Grubbs

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

(In Release)

ANGEL AND THE 8ADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
★CALENDAR GIRL (2/18).....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
HOMESTEADERS PARADISE VALLEY

(Red Ryder)

LAST FRONTIER UPRISING (Color) (2/25).....75%
MAGNIFICENT ROGUE (12/3).....80%
NORTHWEST OUTPOST (5/6).....85%
OREGON TRAIL SCOUTS (5/16).....80%
OUT CALIFORNIA WAY (Color) (12/24).....80%
PILGRIM LADY (1/28).....80%
PLAINSMAN AND LADY (11/5).....85%
SANTA FE UPRISING (1/21).....80%
SIOUX CITY SUE (12/10).....80%
STAGECOACH TO DENVER (1/7).....85%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8).....90%
TRAIL TO SAN ANTONE (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
WEB OF DANGER (5/5).....80%
WINTER WONDERLAND (5/21).....75%
YANKEE FAKIR (Wilder) (4/15).....75%

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.
THAT'S MY GAL (Color).....Donald M. Barry, Lynne Roberts, Jan Savitt Orchestra
WYOMING.....William Elliott, Vera Ralston, John Carroll, Virginia Grey, Albert Dekker, Madame Maria Ouspenskaya, George "Gabbv" Hayes
8LACKMAIL.....William Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor
THE TRESPASSERS.....Dale Evans, Warren Douglas, Adele Mara, Janet Martin, Grant Withers, Douglas Fowley, William Bakewell, Vince Barnett.
SPRINGTIME IN SIERRAS (Color).....Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Sons of Pioneers
SADDLE PALS.....Gene Autry
MAD VENTURE (Wilder).....Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney
Hale, Adrian Booth, Foy Willing & Riders Purple Sage
THE FLAME.....Vera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Traver, Blanche Yurka, Constance Dowling, Hattie McDaniel
ROBIN HOOD OF TEXAS.....Andy, Roy Rogers, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg

RUSTLERS OF DEVIL'S CANYON.....Red Ryder
MARSHAL OF CRIPPLE CREEK....."Red Ryder"

HAL ROACH

(Filming Completed)

CURLEY (Color).....Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.
HERE COMES TROUBLE (Color).....William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' ROBBIN? (Color).....Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Dame May Whitty, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Boyle
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)
Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%

(Filming Completed)

Alfred Hitchcock's **PARADINE CASE**.....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, and introducing Valli, and Louis Jourdan, with Joan Tetzel, Leo G. Carroll

SCREEN GUILD

(Now SHOOTING)

THE BURNING CROSS

(Somerset Pictures)

Cast: Hank Daniels, Virginia Patton.
ProducerWalter Colmes
DirectorWaltre Colmes
AssistantGeorge Moskov

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO 8ILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) 16/11).....80%
HOLLYWOOD 8ARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF 8ORDER (12/10).....75%
NORTHWEST TRAIL (Color).....80%
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color).....

(Filming Completed)

SCARED TO DEATH (Color).....Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton, Nat Pendleton, Roland Varno, Angelo Rossito
8USH PILOT (release of Dominion Productions of Canada).....Rochelle Hudson, Jack LaRue, Austin Willis
KILLER DILL (King).....Anne Gwynne, Frank Albertson, Stuart Erwin, Mike Mazurki
THE HAT 8OX MYSTERY (Screen Arts).....Tom Neal, Pamela Blake, Virginia Sale, Allen Jenkins
CASE OF THE 8A8Y-SITTER.....Neal, Jenkins, Blake, Sale
DARK 8ULLET (Color).....Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley
ALONG OREGON TRAIL (Color).....Monte

20TH CENTURY-FOX

(Now SHOOTING)

Darryl F. Zanuck presents
THE FOXES OF HARROW
Cast: Rex Harrison, Maureen O'Hara, Victor McLaglen, Vanessa Brown, Gene Lockhart, Hugo Haas.
ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuchock
From Novel by Frank Yerby

INVISIBLE WALL

(Wurtzel)

(Shooting at Las Vegas)
Cast: Don Castle, Virginia Christine, Richard Gaines, Rita Duncan, Frank Ferguson.
ProducerSol M. Wurtzel
Associate producerHoward Sheehan
DirectorEugene Forde
AssistantPaul Wurtzel
Written by Arnold Belgard
From Story by Howard J. Green and Paul Frank

OFF TO BUFFALO

(Technicolor)

Cast: Dan Dailey, Nancy Guild, Charles Winninger, Alan Young, Fay Bainter, Charlie Ruggles, Charles Russell, Jane Frazee.
ProducerWalter Morosco
DirectorLloyd Bacon
AssistantsArthur Jacobson, Lloyd Allen
Unit ManagerSam Wurtzel
Dance DirectorSeymour Felix
From an Unpublished Story, "Papa Was A Juggler," by John Klemptner

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell.
ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

(In Release)

MIRACLE ON 34th STREET (5/5).....85%
8ACKLASH (Wurtzel) (4/1).....80%
★8OOMERANG (1/28).....95%
8RASHER DOU8LOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color) (4/1).....80%
DANGEROUS MILLIONS (Wurtzel) (12/3).....85%
★HOMESTRETCH (Color) (4/22).....95%
JEWELS OF 8RANDEN8URG (Wurtzel) (4/15).....75%
MOSS ROSE (5/20).....85%
THE GHOST AND MRS. MUIR (5/14).....85%
THE LATE GEORGE APLEY (2/4).....80%
★THE RAZOR'S EDGE (11/19).....100%
★SHOCKING MISS PILGRIM (Color) (1/7).....90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%

(Filming Completed)

I WONDER WHO'S KISSING HER NOW (Color).....June Haver, Mark Stevens, Lenore Aubert, Martha Stewart, Gene Nelson, Reginald Gardiner, Reed Hadley
8OB8, SON OF 8ATTLE (Color).....Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Anne Revere, Reginald Owen
MOTHER WORE TIGHTS (Color).....Grable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson
THE CRIMSON KEY (Wurtzel).....Kent Taylor, Doris Dowling
THE KISS OF DEATH.....Victor Mature, Brien Donlevy.

Kathleen Winsor's **FOREVER AM8ER (Color)**.....Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.
SECOND CHANCE (Wurtzel).....Kent Taylor, Louise Currie, Larry Blake
CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE (Triangle Productions)
Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurist

THE TIME OF YOUR LIFE (Cagney)

(Shooting at General Service)
Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

INTRIGUE

(Bischhoff)

Cast: George Raft, June Havoc, Helena Carter, Tom Tully, Marvin Miller, Philip Ahn, Dan Seymour.
ProducerSam Bischoff
DirectorEdwin L. Marin

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOM8ER AFFAIR (8ogeous) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15).....Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF 8EL AMI (Loew-Lewin) 3/12).....85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
★SIN OF HAROLD DIDDLE8OCK (Sturges-Hughes) (3/19).....90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17).....80%

(Filming Completed)

HOPPY'S HOLIDAY.....Boyd as "Hopalong," Andy Clyde, Rand Brooks, Mary Ware
VENDETTA (Hughes).....George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
CHRISTMAS EVE (8ogeous).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote
COPACA8ANA (Coslow).....Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade
STORK 8ITES MAN (Comet).....Jackie Cooper
ARCH OF TRIUMPH (Enterprise).....Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curtwright, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Littel, Edgar Kennedy
THE MARAUDERS (Hopalong).....Boyd
A MIRACLE CAN HAPPEN (8ogeous-Meredith).....Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe
8ODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez, Robert Coote, Henry Daniell, Dorothy Hart, William Trenk, Otto Waldis, Michele Haley, and introducing Paule Croset.
ProducerDouglas Fairbanks, Jr.
DirectorMax Ophuls
General ManagerClarence Erickson
Production AssistantAlex MacDonald
THE WISTFUL WIDOW OF WAGON GAP
Cast: Bud Abbott and Lou Costello, Marjorie Main, George Cleveland, Patricia Alphin, William Ching.
ProducerRobert Arthur
DirectorCharles Barton

PRODUCTION. BOOKING GUIDE

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix (courtesy of Paramount), Thomas Gomez, Fred Clark (courtesy of Michael Curtiz Productions), Richard Gaines. ProducerJoan Harrison DirectorRobert Montgomery Screenplay by Ben Hecht and Chas. Lederer From Novel by Dorothy B. Hughes

(In Release)

A8IE'S IRISH ROSE (Crosby) (11/26).....85% ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80% CARNEGIE HALL (LeBaron-Morros) (3/26))No Rating DANGEROUS VENTURE (Hopalong) (2/25)75% ★DISHONORED LADY (Stromberg) (4/22)95% BUCK PRIVATES COME HOME (3/26)80% ★EGG AND I, The (3/26)95% GREAT EXPECTATIONS (British) (4/22).....95% I'LL BE YOURS (1/21).....85% (11/19)80% MICHIGAN KID (Color) (2/18).....80% ODD MAN OUT (British) (3/19).....95% SONG OF SCHEHERAZADE (Color) (1/28)85% SMASH-UP, The Story of A Woman (Wanger) (2/11)85% STAIRWAY TO HEAVEN (Color) (8ritish) (12/24)95% SWELL GUY (Hellinger) (12/10).....85% TEMPTATION (Small) (12/17).....85% ★TIME OUT OF MIND (3/19).....90%

(Filming Completed)

IVY (Interwood)Fontaine, Ney, Knowles, Hardwicke, Marshall PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasumny, Gilbert Roland, Gale Sondergaard SLAVE GIRL (Color)Yvonne de Carlo, George Brent, Lois Collier, Broderick Crawford, Andy Devine, Arthur Treacher Jeffrey Lynn, S. Z. Sakall, Eve Arden, THE LOST MOMENTSusan Hayward, Robert Cummings.

Anglo-American Welcome

(Continued from Page 1)

S. Howie, Judge Stephen Jackson, B. B. Kahane, Dr. Herbert Kalmus, Arthur Krim, E. J. Mannix, Louis B. Mayer, Joyce O'Hara, Fred Pelton, Howard Philbrick. Mary Pickford, N. Peter Rathvon, Hal E. Roach Jr., Joseph M. Schenck, Dore Schary, Geoffrey Shurlock, Mendel Silberberg, Frederick Spencer, Harry Thomas, Walter Wanger, Harry M. Warner, Jack L. Warner, Allen Wilson, and Kenneth Young. The tri-party Anglo-American relationship consists of the J. Arthur Rank organization of Great Britain and the two Hollywood companies, Universal - International Pictures and Eagle-Lion Films. Just how it works is explained rather simply in that these three have joined together in a long-term Worldwide reciprocal distribution agreement. Universal has a deal whereby it distributes a minimum of 10 pictures a year for Rank in the USA and Latin America, while Rank distributes all Universal's pictures in the British Isles. Eagle-Lion distributes a minimum of 5 Rank pictures a year in the USA and Latin America, while Rank handles a similar number from Eagle-Lion (Hollywood made) on a worldwide distribution basis. R. R. Young, the Railroad magnate, was brought into the combine by

THE VIGILANTES RETURN (Color).....Jon Hall, Margarer Lindsay, Andy Devine, Paula Drew SECRET BEYOND THE DOOR (Wanger-Diana-Lang).....Joan Bennett, Michael Redgrave, Anne Revere THE DARK WE8Edmond O'Brien, Ella Raines, William Bendix, Vincent Price. 8RUTE FORCE (Hellinger).....Burt Lancaster, Hume Cronyn, Charles Bickford, with Ann Blyth, Ella Raines, Yvonne de Carlo, Anita Colby SINGAPOREFred MacMurray, Ava Gardner

WARNERS

(Now SHOOTING)

WHIPLASH

Cast: Dane Clark, Alexis Smith, Zachary Scott, Alan Hale, Freddie Steele, Robert Lowell, Kate Lawson, Maudie Prickett. ProducerWilliam Jacobs DirectorLewis Seiler AssistantsElmer Decker, Jerry Spencer Dialogue directorFelix Jacoves THE TREASURE OF SIERRA MADRE Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero,

Bobby Blake, Clifton Young, Jack Holt. ProducerHenry Blanke Written for the Screen and Directed by.....John Huston AssistantDick Mayberry Unit ManagerDon Page From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane. ProducerOwen Crump DirectorRaoul Walsh AssistantRuss Saunders Dialogue DirectorMaurice Murphy Unit ManagerChuck Hansen Original Screenplay by Stephen Longstreet

(In Release)

BEAST WITH FIVE FINGERS (12/24).....85% CHEYENNE (4/29)95% ★HUMORESQUE (12/24)95% LOVE AND LEARN (3/26)75% THE MAN I LOVE (12/31).....80% ★NORA PRENTISS (2/11)90% ★PURSUED (U. S.) (2/18)85% ★STALLION ROAD (3/19)95% THAT WAY WITH WOMEN (2/18).....80% ★TIME, PLACE, GIRL (Color) (12/10).....85% ★TWO MRS. CARROLLS (4/1).....90%

Importance Of 'Red Pony' To Republic Explained By Columnist Frank Eng

More than usual, Hollywood is keeping a close eye on the progress of Lewis Milestone's production of "The Red Pony," currently shooting at Republic. A press agent's reason wouldn't serve the proper explanation of the picture's importance here. Accordingly, without hesitation we pick up the reason as told in the L. A. Daily News by its clever film columnist, Frank Eng. So, with full credit to the Daily News, we quote Frank from here on: "The last time Lewis Milestone brought a John Steinbeck story to the screen, it was a masterwork transcription. We refer, of course, to the Hal Roach production, 'Of Mice and Men.' "Currently, the Republic lot is expanding its collective chest over the fact that Milestone is now at work cinematizing Steinbeck's 'The Red Pony' for Republic release. "Besides the talents of associate producer Norman Lloyd, production designer Nicolai Remisoff and cameraman Tony Guadio, the screenplay is the result of a close collaboration between Milestone and the author, who is credited with the script as well. "Milestone refers to the short story or 'sketches' tetralogy as a Steinbeck

Nate Blumberg, president of Universal. Young now owns the majority of Eagle-Lion stock. He appointed Arthur Krim, ex-soldier and lawyer, president of E-L. At the age of 50 "Railroad" Young, as he is known as because of his initials, is chairman of the board of the Chesapeake & Ohio Lines, chairman of the Federation for Railway Progress, chairman of the Alleg-heny Corporation and principal stockholder in Pathe Industries, Inc. of which Eagle-Lion is a part.

'study of death.' For the screen, after a series of discussions, one of the four stories was dropped, and the theme transposed to a less somber key—a 'study of faith.' " 'The Great Mountain,' a character study of a Mexican ranch retainer, was the sketch omitted, while 'The Leader of the People,' 'The Gift' and 'The Promise' have been combined into the present script. "Milestone says the finished product will be essentially a study of values in human relationships between the principals of the story, with the boy's love of his pony a dramatic device with which to point these values up. "The period is the first decade of this century and the setting, of course, Steinbeck's very own Salinas Valley. "After extensive testing of scores of youngsters, 9-year-old Peter Miles (Gerald Perreau) was selected for the key role of 'Tom,' originally 'Jody' in the stories. "Watching the youngster go through a single scene, we got an impression of combined precocity and freshness. Certainly, the bay has a pert and sensitive face. "Myrna Loy plays his mother, Sheppard Strudwick the father, Louis Calhern a 'character' grandfather and Robert Mitchum the ranch hand, whose relation to the boy and the pony is crucial.

"Milestone is now awaiting word from Aaron Copland as to the latter's availability for the scoring job. If Copland doesn't accept a government commission to go to South America, he will repeat a collaboration begun with 'Of Mice and Men.' " 'Pony' has a 60-day shooting schedule, but already, the first week is lagging a bit behind schedule. Regardless of when he completes the picture, Milestone is planning to make

(Filming Completed)

THE UNFAITHFUL.....Ann Sheridan, Zachary Scott, Lew Ayres, Ray Montgomery POSSESSED.....Joan Crawford, Van Heflin, Raymond Massey ESCAPE ME NEVER ..Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Albert Basserman, Milada Mladova, George Zoritch. CRY WOLFFlynn, Stanwyck, LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor, MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King, NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young, DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea, THE UNSUSPECTED (Curtiz).....Claude Rains Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield, WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige TWO GUYS FROM TEXAS (Color).....Dennis

Artist Arrested For de Havilland Threats

An artist, Paul Randall, has been arrested for alleged threats to force Olivia de Havilland to see him. He sent her two telegrams, one urging her to meet him when he arrived here on a United plane. Both wires ignored, he phoned her agent saying "She had better see me." His arrest followed.

R. Lovell Set As Ray Milland's Crime Pal

Raymond Lovell, now appearing in London stage version of "The Wizard of Oz," has been selected as Ray Milland's partner in crime for "So Evil My Love." Lovell's screen talents came through the British pix, "Three Weird Sisters," "Appointment with Crime" and "The End of the River."

'Chito Rafferty' To Make RKO Comeback

Fan mail is said to have actually forced the screen comeback of the character "Chito Rafferty" in RKO's boss operas. Richard Martin accordingly will repeat the role in the new Tim Holt sagebrush series, first of which is skedded to be "Wild Horse Mesa."

Jack Ford Gets Degree

Bowdoin College of Brunswick, Me., will bestow an honorary degree of Master of Arts today (June 2) on John Ford because of his directorial achievements.

only one picture before taking up the ambitious historical novel, 'Proud Destiny,' which he thinks will be ready for camera work late next year. "The Leon Feuchtwanger tome, soon to be published and purchased by Enterprise at one of those astronomical figures, dramatizes the mission of Franklin to Paris during the American Revolution, tied in with the colorful court intrigue of the period

● SPYROS SKOURAS planes in tomorrow from NY for another series of 20th conferences with Joseph Schenck and Darryl Zanuck. Accompanying him will be his assistant, Lem Jones, and E. V. Richards, head of the Sangor theatre circuit in New Orleans . . . Heavyweight champion Joe Louis joins forces tonight with Frank Sinatra and George Burns (& Allen) for a surprise novelty act as part of the West View Hospital All-Star Show in the Shrine Auditorium. Harpo Marx lined up the talent for the big affair. Just a few of the scores who will entertain are Dorothy Lamour, Ann Miller, Red Skelton, Jimmy Durante, Benny Goodman, Lou Holtz, George Jessel, Danny Kaye, Tony Marx, Ronald Reagan, Edward G. Robinson, Phil Silvers, The Nicholas Bros., and many others . . . Tim Gayle's titian-tressed warbler, Lorry Raine, gets her first big-time radio break a week from Friday. The occasion is Mark Warnow's Army show, "Sound Off," over CBS. It's her lucky day, even if it is Friday the 13th. Incidentally, Lorry just won the Orchestra World poll as the "Most Promising Vocalist of 1947." . . . After two years with Columbia, during which he made nine westerns there, Ken Curtis checks out for something new he promises to explain soon.

● DOLORES DEL RIO was told by wire from Mexico City last week that she had just been awarded the honor of "Best Performance by an Actress in 1946" by the Mexican Academy of Arts and Sciences. It was for her work in a pix called "Abandonadas." . . . Another Hollywood High School girl, Peggy McIntyre, stepped into the screen spotlight last week when RKO signed her for Irene Dunne's beautiful daughter in the George Stevens production of "I Remember Mama." Peggy is just past 15—the same age as Lana Turner was when the scouts found her attending Hollywood High . . . Joseph Mankiewicz, 20th. director, planed out yesterday for NY to attend the premiere of his "Ghost and Mrs. Muir" at the Music Hall . . . More than 50 Chinese children, ranging from 3 to 10 years, made their film debut last week in a sequence of a compound for starving children in China — which will be a part of the Star Films production, "Intrigue," the George Raft starrer. Most of the Oriental moppets were recruited by the Chinese talent agent, Bessie Loo. Fifteen of them will have small speaking parts . . . Corky Corcoran, former sax and clarinet man with Harry James, has joined Tommy Dorsey at the Casino Gardens . . . Eli Levy, Columbia's foreign publicity man, took Larry Parks and Ann Miller by plane to Mexico City last week to be guests of the Mexican government at the Spring Festival there. The proceeds of the national gathering go to the underprivileged children of that country.

● IRVING PICHEL, who will direct "The Miracle of the Bells," planed out Wednesday for NY to prep the Eastern locations for shooting the end of this month. Russell Janney, author of the novel, had arrived in Hollywood Mon. for discussions with producers Jesse Lasky and Walter MacEwen, and Pichel . . . Out nitery howling in the valley took us to the Saddle & Sirloin, where we stayed too long gassing with Mae West, Francis Lederer, Elyse Knox and Tommy Harmon, Lucille Ball and Desi Arnaz . . . "The Harder They Fall," forthcoming novel by Budd Schulberg purchased by RKO in a pre-publication deal, will appear in condensed form in the September issue of Reader's Digest . . . When Hal Wallis returns from his "So Evil, My Love" stint in London, the plans call for a 3-way start on the Wallis unit. Set for September rolling are "The Crying Sisters," "Be Still, My Love," and "House of Mist" . . . Some noteworthy casting: Laurity Melchior and Marina Koshetz have been added to the cast of MGM's production of Victor Herbert's "The Red Mill." Red Skelton and Keenan Wynn have been assigned top spots . . . Incidentally, Mr. and Mrs. Lauritz Melchior have chosen Friday the 13th as their lucky day to go down to the Federal building and become American citizens.

● FRANK SINATRA has volunteered to stage another show at Hollywood Bowl for the Catholic Youth Organization. Success of the recent "A Night of Music" gave Frank a real thrill. Cast of the first show join Frank in wanting to repeat . . . Kathryn Grayson refuses to substitute an accompanist for Harriet Lee, who recently injured her left arm and shoulder in a fall. So, rather than delay production on "The Kissing Bandit," Harriet dutifully removes her arm from the sling a few moments each day to hit the keys while Kathryn records . . . Jim Davis gets his break at Republic with his being signed for the role of Sam Bass, the notorious Texas desperado in "The Fabulous Texan" . . . No signs of a slump over at Columbia with five more pix set to roll this month . . . Jesse Lasky and Walter MacEwen, producers of "The Miracle of the Bells," have turned down the idea of Technicolor for the Russell Janney best-seller. They believe it will be more effective in straight black-and-white . . . Mike Curtiz has signed another Conover model, Rosemary Petitt, for his "Romance in High C."

● JIMMY DURANTE at long last will win his gal. It will happen in Joe Pasternak's "You're Beautiful" for MGM where, incidentally, Jimmy will remain for a while—his option having been lifted and a new contract signed . . . Harry Thomas, PRC prexy, has sub-leased the Highland Studios at High-

land and Lexington from Filmusic, Inc. It will be used for western interiors . . . We knew it wouldn't be long until John Ford and Meriam C. Cooper would match something of the unusual. Now they are all set to make an entire picture in Ireland. It will be shot during the summer of next year. Vic McLaglen, Maureen O'Hara and John Wayne will have the leads and the story will be the Maurice Walsh's SEP yarn, "The Quiet Man." . . . The film archives of the Academy have been enriched by the addition of the first all-tinted film made under American production. It is a 2-reeler, entitled "The Coming of Columbus." Charley Clark, 20th lenser, made the contribution.

'KILLER AT LARGE' Poorly Done Take-Off Of 'Front Page' Premise

Trite Scripting And Poor Direction Hinder This From Clicking

● "KILLER AT LARGE" is fashioned for the secondary market and stacks up strictly as a nabe filler.

The story is as old as pictures, without the leaven of fresh approach or treatment. In plotting their unoriginal screenplay, scripters Fenton Barnshaw and Tom Blackburn run through the hackneyed situations which have become traditional for this type of yarn—ever since "The Front Page" set the custom of making news-hawk sleuths a film topic.

There is enough shooting, mayhem and murder, however, to please the kiddies and the fast-action-and-fight fiends. Then, too in the sixty-one minutes of footage, an occasional quip comes unblemished. Shrewd megging might have pulled "Killer At Large" right up to par.

Script Starts Out Okay

The script starts out promisingly, with ace newsman Robert Lowery attempting to persuade his editor, Frank Ferguson, to back an investigation of flagrant skullduggery in the local veterans housing administration. Ferguson, however, acting like newspaper editors invariably act in such films, snarls off the idea. Ferguson fumes himself into the expected "You're fired" and Lowery responds with the equally invariable—"I quit fifteen seconds ago."

Following this fixed formula, Ferguson is soon coaxing his superscribe to return to the fold—Fergie has found that Bob is so right about everything—The local housing head has suddenly bumped himself off.

The Ferguson bait is the appetizing Miss Anabel Shaw, daughter of tycoon Charles Evans. Anabel has a heavy yen to become a newspaper woman. When she finally lumps the large and lovable Lowery, she develops that older and more basic yen. Matter of fact, from this point on, Miss Shaw spends most of her running-time running after her hero, with exclamations of endear-

The Cast of Characters ("Killer at Large")

Paul Kimberly	Bob Lowery
Anne Arnold	Anabel Shaw
Vincent Arnold	Charles Evans
Edward Denton	Frank Ferguson
Brent Maddux	Leonard Lyon
RAND	George Lynn
Margo	Ann Stanton
Bull Callahan	Dick Rich
Clerk	Eddie Parks
Brandon	Jack Cheatman

P R C
Presents

"KILLER AT LARGE"

S N A F U

70%

Action melodrama, produced by Buck Gottlieb and directed by William Beaudine. Original Screenplay by Fenton and Tom Blackburn. Director of photography by James Brown, ASC. Music by Alvin Levin with musical supervision by Dick Carruth. Set direction by Glenn Thompson. Edited by Harry Reynolds. Tradeshown at Eagle-Lion Studios, Thursday PM, May 29, 1947. Running time 61 minutes.

ment, admonishment and coy indignation. Mr. Lowery, still true to film tradition, spends an equal amount of celluloid shooping her off until the finale clinch.

What neither of them know is that Anabel's papa is the sly knave they're both after. Before the light filters through, her old man's hoodlums have gunsmoked a coupla characters. Lowery sees one of the shootings and is now number one on the gunmen's business agenda. On top of being a murder-witness, Bob has dashed off with "the papers".

All of which naturally devolves into a series of hide 'n' go-seek routines, fast fisticuffs and a few more assorted shootings. When most of the tumult has died, Lowery has narrowed his search to his boss.

Evans (who, by the way, seems less hampered by sloppy direction than the rest of the cast) remains equally true to sacred precepts and pulls out a gun. His getaway is interrupted by one of his rodmen who takes over, including a big pile of cash which Evans has left for daughter Anabel and Bob to live happily ever after on.

Very Convenient Ending

Cops, Lowery, badmen and editor Ferguson mix it up nicely. When righteousness has triumphed and the lawless are strewn all over the carpet, Lowery and Ferguson go back to the office to write the hectic scoop. Bob pleads nobly to keep this vital news-beat off the press. Anabel must not suffer the shame of her father's disgrace.

As the script synopsis says, and we quote: "Anne enters and learns of her father's criminal activities. In the true tradition of the American press, she writes the newspaper story herself. Kim (Lowery), his eyes filled with love and respect, watches until Anne (Anabel) finishes. Then the couple walks arm in arm from the office."

Hollywood REVIEW

MOTION
PICTURE
TELEVISION
RADIO

Vol. 39, No. 14—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of June 9, 1947

Personality Of The Week



KRISTINE MILLER

—Blonde, statuesque Hal Wallis discovery, who recently finished her first big role in Wallis' "I Walk Alone" and, because of her work in that film, was last week tagged for star grooming. Born in Buenos Aires, Argentina, Kristine and her family moved to Copenhagen, Denmark, when she was seven. After Copenhagen, came San Francisco and several stage roles there. It was while doing one of an Ibsen cycle at the San Francisco Playhouse that Wallis discovered what he termed "the Danish beauty," immediately placing her under a long-term contract. In line with the movement to develop her into starring material, Hal has cast Kristine for another top lead in his big-budget production of "House of Mist," which is set to roll in September.

News Story of the Week

Jas. F. Byrnes To Act As Counsel For Johnston On Industry Matters

Although the announcement came the early part of the week, the news of James F. Byrnes, former Secretary of State, becoming associated with Eric Johnston, president of the Association of Motion Picture Producers, as his counsel on film industry matters, overshadowed every other item of record.

Johnston also announced at the same time that Y. Frank Freeman, vice-president of Paramount, had been elected chairman of the board of the AMPP.

'BACHELOR AND BOBBY-SOXER' FULL OF APPEAL WITH OPEN-HEARTED COMEDY

RKO Pictures Presents

"THE BACHELOR AND THE BOBBY-SOXER"

EXCELLENT
95%

Comedy romance, starring Cary Grant, Myrna Loy and Shirley Temple. Produced by Dore Schary and directed by Irving Reis. Original story and screenplay by Sidney Sheldon. Music by Leigh Harline and musical direction by C. Bakaleinikoff. Photography by Robert de Grasse and Nicholas Musuraca. Edited by Frederic Knudtson. Previewed at the Pantages theatre, May 28, 1947. Running time, 95 min.

20th Loans Tandy To U-I For 'Coil'

Universal - International has borrowed Jessica Tandy from 20th for a strong dramatic role, that of Charles Boyer's wife in Aldous Huxley's "The Mortal Coil." The picture, adapted from Huxley's "The Giaconda Smile," stars Boyer and is slated for a July start with Zoltan Korda directing.

E-L Starts 'T-Man' Starring D. O'Keefe

With the official cooperation of the U.S. Treasury and Post Office departments, Eagle-Lion is set to roll "T-Man" a week from next Monday with Dennis O'Keefe starring. Story is an exposé of counterfeiting. Anton Mann directs with Aubrey Schenck producing.

Cary Grant, Tongue In Cheek Scripting And Fine Production Are Value Hilites

★★★ "THE BACHELOR AND THE BOBBY-SOXER" is that type of pert, open-hearted comedy which appeals to all classes. Healthy marquee and scintillating production values all total up to big takes.

Sidney Sheldon screenscripted his own original story with great gobs of gusto. His tongue-in-cheek approach to an old, old premise is refreshingly direct. Characters are shrewdly sketched for appositional value and he squeezes maximum fun from situations that are essentially trite.

Cary Grant is an insouciant Yank artist who has achieved fame through his Americana paintings. This same happy-go-lucky attitude has often involved him in slight social defections. So much so that he has become a minor tradition at the local Hall of Justice.

Thus, when he appears before Judge Myrna Loy for the first time, she is emotionally prejudiced in both directions — by his personal charm and the absurdly unsavory reputation.

Cary soon gives a lecture at the high school where Judge Loy's kid sister, Shirley Temple, is going through the motions of absorbing erudition. Miss Temple, along with a couple hundred other hysterical young hus-

(Continued on Page 2)

Monogram's Net Up

Monogram's net profit for 39 weeks ending March 29, after deducting all charges and provisions for taxes, was \$260,991 as against \$248,976 during the same period last year.

6 REVIEWS TODAY

(Page)	(Release)
1-'BACHELOR AND BOBBY-SOXER'.....RKO	
3-'RIFFRAFF'.....RKO	
6-'SEVEN KEYS TO BALDPATE'.....RKO	
6-'UNDER THE TONTO RIM'.....RKO	
7-'BOB, SON OF BATTLE'.....20th	
7-'GUNFIGHTERS'.....Col.	

The Cast of Characters

("THE BACHELOR AND THE BOBBY-SOXER")

Dick	CARY GRANT
Margaret	MYRNA LOY
Susan	SHIRLEY TEMPLE
Tommy	Rudy Vallee
Beemish	Ray Collins
Thaddeus	Harry Davenport
Jerry	Johnny Sands
Tony	Don Beddoe
Bessie	Lillian Randolph
Agnes Prescott	Veda Ann Borg

TOPS

of the week

●STRAIGHT TALK—Last week before planing out to address the national convention of Young Republican Clubs in Milwaukee, Eric Johnston, MPPA prexy, made a talk before the Screen Writers' Guild. It was private. But what Johnston said is something every American should know about, particularly his views on Communism.

He admitted that his best friends had warned him it would be a mistake to appear before the SWG. They had told him that his debate with several hundred of the keenest verbal sharpshooters and facile tongues in all Hollywood would be like Hollywood High school playing Notre Dame.

He was willing, however, to play Daniel in the Lion's Den. He wanted the SWG to know his viewpoint. "I want you to know me, the things I stand for and some of the things I am against," he told them.

Of our capitalistic society, he said: "I am conscious of its weaknesses, of its imperfections, of the hardships caused by the boom and bust cycle, of the inequities and the injustices. But let's stand back and compare it with other systems, past and present. It is by far the best I know of. It has done more for more people than any other system in all history."

"We have got to improve it constantly, and make it a people's capital-

(Continued on Page 2)

"DUEL IN THE SUN"

BREAKS
ALL
RECORDS!
(SEE BACK PAGE)

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Tops Of The Week

(Continued from Page 1)

ism—a participating capitalism—a partnership capitalism,” he added.

Johnston stated flatly that he was a staunch advocate of strong democratic unions and guilds, a believer in social legislation, and in an ever-expanding middle class—with fewer at the top and fewer at the bottom.

He added, however, that man, himself, has certain inalienable rights and that when property rights are in conflict with human rights, the human rights must prevail.

“Man is more important than things” was his conclusion on the points he favored, before he launched into what he was **against**.

First, “I don’t like American Communists,” he said. “They are a disruptive force in government, industry and labor. They would destroy all that we have achieved.”

Johnston then bluntly stated that he believed they are dupes and suckers for the 14 men who sit in the Kremlin and pull the strings. To qualify this, he told of an experience he had on his trip to Russia. Here it is in his own words:

“I made a talk at a banquet given me by some of the members of the PolitBuro. In that talk I told these new rulers of Russia that Soviet-American relations would be strained in the postwar period if Soviet Russia interfered in American affairs by giving aid and direction to American Communists. I told them—‘Every time you take pepper, American Communists sneeze; every time you have indigestion, they belch.’”

Johnston concluded by exploding the myth that Communists are radicals. “They are radical only when it is in the interest of the Soviet foreign policy that they be radical,” he said. “They swing slavishly from left to right as the pendulum swings in the Kremlin.”

‘THE BACHELOR AND THE BOBBY-SOXER’

(Continued from Page 1)

sies, gives him the typical soxer salute. But Shirley really has it bad. Mr. Grant has suddenly become her knight in shining armor. Literally. The glare from his glittering tin outfit is terrific. It’s all in her mind, of course, but whata mind!

Posing as editor of the school paper, she forces an interview and a jocular promise to paint her. When Mr. Grant returns home that night to his apartment, innocently selects a dressing gown, a drink, a book and a comfortable chair.

Startling Discovery

Shirley, stunningly sheathed in sister’s best suit is asleep on the couch beside him. This startling discovery is synonymous with a pounding on the door . . .

Big sister is outside with Assistant D.A. Rudy Vallee. It’s not at all strange, since Shirley has been missing for many hours, and trial-and-error cross questioning of Myrna by the alert Mr. Vallee had directly inferred the amorous anticipations of kid sister Shirley.

Cary is on the spot, in the clink,

Musical Score Review Bachelor-Bobby Soxer By Rudy de Saxe

• The belief, still prevalent among Hollywood producers, that comedy pictures require little or no music, is strongly felt in “The Bachelor and the Bobby-Soxer” where hardly more than 15 minutes of music can be heard throughout the score.

This is light musical fare in tune with the farcical mood of the picture. Composer Leigh Harline has treated the subject in the comedy vein it was meant to be, and with good results.

Noticeable is the paraphrasing of a martial Wagnerian theme in the scene where Shirley Temple dreams of her hero in shining armor (Cary Grant). For this sequence an E flat trumpet (an instrument considerably higher in tone than the conventional B flat trumpet) was used and recorded on a separate channel in order to create a special effect.

Florey To Mexico—Then On To Morocco

Robert Florey flew last week to Mexico City to direct Sol Lesser’s “Tarzan and the Mermaids,” the Weismuller-Joyce costarrer which rolls at Acapulco July 7. When that’s bagged, he will plane to Marrakech, Morocco, to direct the French-Pathe pix, “Outpost in Morocco.”

Sperling Retains Hyde

Milton Sperling, whose indie company releases through Warner Bros., last week inked a new pact with Donald Hyde to act as vice-president and general manager of his organization.

and faced with a very dismal future. Fortunately for him, Myrna’s uncle is the court psychiatrist and a remarkably shrewd savant. He not only deduces Cary’s innocence but also correctly catches Myrna’s incipient attraction to the artist. He skillfully maneuvers Myrna and the resentful, reluctant Rudy into giving Mr. Grant a chance to save himself.

Cary can either help break up Shirley’s simpering infatuation by squirring her for a few weeks—or he can face criminal charges. To this point “The Bachelor and the Bobby-Soxer” is good clean fun. From here on, it hits the high hilarity note and sustains it consistently almost to the end.

Among his other tribulations, Mr. Grant is faced with the sad spectacle of the other half of unrequited puppy love. He must watch the yearning sorrow of young Mr. Johnny Sands who, until Shirley’s predatory demands upon himself, had been number one on her hit parade. The fact that Johnny suffers with noisily evident nobility makes things worse.

Squires Entire Family

He escorts his lovely, loquacious lady to an inter-school basketball game. What he goes through can be imagined by anyone who remembers high school competition. Next, he is informed he will squire not only Junior Miss, but also big sister, uncle and grandpappy—who by the way is also a judge—all to a school picnic.

Prior experience has taught Cary a few lessons. He swaps cars with Johnny, rolls up his cuffs, pulls off his tie, opens his collar and turns up his snap-brim jauntily. Thus newly transformed into Joe College he swoops down upon the astonished family, gaily spouting the strange gibberish

Korda And Myers To Choose U.S. Outlet

Sidney Myers, director of Korda’s British Lion, will confer with Korda personally in London this weekend to decide whether Republic or Joseph Bernhard’s Film Classics will take over the American distribution of the Korda product.

Myers is conferring with both Herbert Yates and Bernhard prior to heading for England.

Alperson Jungmeyer Skeds ‘Pawnee Bill’

“Pawnee Bill,” the biography of Maj. Gordon Lilley, U.S. Army scout, is set to be elaborately produced by Edward Alperson and Jack Jungmeyer. It will be an adaptation of Herman Edwin Mootz’s book which was issued in the 20’s.

Enid Ashton In ‘Skin’

Enid Ashton, English actress, will make her bow before Los Angeles audiences in “The Skin of Our Teeth” at the Coronet theatre this Wednesday.

HOW THEY RATE ON ENTERTAINMENT

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

common to hep-cats, hot-rodgers and high school.

Before the staid and distinguished members can gather their aplomb, Cary has swept them into his borrowed jalopy and goes bucking and clanking down the highway to the high school picnic.

The picnic is exactly that. Rudy is there, pompous as usual, and primed with personal dislike. Which culminates in an afternoon of private feuding—expressed through the various typically goofy picnic contests. Our hero is most unheroic. Rudy bests him at everything from sack racing to potato-balancing. But through connivance between Shirley and Johnny, the exhausted Mr. Grant wins the final contest and a cup.

It is here, while Grant accepts his trophy with winning modesty and unmistakable pride—that Myrna is suddenly smitten with the same strange illusion that has blinded kid sister.

As you may infer, from this point, the running time is devoted to swiftly untieing the double love-complication. Johnny gets his gal and, with uncle acting as cupid, Cary and Myrna get together.

Production-Direction Good

Producer Dore Schary gives the pic the beautiful mounting he has become known for. Irving Reis’ direction builds and sustains a delightful tempo. His artful handling draws smooth portrayals. But it is to Cary Grant that credit is largely due for the unquestionable box-office value of “The Bachelor and the Bobby-Soxer.” Grant holds this bubble of fun-froth together, dominating all the footage and breathing vibrancy into the entire running time.

Leigh Harline’s music is competently executed by C. Bakaleinikoff, and photography by Robert de Grasse and Nicholas Musuraca is smartly handled. Frederic Knudtson wielded the editorial shears ably.

Yates Has 3 Indie Prod. Deals Pending

Herbert Yates, Republic prexy, is reported to have three separate deals pending with independent producers for Republic release. This move is in line with the company’s recently announced new policy of releasing acceptable product from any indie that can prove up to standards.

'RIFFRAFF' GETS REAL CLICK BY BUILD-UP OF MOOD ATMOSPHERE FOR SUSPENSE

Screenplay, Camera Work Together For Unity Of Emphasis

★ ★ "RIFFRAFF" is one of those suspense melodramas which depends largely on its mood-atmosphere setting for emotional impact. It follows the highly successful pattern set by RKO in its "Murder My Sweet" and similar thrillers. Like them, "Riffraff" owes its entertainment value to a vividly pictorial screenplay and a highly sensitive camera. Martin Rackin is responsible for the original script. His technique shows a high degree of dramatic intelligence; he contrives a dozen careful, consistent touches, all designed to adroitly emphasize essential suspense factors.

Of equal importance is the superb photography of George E. Diskant, who creates an unusually realistic mood-pattern which is instrumental in maintaining script value and purpose. Producer Nat Holt shrewdly combines the various technical elements into an integrated relationship which acts properly only as story emphasis. "Riffraff" is strong and meaty entertainment, which automatically rates upper-drawer position.

A Case of Miscast Body

Pat O'Brien gives out with his personal brand of competent self-assurance, as a Yank in Panama who knows all the local answers, the right people for every type of dealing and the proper fix for anything—at a price. Pat handles the role ably, but his aging body is miscast. His fat hips and thin hair are not conducive to realism or romance where the illusion of aggressive vitality and physical endurance is necessary. Mr. O'Brien should either reduce, wear a girdle or select more portly parts.

Aside from this weakness, the cast is an excellent selection. Walter Slezak maintains the reputation he has achieved for suave villainy. Here, he's the kind of gentle-voiced, smooth-mannered murderer who would kiss his mother before he killed her. Standout, too, is Percy Kilbride's interpretation of Pat's taxi-driving pal, a wizened and wee New Englander with paternal fidelity for Pat and a dry, biting sense of humor which shields him from the crass banalities of Panama life.

The pic opens powerfully, striking an immediate note of suspensive anticipation. Camera, tempo and timing function smoothly for a mystery atmosphere build-up. In the storm battered darkness of a jungle night, a great transport plane waits on a Peruvian air-strip for its only two passengers to Panama. By their arrival and demeanor it is plain that the first is hunted, the second, the hunter.

When the plane sets down in Pan-

RKO Pictures
presents
"RIFFRAFF"

FINE

90%

Suspense melodrama, starring Pat O'Brien, Walter Slezak and Anne Jeffreys. Produced by Nat Holt and directed by Ted Tetzlaff. Original screenplay by Martin Rackin. Music by Roy Webb and musical direction by C. Bakaleinikoff. Photography by George E. Diskant. Edited by Philip Martin. Previewed at the Pantages theatre, June 2, 1947. Running time, 80 min.

ama, the hunted man is not aboard. The hunter, Marc Krah, assures the pilot and police that his fellow traveler jumped. Krah has the brief-case which the dead man had jealously guarded.

Panama Secret Police head, George Givot, is not convinced. He begins a devious trailing which is to involve most of the cast.

Krah, who by the way turns in a swell job of being ominously nasty, goes to O'Brien for protection, hiring him as a bodyguard. While Pat is debating which size automatic to use on this assignment, Krah surreptitiously pins a paper on a screen which Pat uses for a bulletin board.

The paper is the pivotal point of the entire eighty minutes of running time. It is a map showing the location of secret oil wells which have been purchased by the Pantide Oil Company. Jerome Cowan, head of Pantide, must have the map to secure his heavy investment. With his messenger murdered and the map gone, Cowan is in a desperate situation.

Relieved by having hired the best-known man in Panama as his guard, Krah goes back to his hotel, secure in the knowledge that his map is safe and that O'Brien will join him within an hour and remain with him until his business is finished. When Pat returns shortly, he finds Krah lying dead in a shower stall.

Strikes Shrewd Bargain

O'Brien's absence during this grim event, is occasioned by an urgently placed call from Cowan and his associates. They want him to track down the man he has just left. Pat emphasizes the hardships and dangers of such a task and strikes a shrewd bargain for both Krah's whereabouts and the map itself—although he hasn't the faintest idea where it is.

O'Brien starts his ferreting for the killer of Krah. Down in the evilly romantic, tourist side of town, he meets Anne Jeffreys and love's sweet tale gets off to a ragged start. Anne thinks he's an ill-bred, mercenary guy with few scruples.

But since she happens to be Cowan's fiancée and instructed to keep an eye on Pat, she agrees to join him later at his office to talk over an under-cover job he offers.

When O'Brien gets back to his office, he finds Anne unconscious on

the floor and his room in a shambles. Mr. Slezak has been there, looking for the map.

Slezak had tailed Krah, killed him and, unable to find the map, returned to Pat's hangout for further messing around.

While Anne holds her throbbing head and reports to Cowan, Slezak unwisely returns to Pat's place for negotiations. But the Irish in Mr. O'Brien is riled and he makes the unhappy Walter clean up the mess his minions have made. On top of this, Pat has him tossed in the clink by head cop Givot who is rapidly getting nowhere on the case and is happy to arrest somebody.

An Extraordinary Character

Unfortunately, the rap is too weak and Slezak is freed. He promptly calls in his muscle-lads and pays Pat another visit. This sequence is one of the two weak spots in the entire footage. O'Brien, in the face of hopeless odds, faced with certain pulverization, maintains a magnificently smart-alec flippancy, which isn't quite human for even such an extraordinary character as Pat portrays.

He is gruesomely beaten, left unconscious and found by the frantically solicitous Anne; who gets him to bed, doctors his bruises and disappears. O'Brien, by the miracle of greasepaint, script and direction, is his gay old self again in practically no time. Even his ghastly facial gashes have come right off with a simple application of soap and water.

He dashes off to Cowan's apartment on the presumption that the oil magnate may be playing him for a patsy. He sees a photograph of the lovely Miss Jeffreys and suspects just what you would. He whips over to Anne's flat in a high froth and finds she's practically on her way to Buenos Aires. Things are just too complicated, what with her finding out that she doesn't love Cowan, she does love Pat, murder is all over the place and where's it all going to end? His accusations, however, bring back the old fighting spirit and she goes to work on him. He's a softy at heart and is soon convinced it's all been a sad mistake on his part. Love blooms and she cancels her plane reservation.

Meanwhile, slicker Slezak is on the prod again. This time he bumps off Cowan, after a nicely-staged scene of smooth skullduggery. Still without the map, Walter brings his boys once more to Pat's place. This time the fight's a nifty. Slezak, his hoodlums, Pat and Anne all mix it up.

When the debris grows quiet, and the baddies are sprawled all over the floor, Slezak has scrambled with the map. He shoves off in Kilbride's dilapidated taxi, offering plenty of pesos to Percy for a hideout. Kilbride pockets the dough and drives him, by

The Cast of Characters ("Riffraff")

Dan Molinar	PAT O'BRIEN
Maxine	WALTER SLEZAK
Pop	ANNE JEFFREYS
Walter Gredson	Percy Kilbride
Rues	Jerome Cowan
Dominquez	George Givot
Hasso	Jason Robards
	Mark Krah

devious routes, to the back end of the police station where, the laconic Kilbride assures him, he will find perfect sanctuary.

Comes now the second thin point of the pic. Pat, after his titanic struggle, dashes out into the street, sees the old taxi disappear around the corner and sprints after it, taking short cuts down old alley-ways. After running at least a quarter of a mile at top speed, he catches up. Climbing the long back-porch stair to the station, still in fine condition, he kicks in the door and sends Slezak sprawling. Ending as usual, but with a cute fade-out.

Art directors Albert S. D'Agostino and Walter E. Keller deserve merit-mention, along with Roy Webb for his music and C. Bakaleinikoff for musical direction. Philip Martin's editing is quite compact.

Musical Score Review 'RIFFRAFF' By Rudy de Saxe

• There is no attempt on the part of Roy Webb—composer of the music in "Riffraff"—to create unusual or exotic effects in his scoring. This is straight dramatic music, unobtrusive and in keeping with the general overtone of the picture.

Main title is good, with music building up, creating the feeling of menace and the approaching storm. There are also some good effects in the scene where one man is following another in a wagon. Here a moving pattern is used with occasional brass sounds pointing out the dramatic occurrences.

Direction by C. Bakaleinikoff is good, and orchestration by Gil Grau is well done.

Arleen Whelan Made 'Indiscreet' Heavy

Arleen Whelan has been named by Nunnally Johnson as the femme heavy in the William Powell starrer, "The Senator Was Indiscreet" which he is making for U-I. Director George S. Kaufman trained East last week to shoot some scenes of Miss Whelan, who was already in New York.

Dick Powell Vehicle

Sidney Lanfield has been handed the megging assignment on the Dick Powell starrer, "Stations West." The title is RKO's selection to replace original title, "Mission In Mufti," which SEP used on the Luke Short adventure yarn.



HOLLYWOOD

SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Chi Tribune Tower Television Highest Power Setup To Date

Chicago's WGN has ordered the highest powered television setup from General Electric for immediate installation. It will enable the Tribune tower to telecast programs for a radius of 45 miles. Vidio affiliate will be known as WGNA and engineers expect to have a test pattern on the air by late October. Actual commercial operation, however, will not be in effect until January.

Cost of equipment alone is reported as exceeding \$225,000 by Carl J. Meyers, director of engineering for WGN, Inc.

News-Sports-Fashions Sub Walter Winchell

While Walter Winchell rests for 6 weeks, the summer edition of the Jergens Journal will have the format of News, Sports & Fashions. Ben Grauer will handle the teletype, Ed Thorgenson relate the sports and various fashion experts will appeal to whatever sex interested.

De Karlo Chisels Four

Sergio De Karlo, Latin-American orchestra leader-vocalist, returns from Honolulu this Thursday. Next week he will chisel four of his own tunes for Hollywood International records.

Eddy Takes Over Kraft

Nelson Eddy will head the summer show for Kraft, beginning July 3 for 13 weeks. It will be the regular NBC Thursday spot, broadcast from Hollywood.

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The REVIEW Salutes—



BETTY ROWLAND

—Not for the "Ball of Fire" routines which made her famous as a burlesque queen—but because, as a newly established producer, she intends to use the interpretive power of film to sugar-coat significant educational lessons long needed. She will make a documentary based on John McPartland's "Sex in Our Changing World." This tolerant and penetrating analysis of American sex-psychology delineates the effect of wars, depressions, prohibition and other social phenomena upon our moral patterns; and points out the solutions to the important problems they engender. Miss Rowland owns a motion picture studio in Nice, France.

'Sound Off' Shifts

"Sound Off," the Army airshow, goes into the Kate Smith Sunday spot from July 6 to August 10. After that Coca Cola gets the time for the Percy Faith show.

BASEBALL

HOLLYWOOD vs. LOS ANGELES

June 10, 11, 12, 13, 14—8:15 p.m.
Double Header Sun., June 15—1:30 p.m.

GILMORE FIELD
RESERVATIONS—WE. 5151

5 Judges Named For Still-Photog Show

A 5-man panel of judges for the still photographers show which will be held under the auspices of the Academy has been named. They are: Paul Hesse, commercial photog; Don Brinn of Wide World; Arthur Millier, art editor of LA Times; Edward A. Adams of Art Center; and Karl Strauss, first Academy Award winner for cinematography. Show is set for Aug. 15-16-17.

FILM MUSIC NEWS

By Rudy de Saxe

• Columbia is certainly sparing no expense to make "Memory of Love" (now shooting) one of its most elaborate productions. In addition to a brilliant cast including such names as Dana Andrews, Merle Oberon, Ethel Barrymore and Hoagy Carmichael, two well-known figures in the concert field have been added to the rostrum of stars.

Artur Rubinstein, celebrated concert pianist, and Eugene Ormandy, conductor of the Philadelphia Symphony Orchestra, have been signed to portray themselves. Rubinstein plays the part of the benefactor of a young blind pianist (Dana Andrews), whom he sponsors in his musical career, by performing in Carnegie Hall a piano concerto, which the blind composer has written.

The "Concerto" itself, by composer Leith Stevens, is a lavish Hollywood production, very effectively performed by Rubinstein. Fans of the latter, as well as those of conductor Ormandy, will probably feel a bit disappointed, their preference leaning more toward the classics. The audience in general, however, should "go for" the music, the visual presentation of it being well staged, with Rubinstein displaying some of his most dramatic and effective concert technique.

Album Review

'Airborne Symphony'

By Warren Cowan

In releasing Marc Blitzstein's recently completed "Airborne Symphony" as performed by the New York City Symphony conducted by Leonard Bernstein, RCA Victor contributes to recorded music an inspired and truly great composition.

Commissioned by the U. S. Eighth Air Force (to whom it is dedicated) in England, and composed in London during 1943-44, the "Airborne Symphony" is a symphonic work dealing with the history of human flight.

It is composed of twelve more or less independent sections and is scored for a narrator, soloists, male chorus and large orchestra, as well as a wind machine used to heighten the dramatic effects.

Marc Blitzen conceived the idea for the symphony while he was serving with the Eighth Air Force. After making application to his superior officers for permission to work on the score, he received a definite assignment. The work was finished during the days of intensified German air raids and buzz bombings, and took the form of a tribute to the men of the Eighth Air Force.

On April 1, 1946, the "Airborne" received its world premiere by Leonard Bernstein and the New York City Symphony. Immediately it was hailed as one of the great works of the present century.

This week RCA Victor releases its "Airborne" album. Collaborating in an interpretation that captures provocatively all the dramatic impact of the brilliant score, Bernstein, as conductor, and Robert Shaw, as narrator and director of the RCA Victor Chorale, give it a truly thrilling performance.

Castle Stays Columbia

Under the heading of "Correction," Columbia states that director William Castle will remain under contract, despite their previous announcement that they had agreed to part.

Another Whiting Hit!

MARGARET WHITING

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Van Heflin, and Geraldine Brooks

SCREENPLAY BY:
**SILVIA RICHARDS and
RANALD MACDOUGALL**

DIRECTOR:
CURTIS BERNHARDT

..... Now Playing at the
Hollywood Theatre, New York

"THE UNFAITHFUL"

Ann Sheridan, Lew Ayres,
Zachary Scott and Eve Arden

SCREENPLAY BY:
**DAVID GOODIS and
JAMES GUNN**

DIRECTOR:
VINCENT SHERMAN

..... Opening at New York Strand
in July

"DARK PASSAGE"

Lauren Bacall, Humphrey Bogart,
Tom D'Andrea, Clifton Young,
Bruce Bennett and
Agnes Moorehead

SCREENPLAY BY:
DELMER DAVES

DIRECTOR:
DELMER DAVES

..... Completed

"TO THE VICTOR"

ORIGINAL SCREENPLAY BY:
RICHARD BROOKS

DIRECTOR:
DELMER DAVES

..... Preparing for production

**PRODUCED
BY**

*Jerry
Wald*

Warner Bros. Pictures, Inc.



'SEVEN KEYS' Strictly Secondary Fare With Age Main Weakness

Tired Scripting Of Too-many-times Made Story Stops It Cold

● "SEVEN KEYS TO BALDPATE" has been made five times—twice as silents. This latest, an RKO version, should finally convince producers that "Keys" is too old and tired for active duty and should be tenderly laid to rest. The present interpretation will do for secondary filler because it's no worse than many other support pix. But its exhausted quality is not conducive to bolstering BO or pleasing even faintly fussy clients.

The primary weakness is age. A decade ago the Earl Derr Biggers novel was sensational reading. The Douglas MacLean film version was equally well received. From then on, it's been a Hollywood tradition to remake it every few years. Trouble is, however, that the situations, technique and type have been copied and repeated by dozens of similar books and pictures during the past years. Now, every scene is predetermined tradition . . . A sinister old building in the back-sticks . . . eerie noises . . . secret panels and passageways . . . mysterious people slinking around . . . hidden jewels.

Script on Static Side

On top of all this ancient hokum is equally ancient handling. The newest "keys" is further impoverished with a static script which makes no attempt at fresh treatment or novel approach. Had screenwriter Lee Loeb broken away from antecedents, retaining only the basic framework upon which to build—this carbon-copy might have been good entertainment.

As you probably remember, the springboard gives us a famous writer of murder-mysteries who has made a bet with a pal that he can come to an old New England inn which has been closed for the winter—and complete a mystery novel in twenty-four hours. Our hero is Phillip Terry. What Phil doesn't know is that his buzzum buddy has secretly sent his slick-fingered secretary to futz up the works and keep Terry from winning.

She goes right to work—swiping his manuscript while he's still en route on the train, rushing up to him with hoarse warnings that the Inn, Baldpate, is a place of dire evil. Little does she know how right she is.

Enter First Intruder

When Phil arrives, in the dark of night and opens the silent old inn with what he thinks is the only key, he finds himself staring at an ugly character who stares right back. It's Eduardo Ciannelli, who introduces himself darkly as the caretaker and unpleasantly suggests that Phil take a powder.

Terry stalks up to one of the empty rooms and gets down to the business

RKO Pictures presents
"SEVEN KEYS TO BALDPATE"

AVERAGE Mystery melodrama, produced by Herman Schlom and directed by Lew Landers. Screenplay by Lee Loeb from the novel by Earl Derr Biggers. Music by Paul Sawtell and musical direction by C. Bakaleinikoff. Edited by J. R. Whittredge. Tradeshown at RKO studios, May 29, 1947. Running time, 68 min.

75%

of writing his masterpiece—"A Key To Baldpate." Before the night is over, he finds there are umpteen keys to the jernt. And attached to each new key is another character with mayhem in mind.

Secretary Jacqueline White arrives, armed with a key and plenty of curves. Terry overhears her phone her boss and assure him she'll have our hero scared and running in no time at all. Matter of fact, he is scared and ready to bolt. This comforting bit of eavesdropping reassures him, however, and subsequent events fail to shake his synthetic courage. . . . Right up to the time he nudged a fresh corpse.

This and sundry other cadavers are the result of Ciannelli's one-track mind. He and his various heinous henchmen, including lovely Margaret Lindsay, are jewel thieves. They've secreted a mess of gems in the Inn vault. Terry and Jacqueline happened to walk in on pay-off night. . . .

Most of the footage in the latter half has to do with the gang's double-crossing and bumping each other off with monotonous regularity. Phil finds time to be heroic, permit the ardent Miss White to make honest, lady-like passes, and to finally outwit what's left of the crooks.

Hero Loses the Bet

Just to prove that, in spite of his coy diffidence, he's got all the sublimated instincts of a wolf, the script sits him down at his typewriter, grimly intent on winning the bet. . . . Miss White gives him that you-know-what look and plumps herself down on his lap. Mr. Terry sighs, shoves the Underwood away and says "Who wants to win bets?"

Phillip Terry seems slightly indifferent to his role, walking through lines and gestures as if anxious to forget 'em. Miss White, on the other hand, enters her pursuit of Mr. Terry with evident relish, delivering a quite believable performance.

Herman Schlom's production values do no more than meet budget requirements. Lew Landers directed.



The Cast of Characters ('Seven Keys To Baldpate')

Magee	Phillip Terry
Mary	Jacqueline White
Cargan	Eduardo Ciannelli
Connie Lane	Margaret Lindsay
Bolton	Arthur Shields
Hermit	Jimmy Conlin
Max	Tony Barrett
Bland	Richard Powers
Hayden	Jason Robards

The Cast of Characters ('Under the Tonto Rim')

Brad	TIM HOLT
Lucy	Nan Leslie
Chito	Richard Martin
Dennison	Richard Powers
Juanita	Carol Forman
Patton	Tony Barrett
Sheriff	Harry Harvey
Captain McLean	Jason Robards
Hooker	Robert Clarke

'UNDER TONTO RIM' A Bit On The Routine Side But Okay For Action

Swell Lensing, But Direction Weakens Illusion Of Reality

● "UNDER THE TONTO RIM" reflects the excellent production standard RKO has set for action secondaries. Herman Schlom's mounting is far better than average and J. Roy Hunt's photography is graphically beautiful. These factors, along with okay performances and plot add up to fair support entertainment.

Reality Illusion Weakened

Norman Huston's screenplay, which he based upon the old Zane Grey novel, is good routine plotting. But director Lew Landers permits many of Hollywood's standard western asinities to creep in and weaken the illusion of reality. Mr. Landers seems to forget that western fans resent these absurdities even though they continue to patronize the pix. The fact that comfortable returns do not imply customer-satisfaction is evidently overlooked.

Hero Tim Holt, the iron-fisted, quick-gunning owner of a stage line, picks up Nan Leslie along the stage route. She's running away from brother Richard Powers 'cause he's a rat and the head of a vicious band of varmints known as the Tonto Rim gang.

But Tim has no more than turned his back on the stage for a bit of chow than Powers' henchmen swoop down on it, kill Tom's pal, Jay Norris, and drag Miss Leslie back to big brother's evil den. Tim and remaining buddy Chita (Richard Martin) take up the vengeance trail.

To worm his way into the gang, Tim works out a cute little act with Dick and gets himself tossed into the local hoosegow so's he can pull a jail-break with one of the gang who is all set to have his neck stretched. In the getaway, Tim gets a slug through his arm, but with super-heroic fortitude and vitality he never slows down. He fights, rides and shoots with evident lack of concern or discomfort.

Convenient Conversation

Badman Tony Barrett takes him to Powers' local front headquarters where Miss Leslie is captive. Here, with gay indifference to death, Tim goes over the whole set-up with her—in comfortably loud, conversational tones—even though skullduggers are all around . . .

Once up in the rock-hidden, real hideout of the gang, high up on the

RKO Pictures presents

"UNDER THE TONTO RIM" OKAY

80%

Western melodrama, starring Tim Holt. Produced by Herman Schlom and directed by Lew Landers. Screenplay by Norman Huston from the novel by Zane Grey. Music by Paul Sawtell and Musical direction by C. Bakaleinikoff. Photography by J. Roy Hunt. Art direction by Albert S. D'Agostino and Charles F. Pyke. Edited by Lyle Boyer. Tradeshown at RKO Studios, June 2, 1947. Running time, 61 min.

Tonto Rim, Tim mentally marks the layout. His fast gunmanship gets him an okay from headman Powers and he slips back to town to give the low-down to the sheriff, gather a posse, and sneak back.

On the way back, Nan dashes up. Seems that a no-good half-breed bid-die, named Juanita, has followed Tim into town, found out he's a law-man (the sheriff pinned a badge on him) and has snitched to Powers. Tim no sooner assimilates this bad news than one of the baddies holds him up and takes him to the ranch headquarters.

Well-Mannered Hero

As we remarked, Tim is lightning fast with his Colts and a dead-eye shot . . . When the nasty gangman heads him back to headquarters he knows his life is forfeit . . . Yet, although his captor is stupid enough to leave Tim's guns in his holsters—our hero goes docilely along like a well-mannered boy.

After a proper interval of well-staged brawling, Tim gets away and heads for the Rim hideout to hold the villains inside their penlike camp. This he accomplishes magnificently, despite the fact that in his excitement he exposes most of his anatomy to the baddies' bullets.

Comes then, of course, the posse, the final chase of headman Powers and a sweet understanding between Mr. Holt and Miss Leslie.

Performances are adequate, except for the bit done by Carol Forman who is the victim of miscasting.

Directors of art Albert S. D'Agostino and Charles F. Pyke turn out effective work. Bouquets also for Paul Sawtell's music and its direction by C. Bakaleinikoff, who uses it intelligently to build and emphasize mood.

'SON OF BATTLE' Reflects The Leisure Tempo Of Literary Period

Canine Subjugation And Its Static Pace Hinders Its Appeal

• "BOB, SON OF BATTLE" captures the warm, overly-sentimental sweetness of the Ollivant classic; and like the novel, reflects the leisurely tempo of the period's literature. This, along with the static pace and a much too loquacious script, reduces the entertainment value and range of appeal. "Bob" is family-fare and should do nicely in the nabes.

Title Role Weakened

Screen scripter Jerome Cady further weakens the yarn by throwing maximum emphasis upon the cast instead of on the canine principals, where it belongs. As a matter of fact, the title role is relegated to almost no footage at all. "Red Wholl," the renegade, is introduced first and inevitably captures what little audience-attention that script assigns to dogs, in a story presumably pivoted around dogs.

Nevertheless, the huge pre-sold audience which has read and loved this winning tale of Scottish shepherds and their near-human shepherd-dog companions, is a big factor for exploitation. Then, too, a host of new readers has been summoned through recent pocket-edition printings. Also on the bright side are the beauty of Charles Clarke's photography in Technicolor and a delightful character interpretation by Edmund Gwenn.

Edmund Gwenn Outstanding

As you doubtless remember, the story deals with an old shepherd, the dog he loves and the son he misunderstands and misuses. Edmund Gwenn, with charming artistry, delineates the many complex facets of the doughty, disreputable and hard-drinking Adam M'Adam. He contrives a personality we admire, dislike, feel sorry for, occasionally resent and at all times enjoy. His weaknesses are understandable. We almost condone his blind, self-destructive selfishness and his beautiful almost maudlin affection for his dog. An affection which he is unable to place properly in his son. This, because the boy is too reminiscent of the wife he lost through death.

Lon McCallister, as the boy; Peggy Ann Garner, the girl he loves; Reginald Owen, her father, and Jean Prescott all contribute effectively. Owen is the kindly, understanding neighbor who befriends McCallister, offering him the paternalism denied by his own father. Jean Prescott, Owen's wife, shares with Lon the wealth of maternal warmth she wraps about her own family.

Gwenn, isolated from the world by his perennially sodden grief, has grown away from everything except his dog, Red Wholl and his sheep tending. His single pride is not his

Twentieth Century-Fox
Presents
"BOB, SON OF BATTLE"
OKAY Dog drama, starring Lon McCallister. Produced in Technicolor by Robert Bassler and directed by Louis King. Screenplay by Jerome Cady from the novel by Alfred Ollivant. Music by Cyril Mockridge and musical direction by Emil Newman. Photography by Charles Clarke. Edited by Nick De Maggio. Tradeshown at Twentieth-Century studios, June 4, 1947. Running time, 107 min.

80%

fine son, but the trophy which Red Wholl has won for last year's sheep herding contest. His life is oriented around the need of winning it twice again, for permanent possession.

He wins it the second time, only because Owen's wife dies in childbirth and the grief-stricken sheep man does not enter his beautiful thoroughbred herder, Bob, Son of Battle, another champion. The contrast between Gwenn's explosively petty and defensive malignity toward Owen and the latter's generous decency is good drama.

Idyllic Life Shown

McCallister has long tolerated his father's unwarranted beatings, his refusal to permit Lon the fiddle he longs for—because it brings painful memories of his wife and her love of music—but when Gwenn breaks the violin given him by Owen, McCallister leaves.

His life, from this unhappy moment, is idyllic. He lives with Owen and Peggy. Eventually, when the girl is matured through her new need to care for her father and infant sister, boy and girl become betrothed. A happy ending is achieved through the generosity of Owen, who permits the boy to handle Bob in the final contest. Bob wins. But through an understanding between Lon and Owen, Bob is disqualified because he is worked by someone other than his own master. The happy old reprobate is reconciled with both son and his former enemy.

Dog Must Be Killed

High-point of the play is Gwenn's tragic need to kill his dog, which, as the whole countryside suspected, is a sheep-killer. This poignant moment is dramatically representative of the whole highly emotional pattern. Had there been less dialogue and monologue and more direct focus upon story principals, "Bob, Son of Battle" might easily have been the classic it was intended.

Iturbi Set As 'Dad'

Jose Iturbi has been cast as the father in MGM's dramatic opus of a great pianist, titled "His Only Son." Ricardo Montalban will appear as the son. Pix won't get going until September when Iturbi returns from London and Paris concert tour. Joe Pasternak will produce.

The Cast of Characters
("Bob, Son of Battle")

David M'Adam	LON McCALLISTER
Maggie	Peggy Ann Gardner
Adam M'Adam	Edmund Gwenn
James Moore	Reginald Owen
Long Kirby	Charles Irwin
Samuel Thornton	Dave Thursby
MacKenzie	John Rogers
Ferguson	Leyland Hodgson
Tammas	Harry Allen
Parson Leggy Hornbut	Edgar Norton
Lady Eleanor	Norma Varden

The Cast of Characters
("Gunfighters")

Brazos Kane	RANDOLPH SCOTT
Bess Banner	BARBARA BRITTON
Jane Banner	Dorothy Hart
Bard Macky	Bruce Cabot
Inskip	Charley Grapewin
Jose	Steven Geray
Hen Orcutt	Forrest Tucker
Sheriff Kiscaden	Charles Kemper
Deputy Bill Yount	Grant Withers
Johnny O'Neil	John Miles
Banner	Griff Barnett

'GUNFIGHTERS' So Contrived It Will Reap Widest Western Market

Cinecolored Lensing Makes For Animated Murals; Scott Grand

★★ "GUNFIGHTERS" is an excellently contrived western, giving the type of full-value entertainment which offers the widest possible market range. Romance, while held to the minor spot this type of actioner requires, is tailored to fit the femme contingent. Fred H. Jackson, Jr.'s Cinecolor photography is outstanding, pumping tremendous vitality and emotional emphasis into the entire production. Many of his shots are reminiscent of the late Frank Tenny Johnson's immortal Western paintings.

The Alan LeMay screenplay, which he adapted from the Zane Grey novel, "Twin Sombreros," is charged with the verities of the old west. Most of the action is terse, raw, powerful and believable. His characters are consistent, carefully delineated and authentically motivated.

True Gunman Type

Casting, too, is accurate. Randolph Scott has played western leads probably as often as any male in the upper brackets, but his performance in "Gunslingers," as a deadly gunfighter, is unquestionably his best job to date. Scott depicts a type of gunman quite common to early western history—a man who has built so wide a reputation for speedy gunhands that eventually every aspiring gun-artist in the territory goes gunning—to test the reputation and to ad laurels to himself.

This premise is swiftly laid down—almost before the credit shots are completed. Scott gives his guns away. He has had to shoot a close friend. He rides to new country, hoping to begin a new and peaceful life, ranching with an old friend.

As he approaches the rancher's house, he hears shots and hears riders gallop off. His friend is dead, riddled with bullets. He quickly finds that this whole range-country is dominated by Griff Barnett, who owns the largest spread in an entire wilderness. Barnett controls more than the land. In his pay is deputy sheriff Grant Withers. Sheriff Chas. Kemper is a decent man, but he knows the futility of fighting Barnett unless basic law is at stake.

Columbia Pictures
Presents
"GUNFIGHTERS"
FINE Western melodrama, produced in Cinecolor by Harry Joe Brown and directed by George Waggoner. Screenplay by Alan LeMay, from "Twin Sombreros," a novel by Zane Grey. Music by Rudy Schrager and musical supervision by David Chudnow. Art direction by George Van Marter. Edited by Harvey Manger. Tradeshown at Columbia Studios, June 4, 1947. Running time, 90 min.

90%

Scott soon tangles with Withers who, at the behest of Barnett, charges Scott with the killing and organizes a necktie party. The gunless gunman is saved by Charley Grapewin, close friend of the murdered man. This rescue, by the way, is one of the very few weak spots, staged unbelievably. Scott goes into town, gives himself up to the sheriff and wins fast release.

Randy promptly takes a job with Grapewin, determined to find the killer of his friend. In this process he meets the two daughters of Barnett. Dorothy Hart, tomboyish, zestful, beautiful and candid, is immediately attracted to him. Twin sister Barbara Britton, in love with her foreman, Bruce Cabot, is of weaker fibre. Cabot is the quiet, ruthless, courageous aide of Barnett in their mutual attempt to weed out small ranchers and retain the entire empire Barnett has built.

Action Becomes Dynamic

In this facet, "Gunfighters" parallels the "Sea of Grass" motif, just as Scott's initial problem is commensurate with the "Destry Rides Again" premise. Both concepts offer smart exploitation possibilities. When Scott finds out that Cabot is the killer, Miss Britton offers herself to Scott in the desperate hope that, in this magnificent gesture, she may save her man. Here, too, is strong exploitation value.

From this point, the action is dynamic. Outstanding is the attempt by Withers to ride Scott down and trample him. In contrast to this fast-paced fighting sequence, is the tense, quietly deadly moment when Scott, trying to draw a confession from Withers, coldly shoots him—first through the gun-hand, next in the thigh and halts this implacable may-

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● KIM HUNTER has gone East to do the stage "Claudia" for a month before resuming screen work . . . The Steven Brown, cast as one of the sons in RKO's "I Remember Mama," really is Cecil Brown but he decided he was causing the radio personality of the same name some confusion, so he took on Steven—from his director George Stevens . . . As per the Hollywood custom, after selling Warners the idea of buying "The Fountainhead," Barbara Stanwyck will doubtless never get the chance to play in it . . . Charlie Foy has brought Joe Phillips, oldtime vaude headliner, from NY as the top act at his Supper Club in the Valley . . . In a forthcoming short, Jerry Fairbanks will combine live "talking" animals with real actors. Comedian Sterling Holloway will be featured in the picturization of a story of a shaggy dog who talks back aplenty . . . George Tobias got back from Mexico last week and is slated to go into the next Bob Hope Paramount . . . Arthur Lyons, Saddle and Sirloin host, has contracted for some more of those Till Goodan oil paintings for the walls of his new restaurant in Bakersfield.

● JOSEPH BERNARD, who heads Film Classics, is really starting something with that idea of fanfaring a reissue. The pix is "That Hamilton Woman," the Kordafilm starring Vivien Leigh and Laurence Olivier. Its grand premiere will be at the Canon theatre, Beverly Hills, Wednesday, with all the stars, lights, ballyhoo, et cetera, just like they do it with a brand new production . . . Max Baer and Slapsie Maxie Rosenbloom have been booked into Las Vegas following their current Florentine Gardens stint. Then they hope to a-touring, through the British Empire, no less . . . The reason David E. Rose planed back to NY in such a hurry was that damage suit he has against James Mason for nearly \$2-million . . . Jeffrey Bernard has set Anthony Quinn and his wife, Katherine De Mille, to a PA tour with his Cinecolor production, "Black Gold," in which they played top roles.

● POP SHERMAN is back with his sage epic, "They Passed This Way," and is now shooting over on the Trem Carr ranch . . . Believe it or not, they are rebuilding the "Phantom of the Opera" set again over at Universal — this time for the Ronald Coleman starrer, "Imagination." . . . Joe Siström gets the production assignment on that MacKinlay Kantor novel, "Midnight Lace," which U-I will do next Spring. Claudette Colbert has been set for the femme star spot . . . The new series of six Hopalong Cassidy's will get under way today with the rolling of "Without Honor." Hopalong William Boyd is his own executive producer now . . . How many of you can remember Charles Meredith, one of the kingpins of the silent day leading men? When talkies came, he suddenly quit the screen to study drama and music in Europe. Then he came back as far as Dallas, Texas, to direct some plays at the Little Theatre there. Now he will return to Hollywood after nearly a quarter of a century to be seen again in "Dream Girl" with Betty Hutton. He will appear as a pompous butler, a far cry from the heart-desire roles he played opposite such stars as Connie Talmadge, Marguerite Clark, Dorothy Dalton and Mary Miles Minter in the old days.

● SAM KATZMAN is showing smart showmanship in polling the exhibs to choose from an available list of star names the one they would like to see in the title role of his Brick Bradford serial. You'd hardly believe what a terrific following there is to that futuristic comic strip . . . Wildest publicity yarn of the week: Harry Sherman's prop man combing the city dump at Gallup for important props needed in the pix shooting there — then the natives hear about it and start a rush on the dump for household "gold!" . . . "It looks like a Steinbeck year," says Republic publicity and, strangely enough, they're right. They list his "Red Pony" now shooting, his new novel "The Wayward Bus" heading for best-seller classification, and his "Pearl of Lopez" which they classify as "the best picture ever made in Mexico." . . . Through his vigorous championing of the Jewish resistance in Palestine, Ben Hecht has again crawled into the International limelight. His remarks have stirred up so much resentment in Britain that they will not be soon forgotten. Calling Hecht a "Penthouse warrior," Lord Beaverbrook's Evening Standard accuses him of "gross chauvinism, distortion of history, indoctrination of children, preference of solutions by violence, race pride, the stoking up of hatred between nations, and indifference to the sanctity of human life."

● WALTER WINCHELL shared some of the same limelight. The Sunday Pictorial called Winchell and Hecht "two damned fools," adding that they were "condemned to stew in their own stupidity." . . . Really cute is the manner employed by columnist Johnson in the Daily News to foster another musical co-starring Ginger Rogers and Fred Astaire. He even has Mrs. Astaire on his side. But, as one producer said—and Skinney quoted him—"A swell idea if Fred wouldn't insist upon singing." . . . The "Life with Father" stars, Bill Powell and Irene Dunne, have read the first rough draft of "Life with Mother." Both voiced their "glad-to-do-it" opinions . . . There was more than met the eye in that "resignation" of "Doctor" John Lechner from the Motion Picture Alliance. His red-tinted glasses — through which he saw "Best Years of Our Lives" and "Margie" as communist propaganda — was much too much for the MPA board.

● GORDON KAHN, editor, and Robert Shaw, director of publications, as well as their entire editorial committee, are all due an orchid apiece for the new "Screen Writer" magazine, up to standard size for the first time with the June issue. The mag has always been grand reading, but now in

full dress and good make-up, it's a real treat. The format is particularly distinctive. . . . Mindful of the warnings of that geologist who said that Southern California is overdue for some stronger earthquakes, a lotta people had the hell scared out of them at the tremblor climax of "Green Dolphin Street" at sneak preview . . . Billy Gilbert is burning the candles on his musical show "Pop's Love." Now wants to borrow Keith Andes from David Selznick for the lead . . . The Lou Costello baby, expected to arrive next month, has already been named: Chris, if it's a boy, Christine, if a girl. Lou's late father had the thought . . . Paul Jones, Para producer who did all the "Road" series with Crosby and Hope, will move over to MGM on a producer-writer contract to specialize on Red Skelton.

PONDER

Set Importance The New-Old Dance

● WHETHER we are finally rounding that corner, around which television was reputed for more than 20 years to be patiently awaiting proper development, is still a moot question. Only one thing is certain. The television propaganda has aroused too much unnecessary worry on the part of exhibitors.

Far too many are of the opinion that the video form of entertainment is going to hurt their boxoffice—and are of the opinion that the film industry should jump in deeper and establish life-sized television in theatres, **Now.**

If those showmen will simply ponder the nature of the experimental stage of any new product or commodity, they will surely come to the conclusion that **now is not the time.** The video industry, which is really the radio industry at present, would like nothing better. They would thrill, indeed, if the movie execs would toss a few million about to speed up the experiments now going on.

Those experiments, however, have mainly to do with television in the homes. The home sets need not worry screen showmen. When first introduced a few months ago, there was a big rush to buy them. Today, it takes salesmanship to sell 'em. The rush was merely for the first thrill.

The television fare for the home will of necessity be cheaply produced until the audience has been built into the millions where sponsors will be interested. Cheap productions will make the path a slow one. That's another reason its backers would like the movies to move in—and help build.

The main asset video has and will always have—in the long run prove superior to films—is the news event. The material of our present film weeklies will be more or less antiquated when television comes into its real own.

When theatres do take on television, however, the time element across the nation is going to be a disturbing factor. An 8 PM NY event will hit the coast at 5 PM, a definitely bad theatre hour. A 10 PM event on the coast will have very little theatre audience in the East. And when they

...Ye Editor's Page

do come through at whatever time they do, how long will the theatre audience stand for the program to be interrupted for such events?

There will necessarily, therefore, be the usual (televised) transcription "for presentation at this more convenient time."

Yes, there are still a lotta vidio kinks to be ironed out before any real courtship or wedding takes place between television and the theatre. Naturally, it will come—later. In the meanwhile, let the experiments go on. And don't worry about the boxoffice.

Right now, it is merely the regular Spring and Summer slump, accentuated by something they like to call "Recession."

● SPEAKING of slumps, it appears to be time to take a real analysis of today's boxoffice—and just how much it is slumping. If one goes by comparisons with last year and the lush years before that, then there is no disputing that the gate receipts have slipped noticeably.

Aren't we all overlooking the fact that the movies, like everything else, was enjoying a war boom of popularity that simply had to be deflated sooner or later? People were spending money like the proverbial sailor in port.

Now most of the workingman's dough is gone. Most of the bonds he bought have been converted too. Theatre admissions have skyrocketed along with the prices of everything else. Mr. Man just isn't buying much of anything.

And theatre admissions aren't proving the wild exception.

On top of that way of looking at it, there is little doubt that this Spring and Summer is no different than in other years. There's always a normal drop about this season.

Let's even admit this angle of the frop is a shade below normal. With world conditions unsettled, with all forms of business in a sort of "frightened" atmosphere, and with the coming national political feud offering little or no solution to the elimination of the scare background, why shouldn't the ticket buyer go conservative and start hacking the home budget where it hurts you?

The chances are ten out of nine that **you**, too, have done that very thing — given the close eye to the family budget, on how and where to cut down.

The public, however, will never cut too deeply in the entertainment expenditures. At least, it will not cross it off entirely.

The real answer lies in how to get back to the good old days. Just how, no matter how short the cut you may

(Continued on Page 11)

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snags—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

COLUMBIA

(Now SHOOTING)

THE PRINCE OF THIEVES (Cinecolor)

Cast: Jon Hall as Robin Hood, Alan Mowbray as Friar Tuck, Patricia Morison as Maid Marian, Adele Jergens, Michael Duane, Gavin Muir, Syd Saylor.

ProducerSam Katzman
DirectorMax Nosseck
AssistantRex Bailey
Second Unit Director.....Howard Bretherton
AssistantBud Shyer
Dialogue directorRoy Hamilton
Unit ManagerBert Leonard
Based on a Novel by Alexandre Dumas

IT HAD TO BE YOU

Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.

ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

DOUBLE TAKE

(Cornell Productions)

Cast: Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick, Steven Geray.

ProducersS. Sylvan Simon, Franchot Tone
DirectorS. Sylvan Simon
AssistantEarl McEvoy
From Novel by Roy Huggins

THE LAST ROUND-UP

Cast: Gene Autry, Jean Heather
ProducerArmand Schaefer
DirectorJohn English
AssistantEarl Bellamy

(Filming Completed)

BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Thornton, James Gleason, Roland Culver, Adele Jergens

LAST OF THE REDMEN (Katzman).....Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin

Zane Grey's THE GUNFIGHTERS (Color)Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Forrest Tucker.

THE CORPSE CAME C.O.D.....George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr

THE MILLERSON CASEWarner Baxter

THE SEAHOOD (serial) (esskay)

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shavne

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marouette Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGSPaul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAIRita Hayworth, Orson Welles, Glenn Anders

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone).....Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

SWING THE WESTERN WAY.....Jack Leonard

KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

A TEXAS STORY

Cast: James Craig, Johnnie Johnston, Lynn Bary, Una Merkel.

ProducerJoseph Fields
DirectorLeigh Jason
AssistantHoward Koch

ADVENTURES OF CASANOVA (Color)

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.

ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(Filming Completed)

RED STALLION (Color).....Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

REPEAT PERFORMANCEJoan Leslie, Tom Conway, Louis Hayward, Richard Basehart, Virginia Field, Benay Venuta

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY

(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)

Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Greer
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)

THE PIRATES

(Technicolor)

Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, O. Z. Whitehead

ProducerArthur Freed
DirectorVincente Minnelli
AssistantWally Worsley
Unit ManagerAl Shenberg
From the Play by S. N. Behrman

GOOD NEWS

Cast: June Allyson, Peter Lawford, Joan McCracken, Ray MacDonald, Patricia Marshall, Loren Tindall, Janet Winkler, Mel Tormé

ProducerArthur Freed
DirectorCharles Walters
AssistantAl Jennings

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.

ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein

ALIAS A GENTLEMAN

Cast: Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Warner Anderson, John Qualen.

ProducerNat Perrin
DirectorHarry Beaumont
AssistantTom Andre
Unit ManagerAl Friedman

IF WINTER COMES

Cast: Walter Pidgeon, Deborah Kerr.
ProducerPandro S. Berman
DirectorVictor Saville
AssistantJack Greenwood

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

FIESTA (Technicolor)Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Mel-

chior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder, MERTON OF THE MOVIES.....Red Skelton

BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth
LIVING IN A GREAT BIG WAYGene Kelly, Marie MacDonald, Charles Winninger, Spring Byington, Jean Adair.

THE ROMANCE OF ROSY RIDGE Van Johnson, Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVE.....Hepburn, Henried, Robert Walker

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

THE HUCKSTERSClark Gable, Deborah Kerr, Sydney Greenstreet, Keenan Wynn, Adolphe Menjou, Edward Arnold, Ava Gardner

MONOGRAM

(Now SHOOTING)

ROBIN HOOD OF MONTEREY

Cast: Gilbert Roland as "The Cisco Kid," Chris-Pin Martin, Evelyn Brent, Nestor Paiva, Travis Kent, Pedro de Cordoba.

ProducerJeffrey Bernerd
DirectorChristy Cabanne

A GUY NAMED JOE PALOOKA

Cast: Leon Errol, Joe Kirkwood, Jr., Elyse Knox, Morris Carnovsky, Vince Barnett, Billy House, Robert Conway, Benny Baker.

ProducerHal E. Chester
Associate Producer.....Bernard W. Burton
DirectorWill Jason

(Filming Completed)

BLACK GOLD (Color).....Anthony Quinn, Katherine deMille, Kane Richmond, Elyse Knox, Ducky Louie

LAW COMES TO GUNSIGHT Brown-Hatton

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDALBowery Boys

SONG OF WASTELANDWakely, White

KILROY WAS HEREJ. Cooper, J. Coogan

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

ProducerHal Wallis
DirectorHew Allen
AssistantMark Evans

WHISPERING SMITH

(Technicolor)

Cast: Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, Murvyn Vye, William Demarest, Fay Holden, Frank Faylen, Will Wright.

ProducerSidney H. Biddell
DirectorLeslie Fenton
AssistantChico Day
Unit ManagerWilliam Mull
Screenplay by Marion Parsonnet and Karl Kamb
From Novel by Frank H. Spearman

DREAM GIRL

(Technicolor)

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood,

Walter Abel, John Abbott.

ProducerP. J. Wolfson
DirectorMitchell Leisen
AssistantJohn Coonan
Unit ManagerHugh Brown

From the Broadway Hit Play

by Elmer Rice

— A Mitchell Leisen Production —

BIG TOWN AFTER DARK

Cast: Philip Reed, Hillary Brooke.

ProducerWms. Pine and Thomas
DirectorWilliam Thomas

(Filming Completed)

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFEBob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman,

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille)Gary Cooper, Paulette Goddard, da Silva, Karl-Loth, Kellaway, Ward Bond, Virginia Grey,

VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rosten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIOCrosby, Hope, Lamour,

THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa

Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

New PRC

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.

IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.

(Untitled PHILO VANCE).....William Wright

STEP CHILDDonald Woods, Brenda Joyce, Terry Austin, James Millcam

TWO-WAY WINNERS.....Beaumont as "Michael Shayne," Trudy Marshall

CAN'T GET THAT GALSheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams

KILLER AT LARGERobert Lowery, Anabel Shaw

GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams

BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

R-K-O

(Now SHOOTING)

RETURN OF THE BADMEN

Cast: Randolph Scott, Gabby Hayes.

ProducerNat Holt
DirectorRay Enright
AssistantGrayson Rogers

MEMORY OF LOVE

Cast: Merle Oberon, Dana Andrews, Ethel Barrymore, Hoagy Carmichael, Jacqueline White, Walter Reed, and Artur Rubinstein, and Eugene Ormandy conducting The New York Philharmonic-Symphony Orchestra, and Donald Curtis, Jane Jones, Lennie Bremen.

ProducerHarriet Parsons
Executive ProducerJack J. Gross
DirectorJohn Cromwell
AssistantMaxwell Henry
Unit ManagerRuby Rosenberg
Story by Dick Irving Hyland
A John Cromwell Production

PRODUCTION, BOOKING GUIDE

Eugene O'Neill's
MOURNING BECOMES ELECTRA
Cast: Rosalind Russell as Lavinia, Michael Redgrave as Orrin, Raymond Massey as Ezra Mannon, Katina Paxinou as Christine Mannon, Leo Genn as Captain Brandt, Kirk Douglas as Peter Niles, Nancy Coleman as Hazel Niles, Henry Hull as Seth Beckwith the Caretaker, and Sara Allgood, Lee Baker.
Produced, Directed and Adapted for the Screen by Dudley Nichols
Associate ProducerEdward Donahue
Dialogue DirectorJack Gage
Unit ManagerLloyd Richards
— A Dudley Nichols Production —

I REMEMBER MAMA
Cast. Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

(Filming Completed)
FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
RETURN OF THE BADMEN.....Randolph Scott, George "Gabby" Hayes, Lanny Rees.
SECRET LIFE OF WALTER MITTY (Color) (Goldwyn).....Danny Kaye, Virginia Mayo, Boris Karloff, Ann Rutherford, Fay Bainter.
SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson
THE LONG NIGHT (Hakim-Litvak).....Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak
MAN ABOUT TOWN (French) M. Chevalier
SEVEN KEYS TO BALDPATE.....Phillip Terry, Jacqueline White, Margaret Lindsay, Eduardo Ciannelli, Arthur Shields, Tony Barrett, Richard Powers
OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb
MAGIC TOWN (Riskin)James Stewart, Jane Wyman, Kent Smith
Zane Grey's UNDER THE TONTO RIM.....Tim Holt, Richard Martin
THE FUGITIVE (Argosy).....Henry Fonda, Dolores del Rio, J. Carol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo
INDIAN SUMMER.....Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color)Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy
HOW DEAR TO MY HEART (Disney) (Color)Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives
CROSSFIRERobert Young, Robert Mitchum, Robert Ryan, Sam Levene, Paul Kelly, Jacqueline White, Gloria Grahame, Richard Benedict, Steve Brodie, Marlo Dwyer, Bill Phipps
DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne
TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

REPUBLIC

(Now SHOOTING)

ON THE OLD SPANISH TRAIL (Trucolor)

Cast: Roy Rogers and Trigger, Jane Frazee, Andy Devine, Bob Nolan and the Sons of The Pioneers, Estelita Rodriguez, and Tito Guizar.
Associate producerEdward J. White
DirectorWilliam Witney
AssistantJack Lacey
Unit ManagerJohnny Grubbs

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.
THAT'S MY GAL (Color)Donald M. Barry, Lynne Roberts, Jan Savitt Orchestra
WYOMING.....William Elliott, Vera Ralston, John Carroll, Virginia Grey, Albert Dekker, Madame Maria Ouspenskaya, George "Gabby" Hayes
BLACKMAILWilliam Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren Douglas, Adele Mara, Janet Martin, Grant Withers, Douglas Fowley, William Bakewell, Vince Barnett.
SPRINGTIME IN SIERRAS (Color)Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Sons of Pioneers
SADDLE PALSGene Autry
MAD VENTURE (Wilder)..Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney
Hale, Adrian Booth, Foy Willing & Riders Purple Sage
THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel
ROBIN HOOD OF TEXAS.....Autry, Holloway, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg
RUSTLERS OF DEVIL'S CANYON Red Ryder
MARSHAL OF CRIPPLE CREEK..Red Ryder"

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.
HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Dame May Whitty, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Boyle
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)
Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan

(Filming Completed)

Alfred Hitchcock's **PARADINE CASE** ..Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, and Introducing Valli, and Louis Jourdan, with Joan Tetzel, Leo G. Carroll

SCREEN GUILD

(Now SHOOTING)

THE BURNING CROSS (Somerset Pictures)

Cast: Hank Daniels, Virginia Patton.
ProducerWalter Colmes
DirectorWaltre Colmes
AssistantGeorge Moskov

(Filming Completed)

SCARED TO DEATH (Color)—.....Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton, Nat Pendleton, Roland Varno, Angelo Rossitto
BUSH PILOT (release of Dominion Productions of Canada)Rochelle Hudson, Jack LaRue, Austin Willis
KILLER DILL (King)Anne Gwynne, Frank Alberison, Stuart Erwin, Mike Mazurki
THE HAT BOX MYSTERY (Screen Arts)
Tom Neal, Pamela Blake, Virginia Sale, Allen Jenkins
CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DARK BULLET (Corm)Henry Wilcoxon,

Mary Brian, Virginia Dale, Douglas Blacklev
ALONG OREGON TRAIL (Color).....Monte

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor McLaglen, Vanessa Brown, Gene Lockhart, Hugo Haas.
ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuckock
From Novel by Frank Yerby

INVISIBLE WALL

(Wurtzel)
(Shooting at Las Vegas)

Cast: Don Castle, Virginia Christine, Richard Gaines, Rita Duncan, Frank Ferguson.
ProducerSol M. Wurtzel
Associate producerHoward Sheehan
DirectorEugene Forde
AssistantPaul Wurtzel
Written by Arnold Belgard
From Story by Howard J. Green and Paul Frank

OFF TO BUFFALO

(Technicolor)

Cast: Dan Dailey, Nancy Guild, Charles Winninger, Alan Young, Fay Bainter, Charlie Ruggles, Charles Russell, Jane
ProducerWalter Morosco
DirectorLloyd Bacon
AssistantsArthur Jacobson, Lloyd Allen
Unit ManagerSam Wurtzel
Dance DirectorSeymour Felix
From an Unpublished Story, "Papa Was A Juggler," by John Klempner

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell.
ProducerGeorge Jessel
DirectorEdmund Goding
AssistantGaston Glass

(Filming Completed)

I WONDER WHO'S KISSING HER NOW (Color).....June Haver, Mark Stevens, Lenore Aubert, Martha Stewart, Gene Nelson, Reginald Gardiner, Reed Hadley
BOB, SON OF BATTLE (Color).....Lon McCallister, Peggy Ann Garner, Edmund Gwenn, Anne Revere, Reginald Owen
MOTHER WORE TIGHTS (Color).....Grable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson
THE CRIMSON KEY (Wurtzel).....Kent Taylor, Doris Dowling
THE KISS OF DEATHVictor Mature, Brien Donlevy.
Kathleen Winsor's **FOREVER AMBER (Color)**.... Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.
SECOND CHANCE (Wurtzel).....Kent Taylor, Louise Currie, Larry Blake
CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez
SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE (Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eufist

THE TIME OF YOUR LIFE (Cagney)

(Shooting at General Service)
Cast: James Cagney, William Bendix, Jeanne

Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

INTRIGUE

(Bischoff)

Cast: George Raff, June Havoc, Helena Carter, Tom Tully, Marvin Miller, Philip Ahn, Dan Seymour.
ProducerSam Bischoff
DirectorEdwin L. Marin

(Filming Completed)

HOPPY'S HOLIDAY.....Boyd as "Hopalong," Andy Clyde, Rand Brooks, Mary Ware
VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
CHRISTMAS EVE (Bogaus).....George Raff, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote
COPACABANA (Coslow)Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade
STORK BITES MAN (Comet).....Jackie Cooper
ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curtwright, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Litel, Edgar Kennedy
THE MARAUDERS (Hopalong)Boyd
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

ADVENTURES OF BLACK BART

Cast: Yvonne De Carlo, Dan Duryea.
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantWilliam Holland

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez, Robert Coote, Henry Daniell, Dorothy Hart, William Trenk, Otto Waldis, Michele Haley, and introducing Paule Croset.

ProducerDouglas Fairbanks, Jr.
DirectorMax Ophuls
General ManagerClarence Erickson
Production AssistantAlex MacDonald

THE WISTFUL WIDOW OF WAGON GAP

Cast: Bud Abbott and Lou Costello, Marjorie Main, George Cleveland, Patricia Alphin, William Ching.

ProducerRobert Arthur
DirectorCharles Barton

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix (courtesy of Paramount), Thomas Gomez, Fred Clark (courtesy of Michael Curtiz Productions), Richard Gaines.

ProducerJoan Harrison
DirectorRobert Montgomery
Screenplay by Ben Hecht and Chas. Lederer
From Novel by Dorothy B. Hughes

(Filming Completed)

IVY (Interwood) Fontaine, Ney, Knowles, Hardwicke, Marshall
PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmun, Gilbert Roland, Gale Sondergaard
SLAVE GIRL (Color)Yvonne de Carlo, George Brent, Lois Collier, Brode-

WHATS GOING ON IN HOLLYWOOD...

rick Crawford, Andy Devine, Arthur Treacher, Jeffrey Lynn, S. Z. Sakall, Eve Arden, **THE LOST MOMENT**.....Susan Hayward, Robert Cummings.
BRUTE FORCE (Hellinger).....Burt Lancaster, Hume Cronyn, Charles Bickford, with Ann Blyth, Ella Raines, Yvonne de Carlo, Anita Colby
SINGAPORE.....Fred MacMurray, Ava Gardner

WARNERS

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent

AssistantArt Lueker
THE TREASURE OF SIERRA MADRE
Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen
and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
ProducerOwen Crump

DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

(Filming Completed)

THE UNFAITHFUL.....Ann Sheridan, Zachary Scott, Lew Ayres, Ray Montgomery
POSSESSED.....Joan Crawford, Van Heflin, Raymond Massey
ESCAPE ME NEVER.....Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Albert Basserman, Milada Mladova, George Zoritch.
CRY WOLFFlynn, Stanwyck,
LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor,
MY WILD IRISH ROSE (Color).....Dennis

Morgan as Chauncey Olcott, Andrea King,
NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,
DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter
DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea,
THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,
WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige
TWO GUYS FROM TEXAS (Color).....Dennis

Byrnes As Counsel

(Continued from Page 1)

dom everywhere.

"A free screen has made that possible. It is our sacred obligation to protect that free screen.

"We are determined that subversive propaganda, government pressure, or political censorship will never undermine this freedom—which, like freedom of press and radio, is indispensable to a free America."

Byrnes, who always has been an outstanding champion of freedom of expression, will join Johnston in resisting any effort to undermine freedom of the screen. As one step, Byrnes will work with Johnston in preparing the association's case before the House Committee on Un-American Activities at its hearings in Washington.

Byrnes has had an outstanding career as public servant in the three branches of government—legislative, judicial and executive. He was a congressman from South Carolina for 14 years and senator for two terms, 1931 to 1943. He was justice of the United States Supreme Court until he was drafted by the late President Roosevelt to serve as Director of Economic Stabilization and later as Director of War Mobilization. He was appointed Secretary of State in July, 1945, and recently resigned.

As AMPP board chairman, Freeman fills a position which has remained unoccupied since Byron Price left the association in March, 1947, to become assistant secretary general of the United Nations.

Freeman was president of the Association of Motion Picture Producers from February 5, 1940, to March 5, 1945. A native of Georgia, Freeman operated theaters in the South until he joined Paramount's head office in New York in 1933. He was vice-president in charge of Paramount's theatre operations until 1938, when he became vice-president in Hollywood. He is a leader in industry-wide charity, research and community activities.

Bakaleinikoff Scores

Mischa Bakaleinikoff has been assigned to write the musical score of "Bulldog Drummond Strikes Back," which Frank McDonald directed for Columbia.

RADIO REVIEW

Martin Block (KFWB)

(Plattershow, June 2)

Martin Block, making his disc-jockeying debut on KFWB, is definitely off to a flying start to prove that there is an art in platter whirling. His salesmanship is convincing through sheer personality. His delivery is full of personal appeal, especially to the ladies.

That's only a part of his smart showmanship, however. He develops an intimacy that is refreshing. His stylizing is enough to make the scores of other local platter twisters stop and ponder what they have been doing all these years to a gullible public.

Block shows great care in the selection of his records. Naturally, he cannot please every listener with every disc, but he goes all-out to make one respect it for the class of entertainment it represents.

There is little wonder that this millionaire who did so much for Station WNEW, NY, not only gets a considerable kick out of jockeying the discs, but is set to smash network precedent and all personal gate receipts of his trade beginning next week—as described elsewhere in this issue.

Friedhofer-Newman To Do 'Soul' Music

Enterprise has secured the Academy Award winning duo from "Best Years of Our Lives," Hugo Friedhofer and Emil Newman to write and conduct an original musical score for John Garfield's "Body and Soul."

Pair will do original musical themes for the three principals, Garfield, Lilli Palmer and the new find, Hazel Brooks. Johnny Green's "Body and Soul" will be utilized for main choral and orchestral themes.

Republic Buys Two; Romance 'n Western

Republic chalks up two story purchases, a romantic comedy and a western. The first, "Come and Get Me," tells of a gal who followed a GI all the way from Europe to woo him away from his home-town sweetheart. Stephen Auer will produce. "Last of the Westerners," the second yarn, goes to producer Gordon Kay as one of the Allan "Rocky" Lane series.

PONDER

(Continued from Page 8)

dream about, will necessitate care, courtesy, sacrifice and showmanship.

It may mean the shading of admission prices. All branches of the industry will have to cooperate to make that possible.

It surely means a return to showmanship, where exploitation counts. Where an exhibitor can no longer be just a house manager who opens the doors and counts cash when he closes his show shop.

It definitely means more attention to details like courtesy, the intimacy of yesterday when the showman was as well known and as popular as anyone else in town—because everyone knew and liked him.

We can remember many of that type several years ago who could easily have run for mayor of the town. Some did and were elected.

Yes the showmanship of yesteryear would do a lot to help today's box-office.

'GUNFIGHTERS'

(Continued from Page 7)

hem only when Withers breaks down.

The finale fulfills amply the traditional show-down. Scott out-draws Cabot's professional gunslinger, Forrest Tucker, who killed Grapewine with sadistic pleasure. Scott then outshoots and kills Cabot. He tosses his guns away and rides off, hoping to start over again.

Miss Hart, of course, although she has warned him he will lose her if he finishes the fight—takes the same trail.

Producer Harry Joe Brown deserves plenty of encomiums for his grand mounting values. Plaudits also to art director George Van Marter, editor Harvey Manger and to both Rudy Schrager for his music and David Chudnow for musical supervision. George Waggner directed ably, although permitting occasional lapses.

Hutton-Reynolds Again

Alex Gottlieb, WB producer, has set "In Love With Love" as vehicle for Bob Hutton and Joyce Reynolds. A week ago he announced "Head Over Heels" for the same team.

'Corruption' Stymie Changes Lang Plans; Prepping 'Tomorrow'

Convinced that current scientific developments have made even the most imaginative dreams of the future seem rational, Producer-Director Fritz Lang has assigned Silvia Richard to writing the treatment of his original story idea, "Tomorrow," a futuristic yarn along the lines of his classic film, "Metropolis," which Lang has tabbed for his 1948 schedule.

Unforeseen obstacles have temporarily stymied Lang's plans to make "Corruption" for independent release and he has juggled his shooting schedule to give the starting gun next to "Winchester 73," his forthcoming Diana Production for Universal-International release. Miss Richards recently completed the screenplay for "Corruption," which Lang will make following "Winchester 73."

'Web Of Days' When Goddard Gets Home

"Web of Days," which Para recently purchased, is being set for Paulette Goddard as soon as she returns from England and her Korda stint. It has a post-Civil War background, and Paulette will play a Northern gal who goes searching for opportunity below the Mason-Dixon line.

MGM Buys Vet Tale, 'A Walk To Corner'

MGM has purchased the Sidney Kingsley original, "A Walk To The Corner," a story of a vet who grew bitter through his experiences during and after the war—and lost all faith in God and man. During his short walk, however, he sees enough kindness to regain confidence and hope.

Lila Leeds Groomed For Future Stardom

That secretary lass who caught the eye of Bob Montgomery in "Lady of the Lake," gets her big break at the Warner studio rather than at MGM. Her name is Lila Leeds and she has been slated for star grooming.

Warners now have seven candidates for tomorrow's screen fame: Kyle MacDonnell, Forrest Tucker, Lois Maxwell, Robert Douglas, Steven Vincent, Yves Montand and Miss Leeds.

NEVER

**IN SUCH A SHORT TIME
HAVE SO MANY
PAID SO MUCH
TO SEE A MOTION PICTURE
IN THE UNITED STATES
AS HAVE PAID* TO SEE**

DUEL
in the **SUN**

DURING THE LAST 4 WEEKS

... MORE THAN

SIX MILLION DOLLARS

Hollywood REVIEW

Vol. 39, No. 15—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of June 16, 1947

Picture of the Week

'FIESTA' A Standout In Mexican Music And Dance, Done In Colorful Setting

Metro-Goldwyn-Mayer
presents
"FIESTA"

(In Technicolor)

FINE
90%

Mexican musical comedy, produced by Jack Cummings and directed by Richard Thorpe. Original screenplay by George Bruce and Lester Cole. Photography by Sidney Wagner, Charles Rosher and Wilfred M. Cline, all ASC. Musical score by Johnny Green. Dances staged by Eugene Loring. Art direction by Cedric Gibbons and William Ferrari. Set decorations by Ed Willis and Thomas Theuerkauf. Edited by Blanche Sewell. Tradedown at the Fox-Wilshire theatre, Monday evening, June 9, 1947. Running time, 104 minutes.

Ricardo Montalban Looms As Star-Hope; Over-Length Is Only Glaring Fault Item

★ ★ "FIESTA" is an exceptional standout attraction from the viewpoints of music, dance, photography, color and the introduction of a new Latin personality star-hope—Ricardo Montalban. Aside from the music, however, there is just about one too many of each novelty element, and some that are not needed at all.

In brief, the film's over-length is the only glaring fault. Its 104 minutes is too sharply spotlighted by a story that easily warrants the elimination of almost a half-hour's unnecessary footage.

There's lotsa novelty bull fighting. At least one less fight would help. There's lotsa clever dancing. One less (the first one) would never be missed. There are many gorgeous shots of scenic splendor, but their excess footage gives the story a slow start and retards it later on several occasions.

Music Greatest Strength

We can well understand the temptation not to cut such beauty but, in the name of entertainment, it should be done.

Then there are forced shots, such as the swim scene for Esther Williams' benefit—or rather for the benefit of the ad-layout boys who will splash the lifesize blow-ups for the routine sex-appeal. For truism, however, the scene is about as necessary as the male teat.

Only the music element warrants its present footage. And in that element lies the picture's greatest strength. All typical Mexican melodies, they are sometimes spine-tingling with verve and peppery lilt.

The "Mexican Symphony," supposedly composed by the story lead, is dynamic and next to breathtaking with its expression of accelerating moods. It is so strong that it will

(Continued on Page 2)

7 REVIEWS TODAY

(Page)	(Release)
1—"FIESTA"	MGM
3—"I WONDER WHO'S KISSING HER NOW"	20th
5—"BLACK GOLD"	AA
7—"IVY"	U-I
7—"WEB OF DANGER"	Rep.
9—"NEWS HOUNDS"	Mono
9—"STEP CHILD"	PRC

Laraine Day Set To Make Paris Romance

Laraine Day has been inked by Anthony Lovett to star in "The Loves of Madeleine," slated for late Fall at the Cine-France studios in Paris. Pic is English version, slanted to Yank and British markets. Miss Day will receive \$100,000 plus a percentage and her scenes are required to be finished in a thirty-day schedule.

Model Signs For 'Honor'

Virginia Belmont, 22-year old model was last week signed by William Boyd for femme lead in "Without Honor," first of this year's six Hopalong Cassidy's.

Personality Of The Week



RICARDO MONTALBAN

—Whose versatile talents and personal charm captivated preview audiences of MGM's "Fiesta." Ricardo, a star in his own right in Mexican films, seems slated for Hollywood heights. He dances magnificently, sings pleasingly, is adept at fencing, riding and swimming. Born in Mexico and educated here, Montalban played in American stock companies before returning to Mexico and stardom. "Fiesta" is his first Hollywood break. Obviously it is far from his last.

Petrillo May Grab For Record Biz Frolich Asks Composer Protection

Louis D. Frolich, appearing last week before a House judiciary subcommittee, declared that "the juke box industry is parasitical" and that legislation is needed to hamstring the special copyright exemption held by them.

Frolich emphasized that there is no redress to be had under present laws. He urged protective amendments for composers. 400,000 juke boxes, scattered all over the country, gross about \$400,000 annually, according to his estimate.

Proposed legislation could permit copyright holders to assess eateries and other users of canned music through annual license fees.

Attorney for the Automatic Music Operators Association, Sidney H. Le-

(Continued on Page 11)

James C. Petrillo, at last week's meeting of the International Board of the American Federation of Musicians, threatened not only a blanket ban on the making of recording and transcriptions—but directly implied he may take his union right into the recording business and "make all the profits ourselves."

A resolution by Petrillo, which authorizes authority to stop recordings after December 31, 1947, was unanimously adopted by the convention, convening at the Moose Temple in Detroit. Present contracts, which expire at the end of the year, carry a royalty provision which accrues from recordings.

According to the Petrillo resolution, "If the international Executive Board

(Continued on Page 11)

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VOL. 39, No. 15 June 16, 1947

Tops Of The Week

(Continued from Page 1)

This move is as sensible as it is fair. A proviso of the deal is that it will apply only to the product of allies on a reciprocity basis. Yank and British output must be permitted in turn to enter French and Russian zones on the "free and competitive basis."

This preeminently sane and just policy might well stand as a model for all international film dealings. Competition on a merit basis is the answer to most filmic controversy.

● **QUICK RETURNS** — "Duel in the Sun" has rolled up a seven-million-buck take in just seven weeks of screening, setting a record never before approached. Looks as if the Selznick seller will crack that \$15,000,000 mark estimated as necessary for a profit. Returns, with minor exceptions, are exclusive of foreign showings.

● **COSTLY CARTOON** — Walt Disney's "Alice in Wonderland" is in gear again, on a \$3,000,000 budget. Although pic will not be ready for at least two years, Walt is not worried over the Lou Bunin puppetoon "Alice" which will roll shortly in France. Bunin's version, with a live Alice, is set at three million francs. Walt's lack of concern doubtless stems from the truism that "The World waits for Disney."

'Three Alarm' Will Offer An Unique Grand Prize

KMPC's "Three Alarm" show will offer complete building materials for a new home as the grand prize for a 13-week period, starting tomorrow (17). The presentation will be part of the promotion for the Home Show which started last week at the Pan Pacific Auditorium.

Derwin Back As Maestro

Singer Hal Derwin, who once fronted his own band, rejoins the maestro ranks this month with a new aggregation for a summer cross-country tour.

"Fiesta" Song and Dance Natural

(Continued from Page 1)

practically stop the show with any audience.

Then there is Ricardo Montalban, a Latin newcomer to our screens, who has personality plus, to say nothing of hands and feet that suggest the Mexican combination of Jose Iturbi and Gene Kelly.

Overlooking the thin story and thick padding, there is much to be thankful for in "Fiesta." By the overall yardstick, Jack Cummings has done a great production job. Richard Thorpe's direction is finely paced and glosses over many of the story's shortcomings.

Top credit, however, must go to Johnny Green for his musical score and adaptations. The aforesaid "Mexican Symphony" is in reality an adaptation of Aaron Copland's "El Salon Mexico," redesigned for the screen under the title of "Fantasia Mexicana" by Johnny Green. We have a hunch that our music editor, Rudy de Saxe, will take time out to go much more into detail on this item in another column.

The yarn deals with Maria and Mario Morales, girl and boy twin children of Antonio Morales, heroic bull-fighting idol of Mexico's yesteryear. Esther Williams and newcomer Ricardo Montalban are the twins. Fortunio Bonanova is the papa who has only one dream—for the boy to follow in his footsteps as a bull-fighter.

Music In His Soul

Mario, however, has music in his soul and only plays matador to please his father. He is constantly composing melodies and, through her sweetheart, Maria manages to get some of her brother's compositions into the hands of Mexico's leading musical maestro.

Realizing the great import of Mario's manuscripts, the great maestro rushes to the Morales household to get the boy to study music under his tutorage, but father Morales thwarts the professor with a false promise and conceals the fact that the music maestro had ever commented about Mario's music.

Later, when the son discovers his father's duplicity just as the former was about to engage a bull in a public arena, Mario walks out and quits.

Described in the newsprint as a coward, he has brought his father and himself into public disgrace, so he disappears' completely.

His twin sister, Maria, finally decides on a plan which she believes will bring Mario back home. About the same time, the music maestro develops a plan all his own for the purpose of bringing Mario to him to study music.

She's a Bull-fighter

Maria's campaign means her impersonation of her brother—to carry on as a bull-fighter and refute the accusation of cowardice. She enters one arena and, over night, makes the name of Mario stand for heroism. But Mario, himself, is far out in the hills and sees no newspapers. Accordingly, Maria's plan for the time being, fails to bring results.

The maestro's plan, however, works faster. Over the radio, Mario hears the great Mexican symphony

Musical Score Review

'FIESTA'

By Rudy de Saxe

★★★ One thing that is sure to impress anyone who sees "Fiesta," be it layman, music lover or musician, is the efficient manner in which musical numbers are integrated into story and plot. In fact, in this writer's opinion, it is this musical treatment that will make "Fiesta" one of the best "musical pictures" of 1947.

The dance numbers, either in group formation or as rendered by Cyd Charisse and Ricardo Montalban, are outstanding. Here we have music which is authentic and vital, and its combination with the visual is so well conceived, that it is bound to leave the audience gasping. The vocal numbers, including such pieces as "La Luna Enamora" and "Romeria Vasca" are likewise done traditionally and in keeping with the locale.

"El Salon Mexico" by Aaron Copland, is used as the climactic point of the story. Its adaptation for piano solo and orchestration for the screen as "Fantasia Mexicana" by Johnny Green, is one of the strong features in the score. Incidentally, synchronization of the music with the hand technique of Ricardo Montalban performing on the piano, is a rare example of perfect timing and accuracy.

Musical scoring used for background is a bit modern in spots as contrasted with the simple harmony and melodic lines of the songs. It fits the scene well though, and is en rapport with what usage is made of Copland's music.

The three star award goes this week to Johnny Green for his many contributions to "Fiesta," both as musical director and composer of the background music, as well as his arrangements of all the musical numbers. A word of praise to Ted Duncan for handling the orchestrations.

The Cast of Characters ("FIESTA")

Maria Morales	ESTHER WILLIAMS
Chato Vasquez	Akim Tamiroff
Mario Morales	Ricardo Montalban
Jose "Pepe" Ortega	John Carroll
Senora Morales	Mary Astor
Conchita	Cyd Charisse
Antonio Morales	Fortunio Bonanova
Maximino Contreras	Hugo Haas
Maria Morales (as a child)	Jean Van
Mario Morales (as a child)	Joey Preston
Doctor	Frank Puglia
The Basque Singers	Los Bocheros
The Tourist	Alan Napier

orchestra play his composition, the "Fantasia Mexicana." He rushes back to Mexico City to thank the professor, and there discovers someone is using his name in the bull-fighting arena.

Checking up, he discovers it is his sister and arrives just in time to save her from being gored by the bull.

Through the new events, Papa Morales finally relents and thinks perhaps Mama Morales (Mary Astor) and Maria are right—that Mario should follow his music rather than the arena.

Several of the players turn in fine characterizations, but the surprise performance is by Ricardo Montalban as Mario.

Esther Williams is pleasing as the sister, while Mary Astor is outstanding in a very brief role of the mother.

For sympathy and comedy, Akim Tamiroff does his usual swell job as Papa Morales' ranch foreman, who is constantly skulldugging in favor of the children.

Cyd Charisse is the sweetheart of Mario, but gets little chance to show more than her dancing wares as she and Mario click heels in hot Mexican style. This little lady may skyrocket to fame if she only gets the proper break—that one notch above "for roofing only."

John Carroll as "Pepe" is the heart's desire of Maria, a part that is only for script convenience and offers Carroll almost no possibilities.

Full Mexican Cooperation

Fortunio Bonanova is perfectly cast as Papa Morales and makes the most of his every scene. Hugo Haas is equally grooved and just as capable in the role of the music maestro. Mexican singing specialties augment the general proceedings.

Underwritten with the insurance of one of the best Technicolor jobs to date, and the expert photography of three ASC boys, Sid Wagner, Charles Rosher and Wilfred Cline, there is simply an overabundance of scenic beauty and background splendor.

A special insert film credit states that "only with the full cooperation of the Mexican government was such a picture possible." That is quite believable when one notices the elements of truism in Mexican locale, dress, manner and customs.

With a feeling nigh onto certainty that MGM will rectify this film's only real weakness, its overlength, you can safely figure "Fiesta" as a special attraction worth waiting for—and exploiting heavily.

HOW THEY RATE ON ENTERTAINMENT

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

'I WONDER WHO'S KISSING HER NOW' Is Good While-Away Musical-Entertainment

Twisting Real Story Makes It Miss Boat Of Excellent Rating

★ "I WONDER WHO'S KISSING HER NOW" has always been and still is a great song. Though done in Technicolor and in grand splendor of settings, costumes and well-staged musical numbers, the screen story of the song is just good, while-away musical entertainment.

It is really the story of Joe Howard, credited with writing the music of the popular number—and therein is doubtless the root of the slip-up. Howard's creed was quite along the lines of wine, women and song, and no real screenplay of authenticity along those lines would get a universal okay.

Musical Field Day

In telling the story of the famous love ditty of 1905, original screenplay writer Lewis Foster would have had a much easier road if he had chosen to tell the story of Hough, Adams and Howard rather than just Joe Howard—with a dash of Hough.

In those palmy days at the turn of the century, that trio of names—with Harry Askin and Mort Singer as producers—turned out more musical hits at the old Chicago LaSalle theatre than would be possible today.

Skipping Broadway, they had a field-day all their own there in the Windy City, with one follow-up hit after another.

Will Hough and Frank Adams wrote the books and lyrics. Joe Howard wrote the tunes. "I Wonder Who's Kissing Her Now" was only one of a fat catalog of song hits.

In the 20th Century screen version, which George Jessel produced, a few of those hits are staged in modern manner. "Hello, My Baby," "Aw, Gee, Be Sweet to Me, Kid," "What's the Use of Dreaming," "Good-bye, My Lady Love," and "Honeymoon" all get a good break and are admirably staged.

The story, however, just doesn't match up. Being highly fictitious, it has a habit of spotlighting the unreality of some of the characters. In an attempt to sugarcoat the life of the tunesmith, his associates are made to appear in a sort of burlesque atmosphere.

Under the alias of "Karl & Kassel," it was presumably the famous western vaudeville backers, Kohl and Castle, who were being burlesqued. In the picture, for example, "Karl" is shown at the bar several times with a long cigar in his mouth, but never speaks a line in the entire picture. "Kassel" does all the talking and even orders his famous partner's drinks.

20th Century-Fox presents
"I WONDER WHO'S KISSING HER NOW"
 (In Technicolor)
 Musical comedy, starring June Haver and Mark Stevens. Produced by George Jessel and directed by Lloyd Bacon. Original Screenplay by Lewis R. Foster. Musical direction by Alfred Newman. Photography by Ernest Palmer, ASC. Art direction by Richard Day and Boros Leven. Musical settings by Joseph C. Wright. Dances staged by Hermes Pan. Edited by Louis Loeffler. Tradeshown at 20th Century studios, Monday PM, June 9, 1947. Running time, 108 minutes.

GOOD 85%

June Haver, playing the part of Howard's kid sister, who wasn't really his sister at all—was also made to appear a bit on the daffodil side rather than a human character. Similar hurdles were thrown in front of Martha Stewart as "Lulu Madison" (Howard's first stage partner) and Bill Frawley as her manager. Exaggerations seemed to be the order of the day to almost every player's disadvantage.

Taking the screenplay as was, however, several things are certain—as real assets. Georgie Jessel did a grand job on the production end. The direction by Lloyd Bacon was nicely paced and equally commendable under the handicaps of script characterizations and loose dialog.

Hermes Pan's staging of the dances and Joe Wright's musical settings are fine, indeed. The Technicolor and art direction is on the superb side. Ditto for Ernest Palmer's photography, Alfred Newman's musical direction and Bonnie Cashin's wardrobe.

Story Misses Boat

All of which is just one way of saying that the picture could have easily rated as "Excellent," if it hadn't been for the unreal story causing it to miss the boat in that direction.

Joe Howard is shown at the start of the yarn as a demonstrator of one of the early types of organs—with a prospective sale to a certain church. Stealing time off his work to write popular ditties, he has a surprise for his kid sister in the form of taking her to a vaude show where she hears Lulu Madison sing one of Joe's numbers.

Outside, they buy several copies of the song ("Hello, My Baby") to discover Lulu has taken credit for writing it. The name of Howard isn't there, even in small type. A spat with Lulu and her manager follows, but she toys with Joe and offers to make him her piano player in the act.

Joe falls for the idea, leaves June, and hits the road with Lulu. During this period he grows up to the point of writing the big hit "Honeymoon," which he puts on himself as a specialty while Lulu makes a costume change.

cialty while Lulu makes a costume change.

"Karl & Kassel" hear of Joe as a singing piano-player, and decide to catch the act. Lulu's manager tips Lulu that it is Joe who interests them, so she orders out the specialty. But June, who has followed and caught up with Joe, is now Lulu's maid and overhears the trick. She frames Joe to do the specialty anyway, which brings about the splitting of the partnership with Miss Madison.

That gives June her chance, and now it is Joe and June who start hitting some fairly good vaude time. Until they happen on the same bill with a "Fritzy Barrington" (Lenore Aubert), headlining singing star, everything goes along fine. But then, again, Joe falls for Fritzy, and June gets the sidebrush.

Role Distorted to Fit

Through all of this, it doesn't take much intelligence for any patron to read between the lines that Howard was just having one fling after another on the femme score card—with his batting average high.

It is while he is teamed up with Fritzy that Will Hough comes along with the idea of doing a play. Reginald Gardner plays the role of Hough and, by some queer quirk of scripting, Frank Adams never shows up at all.

The Hough role, however, is distorted to fit Gardner's specialty portrait, and situations appear much more refreshing whenever Reginald is on screen. He tricks Fritzy into playing the lead in his show, Howard into writing the music, and a "Martin Webb" into financing it.

And so, according to script, that's how "What's the Use of Dreaming" was born. The song "I Wonder Who's Kissing Her Now," was still without words and being used only as thematic melody.

Comes now the love tragedy (?) of Howard's life. Martin Webb

'Mom & Dad' Scribe Starts New Hygienic

Mildred Horn, author of "Mom and Dad," record-breaking sex-hygiene picture, has arrived in Los Angeles to begin work on another Hygienic production. Title and release are not yet certain.

'Scudda' To 'Lightning'

Twentieth has chosen "Summer Lightning" as final title for "Scudda Hoo, Scudda Hay," Technicolor co-starrer for June Haver and Lon McCallister.

Fairbanks' Annual Rest

Production at Jerry Fairbanks' studios has halted for the two weeks' annual rest as employees start their vacations.

The Cast of Characters ('I Wonder Who's Kissing Her Now')	
Katie	JUNE HAVER
Joe Howard	MARK STEVENS
Lulu Madison	Martha Stewart
Will Hough	Reginald Gardiner
Fritzy Barrington	Lenore Aubert
Jim Mason	William Frawley
Tommy Yale	Gene Nelson
Martin Webb	Truman Bradley
John McCullem	George Cleveland
Charley	Harry Seymour
T. J. Milford	Lewis L. Russell
Kassel	John "Skins" Miller
Karl	Lew Hearn
Anita	Eve Miller
Marie	Florence O'Brien
Harris	Emmett Vogan
Mr. Fennabeck	Milton Parsons
King Louis	Dewey Robinson

catches Joe kissing Fritzy, cancels the backing because of jealousy, and Joe hocks several songs and his future royalties to keep the show going. His reward? Fritzy flies the coop with Webb anyway, leaving June as her understudy. And Joe holding the bag. That's more than his character can stand, so he trails west after thinking he had closed the show.

Playing dance halls and saloons across the country until he reaches San Francisco, where he is heading for Alaska, he hears his old tune being whistled and sung under the title of "I Wonder Who's Kissing Her Now."

The audience guesses the rest. Joe discovers that his old partner, Hough, had never really closed the show—had written words to his wonderful tune—and had carried on with June in the leading role. He had also never closed the doors on the old partnership and Howard now finds he is quite wealthy from his part of the take.

He finally realizes he is in love with June, but it takes another trick on her part to make him understand that.

Mark Stevens does as good a job of the Howard role as could be expected, but his personality rather than the part is all that will win him any new fans.

Acting Coach Needed

Getting a bit on the chubby side, June is still quite easy to look at in typical Grable stage costumes—doing the song and dance routines. An acting coach for June, however, would still be a good investment on the part of 20th.

Truman Bradley and George Cleveland turn in nice tramping bits as the jealous producer and Howard's foster "uncle."

There's enough splendor, Technicolor, songs and dances, and novelty to satisfy 90 per cent of any patronage, so play it straight for its nostalgic melodies and modern presentation. From that score, you can't go wrong.

Kellaway A Millionaire

Cecil Kellaway will portray an eccentric millionaire in Warners' "Love at First Sight," new title for "Heads Over Heels."





HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Fairbanks Studios Start Rolling Video Short-Series Today

Mass production of films written, directed, enacted and photographed especially for television will get underway this week at Jerry Fairbanks Productions.

Augmenting his short subjects and his commercial motion picture departments, a new division of the Fairbanks organization will concentrate on films designed for television small screen and gray shading.

In preparing the films for television, Fairbanks will use new lighting techniques developed during three years of research. Scripts have been carefully broken down so that an entire series can be photographed with a minimum of production costs.

Objective of the Jerry Fairbanks Television Film Division is to produce this new type film for less than the per-station-cost of live television studio productions, Fairbanks pointed out.

Patterned after radio's usual format, Fairbanks' video pictures are designed to play individually or serially. Each show will be approximately 15 minutes in length. There will be 17 such programs in each package.

An "open end" technique is being used, allowing space for the sponsor's message at the beginning or at the end of the programs. The advertising announcement will be either a film message prepared by Fairbanks for the sponsoring organization or a commercial staged in the station's studios.

'Improbable Novel' Sent To Publishers

Tom Powers, writer-actor currently appearing in Columbia's "The Double Take," sent his newest book last week to Bobbs-Merrill, his NY publishers. It is titled "He Knew Then All" and sub-titled "A Coincidental and therefore Improbable Novel."

OPEN 7 DAYS A WEEK

The REVIEW Salutes—



RENE CLAIR

—whose Paris-made RKO production "Man About Town" is breaking French attendance records. But it is not for this picture so popular with French fans that Review tenders its salute. It is because Clair has, in "Man About Town," offered the first practical solution to the film problem of bridging the language gap. The pic is entirely in French. There are no English sub-titles. Star Maurice Chevalier acts as emcee, interpreter and commentator. His interposed English dialogue is timed so that it does not interrupt the entertainment continuity. For the first time one will see a foreign picture and understand it easily—whether or not one knows a word of the language. Clair points the way toward a new step in the unity of One World.

James Back From Tour For Picture Assignments

Harry James returned to Hollywood last week from an 8-week cross-country tour of one-nighters with his band. He now has a commitment for one more pix at 20th, following which he will put his new indie production company into operation.

Gibbs On 'Sound Off'

'Her Nibs,' Georgia Gibbs, will be Mark Warnow's singing guest on "Sound Off" next Friday (20), 730 P.M., EDST. over Columbia.

Sam Wood Suggests 5-Day Film Festival Annually to Academy

Inauguration of an annual observance outdoing the Brussels Film Festival and similar celebrations now in effect, to be held in Hollywood as a joint project participated in by the whole industry, is suggested in a memo being prepared for the consideration of Academy heads by Producer-Director Sam Wood.

Wood asserted that Hollywood forfeits its natural prestige as the world capital of the motion pictures when it permits European interests to develop such widely attended observations as those held in Brussels, Cannes, and Venice, while the American industry takes a back seat.

"We suffer losses in the undeclared war for world film markets when we fail to use such a great super-salesmanship device as an annual industry-wide observation," the producer-director stated. "These festivals not only garner cultural prestige for their sponsoring groups, but they also pay off in tourist dollars, foreign distribution contacts, exploitation and good will."

Wood suggests a five-day celebration marked by banquets, film screenings for the public, and appearances by stars and industry leaders.

A personal poll of outstanding picture figures indicated that such an observation would be vigorously supported, Wood said.

Capitol and Columbia Swap Pipers and Bailey

Swap deal has been concluded between Capitol and Columbia platteries, whereby the Pied Pipers move over to Columbia to cut four sides with Frank Sinatra. In return, Capitol gets Columbia artist Pearl Bailey for a couple of discs.

Ellington In Ciro's

Duke Ellington and his crew go into Ciro's June 25 for a 2-week stand—then up and down the coast during the summer to return Aug. 31 for a concert at the Hollywood Bowl.

Arthur Murray On Discs

Arthur Murray has been signed by Majestic Records to wax four albums of dance lessons.

Platter Matters

By WARREN COWAN

• Big rumor in the disc field is that Columbia will announce at any moment that it is moving its headquarters—lock, stock and Mannie Sachs—to the West Coast . . . An actor-recording artist you all know pulled a Sinatra the other a.m. when he conked a fan mag photog in a restaurant. After an hour of pleading, his pals convinced the lenser to drop the incident . . . Mel Blanc set to wax a kiddie album for Capitol, portraying the characters he's made famous in screen cartoons . . . Count Basie replacing half his band in an attempt to regain his lost popularity.

• Decca has offered Al Jolson a new deal—10 years straight, no options . . . Because of the rising popularity of hillbilly music, Capitol has just set up an "Americana" series, a large share of which will be devoted to this kind of music . . . It's hard to believe but Tommy Dorsey hasn't had a hit platter in almost four years! Neither has Goodman. The Vaughn Monroes, Stan Kentons and Tex Benekes have definitely replaced these fellows in the current popularity polls . . . Carmen Miranda trying to get out of her Decca deal (?) . . . Margaret Whiting, in the East for a flock of radio appearances, will probably remain there this summer for theatre and nightery appearances . . . Signature Records set to go all-out on the re-issue of Ronnie Kemper's old platterave, "Cecilia."

Des Autels To Narrate

Van Des Autels, radio announcer, was signed last week to narrate Jerry Fairbanks' newest Popular Science short, "20th Century Vikings," a briefie of modern ship building in Sweden.

Beauty Contest Sunday

The "Miss America Bathing and Beauty Contest" of 1947 will be staged next Sunday at Tommy Dorsey's Casino Gardens in Ocean Park.

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'SADDLE PALS' On A Par With Similar Secondary Trail Tuners

Undeveloped Premise Fluctuating Direction Weaken Other Values

● "SADDLE PALS" is Gene Autry's second song and saddle actioner for Republic since his return from military service. It is about on a par with other trail-tuners slanted for the same audience. Autry fans, of course, will not feel cheated; and other Sat. Mat. followers will doubtless assimilate it without protest. Pic hasn't much chance outside its regular market.

Premise of the yarn is good. But screenscripters Bob Williams and Jerry Sckheim fail to develop the Dorrell and Stuart E. McGowan original for maximum value. The implied "Taming of the Shrew" idea is loosely used and inconsistent with characterization.

Contributing also to the negative side of the ledger is the occasional lack of balance and control by director Lesley Selander. This fluctuation in an otherwise competent megging chore shows up noticeably in the extremely overdone comedy of Sterling Holloway. Holloway's ability is unquestionable. His heavy hamming can be blamed upon direction alone.

For these script and megaphone reasons, "Pals" is ratable only as average for its market, despite Autry's wide following and a better-than-average ozoner cast.

On the bright side are several factors. Five smartly executed song numbers by Gene and the Cass County Boys should be well received. Particularly effective are "Amapoia," and a parody on westerns, "Which Way Did They Go?"

Land Grab Routine

Bud Thackery does an okay job of photography and Morton Scott does a ditto on musical direction. Editor Harry Keller might have livened up the proceedings by clipping surplus running time down from seventy-four minutes to an hour.

Story is wrapped around the old land-grab routine, but twisted into comparative novelty. Gene and the other ranchers find that, for a third time, their grazing-land rent is to be upped.

Seems that Sterling Holloway, the land company owner, is a nit-wit

Republic Pictures
"SADDLE PALS"

Presents
AVERAGE
75%

Western melodrama with songs, produced by Sidney Picker and directed by Lesley Selander. Screenplay by Bob Williams and Jerry Sackheim, from an original story by Dorrell and Stuart E. McGowan. Edited by Harry Keller. Tradeshown at Republic studios, June 13, 1947. Running time, 74 min.

whose two sisters run him like a trained seal. The fact is, however, that skullduggers Damian O'Flynn and Charles Arnt, members of the company board, are trying to get possession of the property.

When Autry has a showdown with Holloway, Sterling simply ups and signs the whole thing over to Gene, in return for his station wagon—in which the neurotic ex-landowner skezadles.

Jail Break Is Cutie

Gene goes to the stockholders' meeting, presents his paper of authority, and finds he has to raise fifty grand to keep the company solvent.

Follows, naturally, a hectic effort to raise the oday, and an equally hectic attempt by the meanies to thwart him. His rodeo wagons are sabotaged. Jean Van, Sterling's kid sister, is almost drowned. Gene's note from Holloway is stolen and a faked one se-creted in his wallet . . .

He is jugged for forgery but escapes in a jailbreak sequence which is a cutie. Things go on in this vein for lotsa footage, until the varmints are finally brought to book through an unwitting confession via the hidden dictaphone routine.

Interwoven through all this excitement is a running feud between Gene and Holloway's big sister, Lynne Roberts. Lynne is completely spoiled, self-fish and mercenary lass; who slowly, but no less miraculously, transformed herself into a paragon of feminine virtues. It is to be presumed that love accomplishes this herculean task and that henceforth she will make the model farmer's wife . . .

Massey Into 'Monterey'

Ilona Massey has been set by Republic to co-star with John Carroll in "Monterey." Pic rolls in August.

Grant-Korda Plan Traveling Pix Unit On 'Customs' Premise

Plans for formation of a new International motion picture company are being made by Cary Grant and Alexander Korda, and Grant plans to go to England late this year to complete details for the project.

Idea for the company is that Grant and Korda would travel from country to country making pictures that would help Americans understand foreign culture and customs—also would satisfy the travel bug for the producers. First of series will be filmed in Istanbul.

"The pictures," Grant says, "will be comedies built around a young middle-class college graduate traveling abroad. He gets into amusing situations because he doesn't know the customs. The plots will be of a boy chases girl nature, but the underlying thread will explain customs of the countries involved."

Jas. Allen to Head Warner News — Set For November Start

James Allen will head the editorial staff of "The Warner News," new newsreel to be introduced in November. Norman H. Moray's short subject department will have charge of selling and distribution. Warner Bros. is set to back new venture with heavy campaign.

Tourneur Prepping RKO German Project

Jacques Tourneur returned to RKO last week to prep "Berlin Express," which he will direct with Bert Granet producing—in Germany and France. Both leave this month for London and Paris en route to Berlin where pix is set to roll in July.

Lotsa Music In SG's 'Ball of Fire' No. 2

Sam Goldwyn has signed Benny Goodman for the remake of his "Ball of Fire" which will co-star Danny Kaye and Virginia Mayo. Cast also includes Tommy Dorsey and Louis Armstrong on the music side. It is set to start next Monday.

Shirley's Mother Cast

Dorothy Peterson has been signed by Warners for role of Shirley Temple's mother in "Mary Hagan."

'Flashing Gus' Rolls

Shooting starts today on "Flashing Guns," the newest Johnny Mack Brown western starrer at Monogram.

Wrather's Next Will Be His Father's Life

Jack Wrather's next will be a sort of family pix, based upon the life of his own father. Background is the Texas oil fields which gave forth the Wrather fortune. Film will star Jack's college roommate, Don Castle.

Columbia Consolidates Recording Equipment Linking WE and RRCA

John Livadary, recording director for Columbia, is consolidating and standardizing recording equipment. Move will save about 40 percent of presently used space. Columbia, only Hollywood studio licensed for both Western Electric and RCA, will have 11 production channels, 9 portable and 2 fixed, as well as 7 others for dubbing and scoring.

Bennett Cohen Made Wakely's Producer

Bennett Cohen, for past two years producer of epublic's Sunset Carson series, has been named producer for the Monogram westerns starring Jimmy Wakely. Cohen's first stint will be "Song of the Winchester," his own original which rolls June 23.

Cavalier Changes Title

"Relentless" is new title for "Three Were Thoroughbreds," Cavalier production starring Robert Young and Marguerite Chapman.

Scouting '16 athoms'

Monogram producer Irving Allen has left for Florida to scout locations for "Sixteen Fathoms Deep," to be shot in Ansco color.

MGM Buys 'Mystery'

Metro announces the purchase of Charles ("Lost Weekend") Jackson's new book, "The Murder Mystery," after reading a 70-page synopsis.

Jessie Eckels, mother of Eddy Eckels, editor of the Hollywood Review, passed away last Thursday. Burial services will be held at the Pierce Bros. mortuary, Van Nuys, at 1 p.m. today, with interment at Val Halla cemetery.

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The Cast of Characters
("SADDLE PALS")

Gene GENE AUTRY
Champion, Jr.

WONDER HORSE OF THE WEST

Shelly Brooks Lynne Roberts
Waldo T. Brooks, Jr. Sterling Holloway
Thaddeus Bellweather Irving Bacon
Brad Collins Damian O'Flynn
William Schooler Charles Arnt
Robin Brooks Jean Van
Dad Gardner Tom London
Leslie Charles Williams
Sheriff Francis McDonald
Dippy George Chandler
Jailer Edward Gargan

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Hollywood REVIEW

June 16, 1947 Page 5

● JULES STEIN is off for NY to buy a new building to house his MCA. Tommy Dorsey's 96-foot yacht, which he bought from Walter Chrysler, is due soon. At last report it was passing through the canal on a freight steamer . . . Deems Taylor, ASCAP prexy, has left for London where he will attend the International Congress of Composers and Authors, which starts June 23 . . . Pop Sherman, himself, tells this one about his own company—an incident that took place while shooting an Indian war sequence for "They Passed This Way" near Gallup, N. M.: "Boys," one of his assistants said to the players, "we gotta really rough this one up." This is supposed to be a war, not just a movie brawl. War is war—you know what Sherman said, don't you?" The quick comeback was: "No, what did Sherman say?" Anyone can write the assistant's answer, but we still quote: "Sherman says this is the lousiest fight shot he's seen in all his years as a producer." . . . Hollywoodisms of the week: They're shooting "The Fabulous Texan" in Arizona. They're shooting "Wyoming" in Ohio.

● JIMMY CAGNEY really has a job cut out for himself in Saroyan's "The Time of Your Life," with a schedule calling for working in every scene every day for eight consecutive weeks. You see, the screenplay followed the original Saroyan manuscript, which called for his leading man to be on stage at all times! . . . Chances are, too, that the Cagney pix will be a hit at the White House, since Jimmy has a gag throughout the entire story of dropping nickels in a cafe juke box which plays nothing but "The Missouri Waltz." . . . Bob Stanton, NBC "Village Store" baritone, has flown to NY to keep some publicity dates in connection with his Eagle-Lion stint, "Lost Honeymoon." He'll be back in time for his Thursday show . . . Ben Lyon, executive talent director and head of the 20th casting department, has had his Westwood option lifted . . . Republic's Dale Evans flew East last week for personal appearances, following which she has a straight 2-weeks booking at the Oriental theatre, Chicago, beginning July 4 . . . Hearing the rumor that Rex Harrison was interested in a western, Pop Sherman is thinking of sending him a script on his "Carmen of the West."

● ELLEN CORBY, former script girl, had her big day last week when Jessica Tandy was forced to relinquish her role in RKO's "I Remember Mama" because of a previous studio commitment. It was a case of being in the right place at the right time. Ellen was in producer Harriet Parsons' office when the news broke. So was director George Stevens. Ellen can talk as well as act, and she soon had the part of the Norwegian spinster whose late flowering romance with an undertaker (Edgar Bergen) complicates the lives of a family living in San Francisco at the turn of the century . . . For some process shots on Star Films' "Intrigue," they have been using something new—a special type of "mammoth" Eastman film. It is termed "mammoth" because it measures four by eight feet, is mounted in a frame which moves slowly across the screen on adapted camera tracks, and is used for photographing moving cloud backgrounds without the use of costly rear projection. Only mechanical aid needed is a small electric motor . . . Bobby Breen, former juvenile film star, has been set to head his own 15-minute weekly musical airshow over WHN in NY City. Program kicks off June 21.

● BERT "Buddy" LONGWORTH just won an honor award and a cash prize for a still picture he shot 20 years ago. Les Amants (The Lovers), the famed "Flesh and the Devil" still of John Gilbert and Greta Garbo, which Buddy took in 1927, was chosen last week as the outstanding motion picture still of the past 25 years. The selection carries a prize of \$100 and the still will be used as the cover picture of a soon-to-be-published volume of still art entitled "A Quarter of a Century of Hollywood History in Pictures," edited by Joe Polonsky of the Hollywood Press Syndicate . . . The short subjects branch of the Academy have recommended to the Academy board of governors that their action inviting newsreel men to join their branch be ratified. That will mean the weekly artisans may participate in all Academy activities.

● J. ARTHUR RANK is planning a preview of "Black Narcissus," starring Deborah Kerr, for one of our most important theatres . . . Brynie Foy proudly announces his plans for filming the biggest pix so far undertaken by Eagle-Lion—a \$2-Million Cinecolor feature, "Rainbow Ridge," most of which is to be made in Canada. Al Rogell will both produce and direct the opus . . . Max Gordon flew into town last week just to sign Barry Sullivan for the starring role in his "Tomorrow's Romance" . . . Jay Dratler was inked by 20th to rewrite the script of "Call Northside 777," the Chicago newspaper headline story, in which Jimmy Stewart will be starred. Most of the pix will be shot in the Windy City as soon as Jimmy is available—he's now tied up for a month taking Frank Fay's place in the stageplay "Harvey" . . . Fortunio Bonanova, who did such a swell job as the old bull-fighter in MGM's "Fiesta," is back in town after giving some concerts for the Greek war orphans in Phoenix, Tucson, Douglas and Flagstaff . . . That European

trip which Alan Ladd and Sue Carol have been planning so seriously is all off. Too many pix in line for Alan at Para.

● OSCAR LEVANT arrived in town last week—with his family this time—to stay for his work as a featured player in Warners' "Romance in High C," the Mike Curtiz production . . . Marathon Pictures have leased and moved into their new offices at 1402 1/4 Van Ness, where you may find executive producer Frank Satenstein, associate producer Robert Joseph, story editor Max Wilk, and Peter Mayer, director of the unit. They will release through PRC . . . Joyce Reynolds and Bob Hutton, that "Love at First Sight"—"Head Over Heels" love team, have both signed new 7-year pacts with Warners . . . Max Steiner has written another of those tunes of the same title as the picture. This time it is "Deep Valley," and we're putting it down right now as a hit because Max has a habit of writing 'em just that way . . . MGM is getting serious again about filming the life of Jimmy Durante with Schnoz starring as himself . . . A deal has been consummated whereby Screen Plays, Inc. moves their headquarters to the Enterprise lot and will shoot their pictures there. All of them are in the top-budget bracket, the first being Ring Lardner's "The Big Town," tagged at a million and a half and scheduled for summer rolling.

PONDER

- IMPROVED INDUSTRY
- SAYS SURVEY

● Probably you've read the "favorite picture star" results of the Woman's Home Companion survey of its estimated 15,000,000 readers. But there were findings in the complete survey not published generally—findings of particular significance to exhibitors.

In general, there is "more satisfaction with the motion picture industry" in 1947 than in 1946. It shows that "the industry is providing more of what the public wants." And, as a corollary, "interest in pictures is on the increase."

According to a weighted cross-section of readers, representing all ages, incomes and size of communities, these facts stand out:

Only eight per cent urge the magazine to campaign for "cleaner movies"—a decline of 43 per cent from the 1946 request. Only five per cent urge the magazine to campaign for more movies suitable for children—a decline from the seven per cent of the previous year.

Only two per cent of the readers never attend movies. The average adult reader goes six times a month. Ninety-two per cent of readers in the under-26 group attend at least once a month, while 49 per cent attend at least once a week.

...Ye Editor's Page

Among general readers, the Hollywood Page ranks higher among women of all ages than any other element in the magazine—fiction, articles or service material. Also, thirty-one per cent—nearly one out of three—rate newspaper reviews of pix as a reason for their going to movies.

Even in small towns only half of the movie-goers attend the same theatre regularly. Among theatre patrons in all types of communities, 66 per cent travel from one to ten miles to see a film and another ten per cent travel more than 10 miles.

Of particular importance are these findings:

Patrons, in general, shop around and pick according to the type of film, although most of them don't care whether color is used or not. More would attend more often, if prices were reduced. About one family in ten can attend only seldom because there is no one to sit with children.

78 per cent make a family vote on which pix to see. "What kind of picture—and who is in it?" is usually the criterion for choice. 31 per cent are influenced in their choice by trailers. 20 per cent respond to magazine ads. Recommendation of friends is a heavy factor for 14 per cent. 8 per cent depend on titles and the same percentage are influenced by the book or original story.

The vast majority prefer double bills; and musicals, musical-comedies and historical films are 'way out in front in preference. Only sixteen per cent list westerns as favorite. Foreign films are lowest with 13.

● The first signs of yet another film cycle are just beginning to show on the production surface. This time it's satire. Nearly every studio is preparing at least one yarn which takes a tongue-in-cheek crack at some foible or general foolishness most of us have been guilty of at one time or another.

MGM is waxing sardonic in Technicolor and poking fun at Hollywood itself. "On An Island With You" parodies the weak-minded triumphs and tribulations of the ubiquitous "assistant director."

Warners, always socially conscious, is making "Love At First Sight," which takes a gay but terrific poke at the alimony racket. Our hero announces that if gals have a right to alimony from rich ex's—a guy has a right to alimony from a rich ex.

Columbia has stepped in with a sa-

(Continued on Page 11)

'IVY' A Familiar Age-Tested Plot Now Upholstered For New Selling

Offers Exploitation Along Lines Of Sure Fire Femme Interest

★ "IVY" is the old, old story of the femme fatale who knocks off her ever-lovin' hubby, pins the rap on a too-persistent lover so's she'll be free to grab off a doting millionaire. This creaking plot has been given luxurious upholstery by producer William Cameron Menzies, whose choice of mounting and technical values is far better than his story.

However, it must be conceded that this ancient premise has always proved to be sure-fire femme-interest and doubtless will pay off. The Charles Bennett screenplay, which is based upon the novel by Marie Belloc Lowndes, has been scripted with an eye to fundamental selling strength. "Ivy" offers an endless variety of exploitation opportunities.

A large chunk of footage could profitably be clipped from the ninety-nine minutes of slow-paced running time, much of which is devoted to reiterative emphasis of Ivy's shallow, selfish and deceptive character.

Joan Fontaine gives an excellent interpretation of this turn-of-the-century prototype of Catherine Medici. Miss Fontaine delineates fully the mental and emotional index of a woman who crystallizes and mirrors the vicious qualities inherent in a beautiful body which has been dedicated to rapacious self-interest . . .

Ivy finds the whole-hearted love of husband Richard Ney no longer interesting—now that she has bankrupted him with her extravagances. For the same reason, lack of money, secret sweetheart Patric Knowles is also an encumbrance.

Love Is Blind

Husband Ney is a thoroughly nice lad, generous, not unduly ambitious, well-bred, innocently unaware of his wife's canny artfulness. Knowles, also cultured and adoring, is a doctor; but his tinkering with the human machinery doesn't seem to have given him the slightest insight into the flagrantcies of femininity. This inconsistent obtuseness probably can be explained away by love being blind, by his natural nobility and by the Victorian code which demands the presumption that all ladies are pure.

When Ivy meets tycoon Herbert Marshall, she figures the time has come for action. Marshall has given her a snappy French purse which has a tiny secret compartment in the clasp. When next she visits Knowles, into the container goes some of the good doctor's poison . . . When, of course, he's conveniently called away . . .

But Ney is surprisingly hardy and she has to dose him practically with everything he swallows, whiskey,

UNIVERSAL-INTERNATIONAL
presents
"IVY"

GOOD
85%

Murder drama, starring Joan Fontaine, Patric Knowles, Herbert Marshall and Richard Ney. Produced by William Cameron Menzies and directed by Sam Wood. Screenplay by Charles Bennett, based on a novel by Marie Belloc Lowndes. Music by Daniele Amfitheatrof and orchestrations by David Dawson. Tradeshown at Universal-International Studios, June 6, 1947. Running time, 99 minutes.

water, even soup. By the time he's dead she has built up a perfect picture of the frantic, grief-stricken wife for whom life holds nothing more but the empty pain of awaiting the eventual grave . . .

Next, she shrewdly incriminates Knowles who reacts properly by accepting the false guilt she has thrust upon him. Fortunately for the persistent presumption that crime doesn't pay—she steps out of character and pulls a stupid brodie. She stuffs the incriminating purse behind an old grandfather clock.

Suspenseful Finish

Scotland Yard sleuth, Sir Cedric Hardwicke, who isn't as gullible as he pretends, finds it just in time to save Knowles from hanging. The build-up to this is done in approved suspense-formula style.

Retribution is swift. Marshall stalks off with contemptuous pity in his eyes. The police are closing in. Ivy rushes to the lift and tumbles down the shaft.

Musical Score Review 'IVY' By Rudy de Saxe

★ Drama and suspense are the keynotes of the score in "Ivy" by composer Daniele Amfitheatrof. The feeling of foreboding and of things to come is felt right at the beginning in the Titles, where the main theme "Ivy" from the song by Hoagy Carmichael, is introduced and developed in a tense symphonic treatment.

Dark and sombre music prevails throughout the scoring and is appropriately in keeping with the jittery mood of the plot. One of the most effective sequences is the "clock scene," where in addition to its own sound effect, the tic-toc of the clock is reproduced by the orchestra in an abstract and eerie form giving stronger emphasis to the distorted mental process of the heroine.

Another good effect is the distant, dream-like sound of a far-away spinet, in the scene where she poisons her husband. To obtain this veiled, mysterious sound, two sound tracks were used: one of a clavichord playing separately and another of the orchestra, with both tracks being eventually processed through a reverberation chamber.

The Cast of Characters ("IVY")

Ivy	JOAN FONTAINE
Roger Gretores	PATRIC KNOWLES
Miles Rushworth	HERBERT MARSHALL
Jervis Lexton	RICHARD NEY
Insp. Orpington	Sir Cedric Hardwicke
Mrs. Gretores	Lucile Watson
Martha Huntley	Sara Allgood
Judge	Henry Stephenson
Emily	Rosalind Ivan
Lady Flora	Lilian Fontaine
Bella Crail	Molly Lamont
Mrs. Thrawn	Una O'Connor
Miss Chattle	Isobel Elsom

Cast of Characters ("WEB OF DANGER")

Peg Mallory	Adele Mara
Ernie Reardon	Bill Kennedy
Bill O'Hara	Damian O'Flynn
Wing	Richard Loo
Sam	Victor Sen Yung
Monks	Roy Barcroft
Slim	William Hall
MacKronish	J. Farrell MacDonald
Ramsey	Michael Brandon
Dolan	Ed Gargan
Customer	Chester Clute
Peterson	Ralph Sanford
Gallagher	Russell Hicks

'WEB OF DANGER' Suffers Sadly From Shoddy Story and Direction

Even Performances Effected By Static Camera, Inert Tempo

● "WEB OF DANGER" sets out to delineate the type of muscle, masculinity and male-maudlinism which made the "What Price Glory" team of McLaglen-Lowe into a selling series. It presents a coupla bridge construction brutes who lovingly beat each other's brains out, snarl into each other's faces as a bluff male manner of showing their strong silent affection. They, of course, love the same gal and faithfully repeat the rest of the creaking formula for this type of meller.

The David Lang-Milton M. Raison original screenplay is a sterile rehash in every sense, with rigidly stereotyped characters, premise, action and finale. The movement is static, script taking no advantage of the natural emotional power inherent in the setting. The opportunity for suspense and mounting tension, which a wide use of discerning and graphic camera technique could have achieved—and thus lifted a weak production—is never attempted.

Story Lacks Punch

The action pivots around the necessity for completing a bridge across a flood-threatened valley. Had progress of the construction been made visual, and the relationship between onrushing water and race against time clarified—not all of the latent dramatic power would have leaked out. This holds equally true of the rescue sequence, where flood refugees cross the hastily finished span. Neither script nor camera exploit the potential power of the scene. There is no angry, hungry water, no dangerous depth, no crisis or uncertainty.

Tempo Is Heavy

Director Philip Ford adds nothing to the weak scripting. Characterizations are heavy and the clumsy dialogue does not make Ford's task easier. The tempo is flat-footed, at times soggy and without alternation or rise.

Photography is equally uninspired along with other technical elements. William Thompson's editing fails to salvage anything.

Yarn starts out promisingly, opening on a quick, pictorial explanation, introduction of the crew boss, Damian O'Flynn, and moves right into a rough-

Republic Pictures
Presents

"WEB OF DANGER"

SNAFU

70%

Action melodrama, produced by Donald H. Brown and directed by Philip Ford. Original screen play by David Lang and Milton M. Raison. Edited by William Thompson. Tradeshown at Republic studios, June 10, 1947. Running time, 58 min.

and-tumble scrap between O'Flynn and his foreman buddy, Bill Kennedy. From this point, the movement sags.

Kennedy quits. The fight has been over Adele Mara, pretty waitress at a local eatery—but inference is that fights over one thing or another is customary between the two and that Kennedy's resignation is equally routine.

Ends in Knockout

The rest of the crew walk off as soon as they hear foreman Kennedy has left. He finds them in front of the chow-house where he's gone to goodbye Miss Mara. By trickery, he gets Adele fired and shanghai's the crew back to the bridge. His pretext is the danger of incipient flood and the need of a completed bridge to save marooned farmers in the valley below the span. Miss Mara is forced by circumstances to tag along.

Rest of the footage is devoted to what purports to be an heroic struggle by brawny, steel-hearted men to out-wit the forces of nature. They go without sleep, give generously to the widow of one of the workers killed on the bridge, and generally display the attributes expected.

Interlaced with all this heroism is the attempt of Miss Mara to slant Kennedy's amorous interest toward the permanency of Holy Bonds. O'Flynn, noble and devoted, stands helplessly by until the finale. When he realizes Miss Mara is losing her fight and that he has no chance, O'Flynn knocks Kennedy out and delivers him into the eager arms of the departing Adele.

Nazarro Gets New 'Kid'

Ray Nazarro last week was assigned to direct Columbia's first of the new season's "Durango Kid" series, entitled "Last Days of Booth Hill."

Hollywood REVIEW

June 16, 1947

Page 7

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

COLUMBIA

(Now SHOOTING)
THE PRINCE OF THIEVES
(Cinecolor)

Cast: Jon Hall as Robin Hood, Alan Mowbray as Friar Tuck, Patricia Morison as Maid Marian, Adele Jergens, Michael Duane, Gavin Muir, Syd Saylor.

ProducerSam Katzman
DirectorMax Nosseck
AssistantRex Bailey
Second Unit Director.....Howard Bretherton
AssistantBud Shyer
Dialogue directorRoy Hamilton
Unit ManagerBert Leonard
Based on a Novel by Alexandre Dumas

IT HAD TO BE YOU
Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.

ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

DOUBLE TAKE
(Cornell Productions)

Cast: Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick, Steven Geray.

ProducersS. Sylvan Simon, Franchot Tone
DirectorS. Sylvan Simon
AssistantEarl McEvoy
From Novel by Roy Huggins

THE LAST DAYS OF BOOT HILL
Cast: Charles Starrett, Smiley Burnette.
ProducerColbert Clark
DirectorRay Nazarro
AssistantWilliam O'Connor

WHEN A GIRL'S BEAUTIFUL
Cast: Adele Jergens, Marc Platt, Stephen Dunne.
ProducerWallace MacDonald
DirectorFrank McDonald
AssistantJames Nicholson

(Filming Completed)
BUCKAROO FROM POWDER RIVER Charles Starrett, Smiley Burnette.

BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

LAST OF THE REDMEN (Katzman).....Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin

THE CORPSE CAME C.O.D......George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr

THE SEAHOUND (serial) (esskay)

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGS.....Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone) Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

SWING THE WESTERN WAY.....Jack Leonard Hoosier Hot Shots, Jerry Wald Orchestra

'KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)
ADVENTURES OF CASANOVA
(Color)

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.
ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

RED STALLION (Color).....Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)
THEY PASSED THIS WAY
(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)
Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Greer
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)
THE PIRATES
(Technicolor)

Cast: Judy Garland, Gene Kelly, Walter Slezak, Gladys Cooper, O. Z. Whitehead
ProducerArthur Freed
DirectorVincente Minnelli
AssistantWally Worsley
Unit ManagerAl Shenberg
From the Play by S. N. Behrman

CASS TIMBERLANE
Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.

ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein

ALIAS A GENTLEMAN
Cast: Wallace Beery, Tom Drake, Dorothy Patrick, Gladys George, Warner Anderson, John Qualen.

ProducerNat Perrin
DirectorHarry Beaumont
AssistantTom Andre
Unit ManagerAl Friedman

IF WINTER COMES
Cast: Walter Pidgeon, Deborah Kerr.
ProducerPandro S. Berman
DirectorVictor Saville
AssistantJack Greenwood

KILLER McCOY
Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.
ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU
(Technicolor)
Cast: Esther Williams, Peter Lawford, Jimmy Durante.
ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

(Filming Completed)

THE KISSING BANDITFrank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

FIESTA (Technicolor)Esther Williams, Akim Tamiroff, Ricardo Montalban, John Carroll, Mary Astor, Cyd Charisse, Fortunio Bonanova

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder,

MERTON OF THE MOVIES.....Red Skelton

BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth

LIVING IN A GREAT BIG WAY.....Gene Kelly Marie MacDonald, Charles Winninger, Spring Rvington, Jean Adair.

THE ROMANCE OF ROSY RIDGE Van Johnson Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVE.....Hepburn, Henried, Robert Walker

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

THE HUCKSTERSClark Gable, Deborah Kerr, Sydney Greenstreet, Keenan Wynn, Adolphe Menjou, Edward Arnold, Ava Gardner

GOOD NEWSJune Allyson, Peter Lawford.

MONOGRAM

(Filming Completed)
BLACK GOLD (Color).....Anthony Quinn, Katherine deMille, Kane Richmond, Elyse Knox, Ducky Louie

LAW COMES TO GUNSIGHT Brown-Hatton

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDALBowery Boys

KILROY WAS HERE.....J. Cooper, J. Coogan

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.

A GUY NAMED JOE PALOOKALeon Errol, Joe Kirkwood.

PARAMOUNT

(Now SHOOTING)
SO EVIL MY LOVE
(Paramount British Prod. Lt.)
Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

WHISPERING SMITH
(Technicolor)
Cast: Alan Ladd, Robert Preston, Donald Crisp, Brenda Marshall, Murvyn Vye, William Demarest, Fay Holden, Frank Faylen, Will Wright.

ProducerSidney H. Biddell
DirectorLeslie Fenton
AssistantChico Day
Unit ManagerWilliam Mull
Screenplay by Marion Parsonnet and Karl Kamb
From Novel by Frank H. Spearman

DREAM GIRL
(Technicolor)

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

ProducerP. J. Wolfson
DirectorMitchell Leisen
AssistantJohn Coonan
Unit ManagerHugh Brown

From the Broadway Hit Play by Elmer Rice

— A Mitchell Leisen Production —

BIG TOWN SCANDAL
Cast: Philip Reed, Hillary Brooke.
ProducerWms. Pine & Thomas
DirectorWilliam Thomas
AssistantHoward Pine

(Filming Completed)
THE TROUBLE WITH WOMEN....Ray Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman,

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color)
Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karlloff, Kellaway, Ward Bond, Virginia Grey,

VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIOCrosby, Hope, Lamour,

THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

New PRC

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.

IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.

(Untitled PHILLO VANCE).....William Wright

STEP CHILDDonald Woods, Brenda Joyce, Terry Austin, James Millcam

CAN'T GET THAT GALSheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams

GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams

BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

R-K-O

(Now SHOOTING)

RETURN OF THE BADMEN
Cast: Randolph Scott, Gabby Hayes.
ProducerNat Holt
DirectorRay Enright
AssistantGrayson Rogers

(Continued on Page 10)

'NEWS HOUNDS' Checks Market; Offers Usual Laffs, Action, Corn

Slaphappy Adventure Of Bowery Boys Full Of Flip Fun And Ham

● "NEWS HOUNDS" continues the hectic adventures of the Bowery Boys, in the same old slapstick groove. Pic is about on a par with others of the series; which adds up to proper market slant.

The slap-happy action is as corny, unbelievable and good-humored as any secondary comedy can be—and the boys ham with long practice and evident relish. Nevertheless a long record of comfortable returns is evidence that producer Jan Grippio has tailored this type of product to fit his audiences.

Leo Gorcey is still head of the band of noble-hearted hoodlums who act like juvenile delinquents; but who have ever the welfare of their fair city and country in mind. Sundry other members of the Gorcey family make up a goodly chunk of the cast.

Leo is now a copy boy on the Chronicle, with his usual aspirations toward becoming executive head of whatever venture he's in at the moment. Crack newsleuth Bill Kennedy is his mentor and immediate idol. Leo is always in what's left of City Editor Tim Ryan's hair. Ryan spends most of his time yelling for Gorcey and the rest of it blasphemously throwing Leo's journalistic efforts into the basket.

Kennedy's after the unknown biggie behind a sports-fix racket. Until he gets facts, figures or photos—he can't bear down. Young Mr. Gorcey brimming with optimism and mangled English, assembles his strange crew for the hunt.

Gorcey on Man-Hunt

An ex-pal of the boys', Gabriel Dell, now a stooge for the racket, unwittingly puts them on the right track. Leo and Huntz Hall (who is even goofier than usual in this pic), repeat a trick used in an earlier Bowery opus and masquerade as gang members.

From this point, the going gets tough, absurd, occasionally clever, but mostly moronic. The boys convince front-man Anthony Caruso of their authenticity. Which permits them to get enough inside dope to force behind-the-scenes big-shot, John Hamilton, into view.

Hall, by the way, is now a rabid candid-camera fiend. He gets snapshots of the whole racket staff, a fix in action and other camera dynamite. Chased by the mob, the boys toss the camera out a window.

Meanwhile, Dell, smarting from a work-over by the racketeers for his unwitting help to the boys, blows the lid off this whole affair. He finds one of Gorcey's unauthenticated expose articles, signs newsman Kennedy's

Monogram Pictures present
"NEWS HOUNDS"
AVERAGE **75%**
Comedy melodrama, produced by Jan Grippio and directed by William Beaudine. Screenplay by Edmond Seward and Tim Ryan, from an original story by Edmond Seward, Tim Ryan and George Cappy. Edited by William Austin. Previewed at the Gordon Theatre, June 11, 1947. Running time, 68 minutes.

name and sends it by copy-boy to press.

Gorcey thinks he's a hero until the paper is faced with a four-million dollar libel suit, finds himself and Kennedy fired and the romance between Kennedy and lovely Chronicle-owner Christine McIntyre busted wide.

Gang Grabs Pix

The indefatigable Leo, nothing daunted, sends his gang out to find the camera. Huntz gets it, under trying and humorously idiotic circumstances, develops the incriminating photos—only to have them grabbed by waiting gang members.

Meanwhile the libel suit is practically in the bag for Hamilton and his mob. At the crucial moment, Gabe Dell comes through, swipes the snaps and hands 'em over to the court just in time to save everything the script requires saving.

Producer Grippio gets maximum from his small budget. Marcel Lepicard's photography is up to program par, along with other technical elements. William Beaudine directed.

Ann Sheridan Is To Star In 'Scandalous'

Warners last week set Ann Sheridan to star in "Scandalous," a romantic comedy by Norman Krasna. Jerry Wald and Vincent Sherman will produce and direct, the same team that made her soon-to-be-released starer, "The Unfaithful."

Delmer Daves Named To Direct 'Victor' mw

Delmer Daves will direct Warners' "To the Victor," post war depiction of the effects of war on individuals in Europe. Jerry Wald produces, with Viveca Lindfors, Swedish star, in top role.

Jane Wyman Re-Signs 10-Yr. Pact With W-B

Jane Wyman has signed a new ten-year contract with Warners, which ties actress to the Valley lot for a total of more than twenty years. Pact becomes effective next year.

Negulesco Gets 'Horn'

Warners have assigned Jean Negulesco to direct "Young Man With a Horn," Dorothy Baker's novel about a jazz musician in the 20's.

The Cast of Characters ("NEWS HOUNDS")	
Slip	Leo Gorcey
Sach	Huntz Hall
Bobby	Bobby Jordan
Gabe	Gabriel Dell
Whitey	Billy Benedict
Chuck	David Gorcey
Jane Connelly	Christine McIntyre
John Burke	Tim Ryan
Clothes Greco	Anthony Caruso
Mark Morgan	Bill Kennedy

Cast of Characters ("STEP CHILD")	
Dale Bullock	Brenda Joyce
Ken Bullock	Donald Woods
Millie Lynne	Terry Austin
Jim Bullock	Tommy Ivo
Tommy Bullock	Gregory Marshall
Brian Reed	James Millican
Burns	Griff Barnett
Judge	Selmer Jackson
Miss Brighton	Ruth Robinson
George	Daisy, the Dog

'STEP CHILD' Hugs Small Budget For Nabe Secondary Qualification

Stresses Old Cliche That Men Are Dumb To Feminine Wiles

● "STEP CHILD" fulfills nabe secondary requirements, without giving much more than the budget requires. It's strictly family fare, although slanted to adults primarily.

It's weakness is a too heavy emphasis on that old cliché to the effect that men are just naturally dumb when it comes to seeing through the machinations of a conniving woman. It may be true, but over-stress strains the credulity of any male.

Director James Flood, surprisingly, gets better performances from kiddies Tommy Ivo and Gregory Marshall than from the adult cast. Flood's tempo is spotty—at times excellent and occasionally static. Too, some of the dialogue is listlessly or self-consciously delivered, with that reading-of-memorized-lines effect.

Domestic Relations Problem

Yarn takes up the domestic relations problem of husband Donald Woods whose return from military life has left him unadjusted and unable to earn the high-salary wife Brenda Joyce feels necessary. Frau Joyce is a successful career woman whose absorption in her work leaves little time for sons Tommy Ivo and Gregory Marshall.

This persistent damage to the ego of the lordly male results finally in divorce. Brenda won't give up her job to live on Donald's pittance and he's fed up on having her maintain him in style.

Judge Selmer Jackson gives the kids to Woods, because he's spent most of his time with 'em. Brenda gets a chance to exercise her unworked maternalism only one day a week.

Like most movie mothers, Brenda promptly realizes the priceless quality of her loss—but she's too proud to back down. It doesn't take too much footage, however, before she hies herself to the beauty salon, has an A-to-Z going-over and coyly makes a play for a return engagement.

But husband Donald, meanwhile, has been taken in by his good-lookin' and low-down secretary, Terry Austin, who snitched a letter sent to Donald which says he'll inherit a fortune when he's forty . . . just a cou-

PRC Presents
"STEP CHILD"
OKAY **80%**
Problem drama, produced by Leonard S. Picker and directed by James Flood. Screenplay by Karen DeWolf from an original story by Jules Levine. Edited by Eonn Hayes. Tradeshown at Eagle-Lion Studios, June 11, 1947. Running time, 70 min.

pla years hence. She keeps the letter and Donald doesn't know he's a potential plutocrat. Just as the script says, "behind Millie's (Terry) charming exterior is a cruel and heartless nature."

She Beats the Kids

She beats the stuffings out of the kids when papa isn't around, as soon as she has him hooked and married. They don't tell him because she warns 'em she'll really work 'em over if they squeal. By the way, Miss Austin does a credible job of being a first-class femme heel, although she occasionally pours it on a bit thick.

Pa Woods can't figure out what's wrong. When the kids make it evident they aren't keen about their new mother—Terry cries on Donald's manly chest and suggests that they'll never accept her as long as they continue to visit Mama every week.

The dope falls for this, and asks Brenda to give up her once-a-week. She naturally refuses until she sees how sullen and unhappy the kids have become. When she gives in, the boys up and run away from home.

It's raining like mad, and Gregory develops pneumonia. By the time he's hospitalized and Donald and the gals in his life gather around the bedside, Gregory is delirious and raving. Being unconscious, he spills the beans about Terry's "cruel and heartless nature."

Donald finally proves himself to be quite a man. He yanks Terry out into another room, smacks her around and sends her home to pack. This seems to have a salutary effect on Gregory, who promptly recovers.

The kids turn in really swell performances, along with Daisy, their pooch. The adult cast is adequate. So is Leonard S. Picker's mounting, which accomplishes a great deal on a small budget.

PRODUCTION, BOOKING GUIDE

MEMORY OF LOVE

Cast: Merle Oberon, Dana Andrews, Ethel Barrymore, Hoagy Carmichael, Jacqueline White, Walter Reed, and Artur Rubinstein, and Eugene Ormandy conducting The New York Philharmonic-Symphony Orchestra, and Donald Curtis, Jane Jones, Lennie Bremen.

ProducerHarriet Parsons
Executive ProducerJack J. Gross
DirectorJohn Cromwell
AssistantMaxwell Henry
Unit ManagerRuby Rosenberg
Story by Dick Irving Hyland
A John Cromwell Production

Eugene O'Neill's

MOURNING BECOMES ELECTRA

Cast: Rosalind Russell as Lavinia, Michael Redgrave as Orrin, Raymond Massey as Ezra Mannon, Katina Paxinou as Christine Mannon, Leo Genn as Captain Brandt, Kirk Douglas as Peter Niles, Nancy Coleman as Hazel Niles, Henry Hull as Seth Beckwith the Caretaker, and Sara Allgood, Lee Baker.

Produced, Directed and Adapted for the Screen by Dudley Nichols
Associate ProducerEdward Donahue
Dialogue DirectorJack Gage
Unit ManagerLloyd Richards
— A Dudley Nichols Production —

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hickman.

RETURN OF THE BADMEN.....Randolph Scott,
George "Gabby" Hayes, Lanny Rees.

SECRET LIFE OF WALTER MITTY (Color)
(Goldwyn).....Danny Kaye, Virginia Mayo,
Boris Karloff, Ann Rutherford, Fay Bainter.

SO WELL REMEMBERED (Rank-RKO)..... John
Mills, Martha Scott, Patricia Roc, Trevor
Howard, Richard Carlson

THE LONG NIGHT (Hakim-Litvak)..... Henry
Fonda, Barbara Bel Geddes, Vincent
Price, Ann Dvorak

MAN ABOUT TOWN (French) M. Chevalier
OUT OF THE PAST.....Mitcnun, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda
Fleming, Richard Webb

MAGIC TOWN (Riskin)James Stewart,
Jane Wyman, Kent Smith

THE FUGITIVE (Argosy).....Henry Fonda,
Dolores del Rio, J. Carol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo

INDIAN SUMMERAlexander Knox,
Ann Sothorn, George Tobias. Sharvn Moffett,
Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)
.....Edgar Bergen and Charlie McCarthy,
Dinah Shore, Mickey Mouse, Donald Duck
and Goofy

HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives

CROSSFIRERobert Young, Robert Mitchum,
Robert Ryan, Sam Levene, Paul Kelly,
Jacqueline White, Gloria Grahame, Richard
Benedict, Steve Brodie, Marlo Dwyer,
Bill Phipps

DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwyne

TYCOON (Color).....John Wayne,
Laraine Day, Sir Cedric Hardwicke, Anthony
Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Harvey

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

(Filming Completed)

DRIFTWOODWalter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Greenwood.

THAT'S MY GAL (Color) ... Donald M. Barry,
Lynne Roberts, Jan Savitt Orchestra

WYOMING.....William Elliott, Vera Ralston,
John Carroll, Virginia Grey, Albert Dekker,
Ma-Jame Maria Ouspenskaya, George
"Gabby" Hayes

BLACKMAILWilliam Marshall, Adele
Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren
Douglas, Adele Mara, Janet Martin,
Grant Withers, Douglas Fowley, William
Bakewell, Vince Barnett.

SPRINGTIME IN SIERRAS (Color).....Roy
Rogers, Jane Frazee, Andy Devine,
Stephanie Bachelor, Sons of Pioneers

SADDLE PALSGene Autry
MAD VENTURE (Wilder). Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,
Alan Carney
Hale, Adrian Booth, Foy Willing & Riders
Purple Sage

THE FLAMEVera Ralston, John Carroll
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dowling,
Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway.
Adele Mara, Lynne Roberts, Cass County
Boys, James Cardwell, John Kellogg

RUSTLERS OF DEVIL'S CANYON Red Ryder
MARSHAL OF CRIPPLE CREEK."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color)..... Walter Abel,
Margot Grahame, Marie Wilson, Barbara
Bates.

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Carv Grant, Loretta Young, David
Niven, Monty Woolley, Dame May
Whitty, Marcia Anne Northrop, Sara
Haden, Elsa Lanchester, James Gleason
ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Boyd
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)
Cast: Jennifer Jones, Joseph Cotten, Aline
MacMahon, Cecil Kellaway, John Qualen,
Albert Sharp, David Wayne.
ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Bernes
From the Novel by Robert Nathan

(Filming Completed)

Alfred Hitchcock's PARADINE CASE ..Gregory
Peck, Ann Todd, Charles Laughton, Ethel
Barrymore, Charles Coburn, and Intro-
ducing Valli, and Louis Jourdan, with
Joan Tetzel, Leo G. Carroll

SCREEN GUILD

(Now SHOOTING)

THE BURNING CROSS

(Somerset Pictures)
Cast: Hank Daniels, Virginia Patton.
ProducerWalter Colmes
DirectorWaltre Colmes
AssistantGeorge Moskov

(Filming Completed)

SCARED TO DEATH (Color).....Bela Lugosi,
George Zucco, Douglas Fowley, Molly
Lamont, Joyce Compton, Nat Pendleton,
Roland Varno, Angelo Rossito

BUSH PILOT (release of Dominion Produc-
tions of Canada)Rochelle Hudson,
Jack LaRue, Austin Willis

THE HAT BOX MYSTERY (Screen Arts)
Tom Neal, Pamela Blake, Virginia Sale,
Allen Jenkins

CASE OF THE BABY-SITTERNeal, Jenkins,
Blake, Sale

DARK BULLET (Conn)Henry Wilcoxon,

Mary Brian, Virginia Dale, Douglas
Blackley

ALONG OREGON TRAIL (Color).....Monte

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl
Ives.
ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor
McLaglen, Vanessa Brown, Gene Lock-
hart, Hugo Haas.
ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuchock
From Novel by Frank Yerby

OFF TO BUFFALO

(Technicolor)

Cast: Dan Dailey, Nancy Guild, Charles
Wininger, Alan Young, Fay Bainter,
Charlie Ruggles, Charles Russell, Jane
Fonda
ProducerWalter Morosco
DirectorLloyd Bacon
AssistantsArthur Jacobson, Lloyd Allen
Unit ManagerSam Wurtzel
Dance DirectorSeymour Felix
From an Unpublished Story,
"Papa Was A Juggler,"
by John Klemptner

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell, Helen
Walker
ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

(Filming Completed)

I WONDER WHO'S KISSING HER NOW
(Color).....June Haver, Mark Stevens,
Lenore Aubert, Martha Stewart, Gene
Nelson, Reginald Gardiner, Reed Hadley
MOTHER WORE TIGHTS (Color).....Grable,
Dan Dailey, Jr., Mona Freeman, Connie
Marshall, Michael Dunne, Vanessa Brown,
Ruth Nelson

THE CRIMSON KEY (Wurtzel).....Kent Taylor,
Doris Dowling

THE KISS OF DEATHVictor Mature, Brien
Donlevy.

Kathleen Winsor's FOREVER AMBER (Color).....
Linda Darnell as Amber St. Clare,
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Lan-
gan as Capt. Rex Morgan, George
Sanders as Charles II, Leo G. Carroll
as Matt Goodegroome, Margot Gra-
hame as Bess, Natalie Draper as Lady
Castlemaine, Jessica Tandy as Nan Brit-
ton, John Russell as Black Jack Mallard,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor,
Louise Currie, Larry Blake

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Cesar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McCallister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor

INVISIBLE WALL (Wurtzel)Don Castle,
Virginia Christine.

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE

(Triangle Productions)
Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Euriat

William Saroyan's

THE TIME OF YOUR LIFE

(Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne
Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

INTRIGUE

(Bischoff)

Cast: George Raft, June Havoc, Helena Car-
ter, Tom Tully, Marvin Miller, Philip
Ahn, Dan Seymour.

ProducerSam Bischoff
DirectorEdwin L. Marin

WITHOUT HONOR

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde.
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantBill Faralla

(Filming Completed)

VENDETTA (Hughes)George Dotenz,
Hillary Brooke, Faith Domergue, Nigel
Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery
Clift, John Ireland, Harry Carey, Noah
Beery, Jr., Tom Tyler, Paul Fix

CHRISTMAS EVE (Bogaus).....George Raft,
George Brent, Randolph Scott, Joan Blon-
dell, Virginia Field, Ann Harding, Dolores
Moran

PERSONAL COLUMN (Stromberg).....Lucille
Ball, George Sanders, Charles Coburn,
Sir Cedric Hardwicke, Joseph Calleia,
Robert Coote

COPACABANA (Coslow)Groucho Marx,
Carmen Miranda, Gloria Jean, Andy Rus-
sell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)
Bergman, Boyer, Charles Laughton, Ruth
Warrick, Louis Calhern, Ruth Nelson,
Stephen Bekassy, J. Edward Bromberg,
Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal).....Robert
Cummings, Brian Donlevy, Jorja Curt-
right, Marjorie Reynolds, Bill Goodwin,
Stuart Erwin, John Litel, Edgar Kennedy

THE MARAUDERS (Hopalong)Boyd
A MIRACLE CAN HAPPEN (Bogaus-Mere-
dith) Paulette Goddard, Henry Fonda,
James Stewart, Fred MacMurray, Charles
Laughton, Burgess Meredith, William
Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe

BODY AND SOUL (Enterprise).....John Garfield,
Lilli Palmer, Canada Lee, Anne Revere,
Hazel Brooks, Joseph Pevney

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

ADVENTURES OF BLACK BART

Cast: Yvonne De Carlo, Dan Duryea.
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantWilliam Holland

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez,
Robert Coote, Henry Daniell, Dorothy
Hart, William Trenk, Otto Waldis,
Michele Haley, and introducing Paule
Croset.

ProducerDouglas Fairbanks, Jr.
DirectorMax Ophuls
General ManagerClarence Erickson
Production AssistantAlex MacDonald

THE WISTFUL WIDOW OF

WAGON GAP

Cast: Bud Abbott and Lou Costello, Mar-
jorie Main, George Cleveland, Patricia
Alphin, William Ching.

ProducerRobert Arthur
DirectorCharles Barton

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix
(courtesy of Paramount), Thomas Go-
mez, Fred Clark (courtesy of Michael
Curtiz Productions), Richard Gaines.

ProducerJoan Harrison
DirectorRobert Montgomery
Screenplay by Ben Hecht and Chas. Lederer
From Novel by Dorothy B. Hughes

(Filming Completed)

IVY (Interwood)Fontaine, Ney, Knowles,
Hardwicke, Marshall

PIRATES OF MONTEREY (Color).....Montez,
Rod Cameron, Philip Reed, Mikhail Ra-
sumny, Gilbert Roland, Gale Sondergaard

SLAVE GIRL (Color)Yvonne de
Carlo, George Brent, Lois Collier, Brode-
rick Crawford, Andy Devine,

THE LOST MOMENTSusan Hayward, Robert
Cummings.

WHATS GOING ON IN HOLLYWOOD...

BRUTE FORCE (Hellinger).....Burt Lancaster, Hume Cronyn, Charles Bickford, with Ann Blyth, Ella Raines, Yvonne de Carlo, Anita Colby
SINGAPOREFred MacMurray, Ava Gardner

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen
and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

LOVE AT FIRST SIGHT

Cast: Joyce Reynolds, Robert Hutton.
ProducerAlex Gottlieb
DirectorFrederick DeCordova
AssistantJames McMahon

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

(Filming Completed)

THE UNFAITHFUL.....Ann Sheridan, Zachary Scott, Lew Ayres, Ray Montgomery

POSSESSED.....Joan Crawford, Van Heflin, Raymond Massey

ESCAPE ME NEVER.....Errol Flynn, Ida Lupino, Eleanor Parker, Gig Young, Albert Basserman, Milada Mladova, George Zoritch.

CRY WOLFFlynn, Stanwyck,

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor,

MY WILD IRISH ROSE (Color)Dennis Morgan as Chauncey Olcott, Andrea King.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,

DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.

THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,

WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige

TWO GUYS FROM TEXAS (Color).....Dennis

Ponder

(Continued from Page 5)

tire on the advertising game. "When A Girl's Beautiful" takes the entire exploitation-campaign set-up for a laff-ride. Even the prosaic side of life is coming in for a drubbing. Screen Guild grabs up baby-sitting and gives it a work-out with "The Case of the Baby-Sitter."

RKO is going in heavily on the new trend with several satires which cover a wide range. Most timely are "Mr. Blanding Builds His Dream House" and "The Bachelor and the Bobby-Soxer." The first is a bright take-off on the present housing shortage and building scandal. Latter takes the lid off bobby-soxing and its peculiar manias.

A not-too-subtle take-off on the asininites typical of secondary westerns is in production at Monogram, with "Bowery Buckaroos," wherein the boys go wild west in the Hollywood manner.

At Republic, "Driftwood" takes up the social satire note with a grand crack at the social pressures which make white lies a necessity. Biggest and best, of course, of all social satires is the forthcoming Disney version of "Alice in Wonderland" which, like the classic, lampoons our human frailties delightfully.

The list goes on almost endlessly. But Universal's "Slave Girl" deserves particular mention because it is a big-scale reflection of all Hollywood's most glaring script, production and direction absurdities. "Slave Girl" mirrors our tendency to have only deep-dyed villains, utterly pure heroines and all the other clap-trap concepts for which Hollywood has been constantly censured.

Could be that this new cycle portends a more adult approach to motion pictures.

'Royal Family' Colt Makes Screen Debut

John Drew Colt, son of Ethel Barrymore and nephew of Lionel and the late John Barrymore, was signed last week by Michael Kanin for a top feature role in "Imagination," which stars Ronald Colman with Signe Hasso and Edmond O'Brien.

Petrillo Grabs

(Continued from Page 1)

decides that the further making of recordings of any kind by Federation Musicians is detrimental to the interests of the Federation, they may order Federation members to refrain from rendering services for any or all types of recording.

"The board, however, at its discretion, may negotiate or consummate an agreement for all types of recording at any time, if in the judgment of the board it is advisable to do so."

Petrillo prefaced his resolution with an outline of the events and factors which, he feels, make this latest action necessary.

Perlberg, Mankiewicz, Zanuck All 'Escape'

"Escape," which will star Rex Harrison, is to be produced in England this summer. Frederick Fox is already there preparing the way as production manager. Producer Wm. Perlberg and director Jos. Mankiewicz will embark during July, and Darryl Zanuck, himself, will go over to take a looksee in August.

Reinhardt and Presnell To Make 3 Indie Films

New production outfit called Arpi has been organized by director John Reinhardt and writer Robert Presnell, who worked with producer Jack Wrather on "The Guilty" and "High Tide." They plan to make modest-budget pix with possible Screen Guild release.

First PW Pix To Be Shot Abroad Okay'd

The first postwar pix to be shot on foreign soil will doubtless be "The Forbidden Country," which Darryl Zanuck finally okayed for 20th production. Locale will be Italy, with film getting about as rigid a documentary treatment as was given the FBI opus, "House On 92nd St."

Colonna Starts Tour

Jerry Colonna heads for a series of p.a.'s starting June 25 when he headlines show at Utah's Centennial celebration at Salt Lake City.

Composer Protection

(Continued from Page 1)

vine, said the bill would seriously weaken his clients, whose business has dropped as much as 35 percent since the end of the war.

He added that television also is beginning to slice into the lessening take. Levine indicated that this new form of competition is expected to increase heavily, leaping from its present New York start to nationwide proportions.

Joan Leslie's Indie Unit To Do 'Shut Up'

Joan Leslie's first stint at producing and starring for her newly organized Culver Productions — is "Shut Up, My Love," a light comedy by Nat Curtis. Outfit is headed by James Allen, Oklahoma millionaire and attorney Oscar Cummings.

'Mary Lou' To Be One Of Four New Musicals

Sam Katzman has scheduled a musical, "Mary Lou," as one of four he will produce for Columbia release, in the 1947-48 season. "Dixieland" and "Someone Like You" have thus far been announced. No shooting dates are set.

W-B Pays 1/4-Million For 'The Patriots'

Warners last week paid a cool quarter-million dollars for Sidney Kingsley's prize-winning Broadway play, "The Patriots," the story of our country's founding and Thomas Jefferson's struggle to make it a democracy. In 1943, it won the NY drama critics award.

'Eight Temptations' Chosen For Musical

Columbia producer Wallace MacDonald last week completed selection of a beautiful octette to be billed as "The Eight Temptations" for his "When A Girl's Beautiful" musical.

Triplets Grow In Brooklyn

Bill Anson has completed the treatment on his original "We Three Grew In Brooklyn," PRC triplets yarn.

All-Out Promotion Planned for Warners' 'Life With Father'

Promotional plans on an International scale for the launching of "Life With Father" in August as the lead-off attraction on Warners' 47-48 sked call for the most extensive advertising, publicity and merchandising campaign in the company's history.

Plans call for something brand new in setting up of a mid-August premiere, with details to be announced later.

This first preview will be followed by a regular world premiere engagement of "Life With Father" at the Hollywood theatre, NY, a simultaneous special showing in Atlantic City, as well as 200 other day-and-date premieres throughout the country.

Gloria Henry To Be Autry Leading Lady

Gloria Henry, Columbia starlet, won the best role of her career last week when she was chosen by Gene Autry Productions as the cowboy's star leading lady. Her first pix will be "The Strawberry Roan."

Randall Plays Dr. In 'Sign Of The Ram'

Ron Randall, popular Australian star who recently won top honors with Ingrid Bergman in Photoplayer's 'Down Under' poll, has been assigned to play the romantic role of the family medico in the Susan Peters-Alexander Knox co-starrer, "The Sign of the Ram," which Irving Cummings will direct for Columbia.

Bob Taylor's Next Is A Sports Assignment

"This Is Love" comes next for Robert Taylor at MGM. Taylor will play a roving sports writer. Champs in various sports are to be inked. Producer Sam Marx goes east to sign them soon.

Norwood Smith Leaves Air

Norwood Smith, Para Theatre baritone heard over KECA, has left the air to take over the lead in Rogers & Hammerstein's roadshow, "Showboat," opening a 5-week run at Dallas today.

CAMERA CRUISING AROUND RKO



BIG FOUR (Above)—Producers Robert and Raymond Hakim and co-stars Barbara Bel Geddes and Henry Fonda chatting together at a reception following the press showing of their RKO-Radio release, "The Long Night." This Hakim-Litvak production marks Miss Bel Geddes' screen debut. She arrived at the reception directly from her current RKO picture—straight from the set of "I Remember Mama," and lacked time to get out of costume and make-up. The studio has great plans for this very personable prospect for screen stardom.

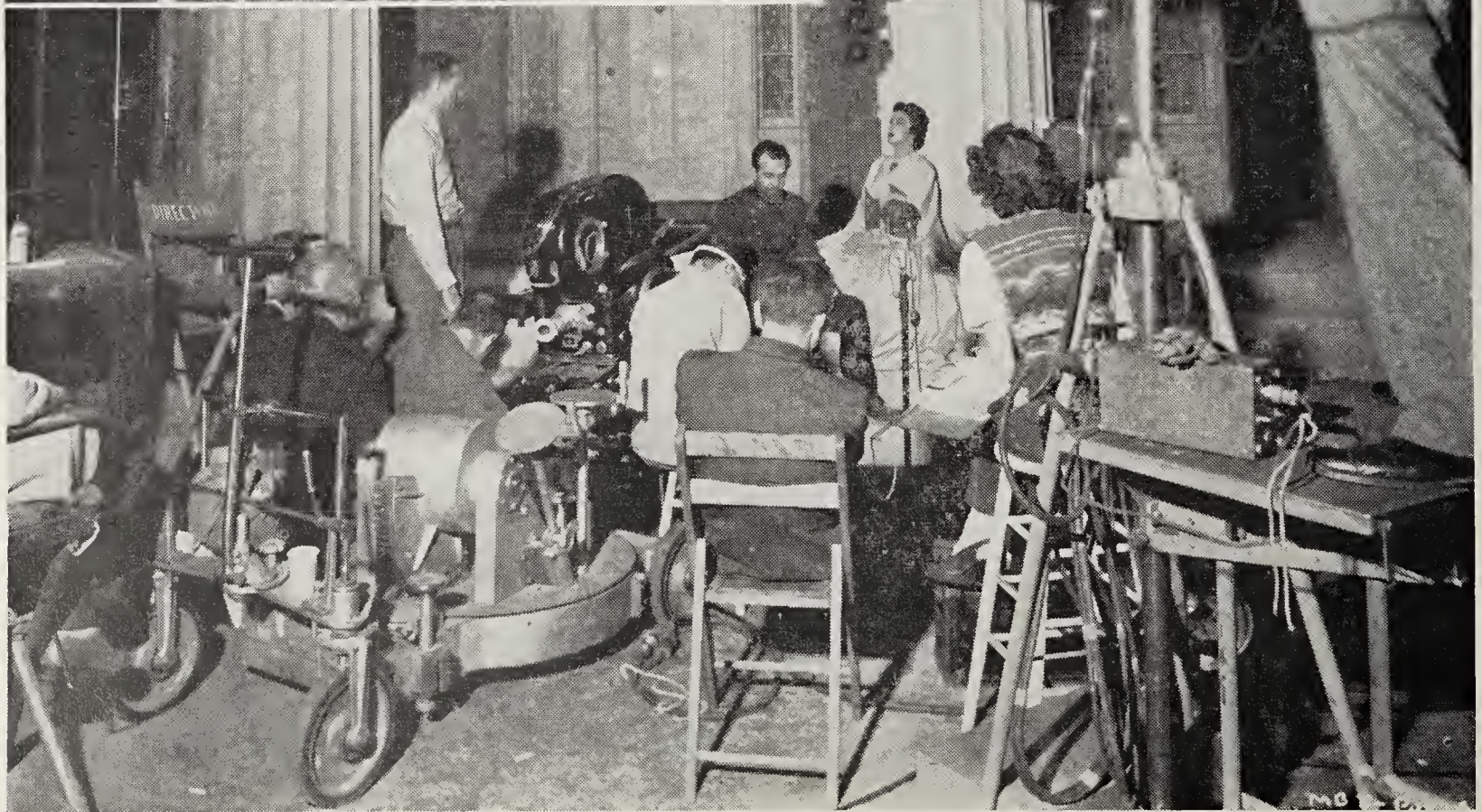


LOVE REHEARSAL (Above)—Dana Andrews, Merle Oberon, Director John Cromwell, and Max Rabinowitch, famous pianist, gathered around a grand piano for a rehearsal of a close-up scene in RKO's "Memory Of Love."



STORY CONFERENCE (Center Photo) Director Dudley Nichols, who is megging RKO's post-Civil War drama, "Mourning Becomes Electra," confers on the set with Raymond Massey—Union General Manon of the play—and Jack Gage, the film's dialogue director.

STORY SHOOTING (Right)—And here you see Director Dudley Nichols again, this time actually rehearsing a scene from "Mourning Becomes Electra." Nichols is the one in pin-stripe suit with the white mane. Also discernable is Raymond Massey as the Union General, and Mme. Katina Paxinou, who is playing the part of the Union General's wife.



OBVIOUSLY NOT TELEVISION—This scene is quite typical of one of the real reasons the camera technique for the screen will always have an advantage over the "eye" of the television camera. Care and precision can be taken for both long shots and close-ups on film.

Hollywood **REVIEW**

MOTION
PICTURE
TELEVISION
RADIO

Vol. 39, No. 17—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of June 30, 1947

PICTURE OF THE WEEK

'CROSSFIRE' TEACHES TOLERANCE WITH BRILLIANCE VIA JEW-HATRED MURDER

DORE SCHARY
presents
"CROSSFIRE"

FINE
90%

Anti-Race-Prejudice Murder Drama, produced by Adrian Scott and directed by Edward Dmytryk, starring Robt. Young, Robt. Mitchum and Robt. Ryan. Screenplay by John Paxton, adapted from the novel by Richard Brooks. Photography by J. Roy Hunt, ASC. Art direction by Albert S. D'Agostino and Alfred Herman. Musical score by Roy Webb with musical direction by C. Bakaleinikoff. Set direction by Darrell Silvera and John Sturtevant. Edited by Harry Gerstad. Trade-shown at RKO studios, Monday evening, June 23, 1947. Running time, 85 minutes.

Young, Mitchum And Ryan All Superb In First Of ARP Series

★ ★ "CROSSFIRE" makes no bones about being a preachment for tolerance. It is done with such brilliance of simplicity, however, that its fine satisfaction value is uppermost to any thinking American.

It is the story of a Jew-hating GI, who gets drunk enough to vent his spleen in the murder of one, and then kills his own buddy to keep him from talking.

There may be those exhibitors who will hesitate to sell it for just what it is. They may go so far as to try and cover the Jew angle entirely. No greater mistake could be made. "Crossfire" is the story of Jew-hatred and is one of the strongest weapons for killing Jew hatred. Shout that from the rooftops.

The picture points more than just one important object lesson. The clev-

(Continued on Page 2)

Rank Buys Into Ten Theatres In Holland

Negotiations are pending, whereby J. Arthur Rank will acquire a substantial interest in ten of the most important theatres in Holland. U-I is reported being in the deal on an equal sharing basis.

Cardew Makes Debut

Valerie Cardew, 20-year-old brunette, who arrived from England 8 weeks ago, was signed last week by U-I for "Mortal Coils," the Charles Boyer starrer which Zoltan Korda will direct.

'Narcissus' Preview

Bleachers to seat 3,000 are being erected at the Carthay for the white-shirt preview of "Narcissus" next Monday.

Sherman On The 'Road'

Vincent Sherman has been signed to direct Warners' "Flamingo Road," which Jerry Wald will produce.

6 REVIEWS TODAY

(Page)	(Release)
1—"CROSSFIRE"	RKO
3—"THE HUCKSTERS"	MGM
5—"KILROY WAS HERE"	Mono
5—"FOR THE LOVE OF RUSTY"	Col
7—"LAW OF THE CANYON"	Col
7—"PIONEER JUSTICE"	PRC

Helicopter Camera Looms As Fly-Boom

Robert S. William and Paul Ivano, in conjunction with the A-F Helicopter Co., are reported to have perfected a flying boom that may revolutionize follow-through film shots, particularly exteriors. It is in the form of a standard Mitchell camera, shock-mounted in a gyro-stabilized Bell helicopter.

'Old Enough To Know Better' Goes To WB

Warners' have acquired "Old Enough to Know Better," a dramatic story by Peter Milne about a post-war aviation venture of two ex-army flyers. William Jacobs will produce.

Warners To Build 10 New Stages Twelve-Story Administration Bldg.

When the expansion plans announced last week by Warner Bros. are a reality in 1952, Warners' will be the largest studio in the world.

Blueprints call for erection of a twelve-story administration building and ten sound stages on the acreage adjacent to the Valley lot.

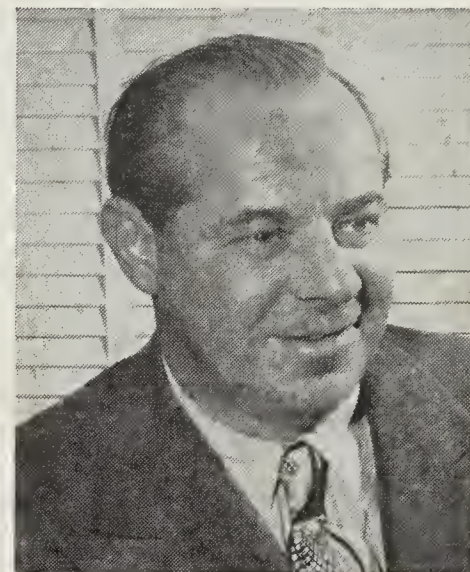
Vast parking spaces are planned. Thirty acres are to be set aside for this purpose, in addition to two basement floors of parking in the proposed administration building.

The six-million-dollar project will be activated "as soon as veterans' housing requirements and so forth

P-T Buys 'Rustler'

Pine-Thomas has bought "The Regal Rustler," a novel which Bruce Cabot had originally purchased for his own indie producing purposes.

Personality Of The Week



ALBERT S. ROGELL

... whose own independent company, Prudential Films, Inc., has just completed the production deal for a \$2,000,000 outdoor spectacle, "Stampede," to be filmed in color for Eagle-Lion release. Veteran showman, director, producer and writer—Al Rogell has a rather amazing record of 300 pictures to his credit without a single box-office flop. One of Hollywood's most versatile trail-blazers who has always charted new paths in film making, his new "Stampede" will bear close watching.

TOPS of the week

● **IN PRODUCTION FORTITUDE** — Goes to Dore Schary of RKO for presenting 'Crossfire' on his own. The film rates as "The Picture of the Week" for the same reason—the teaching of tolerance in a straightforward manner, pulling no punches, and yet teeming with thrills and exciting entertainment that spells satisfaction. We understand there are to be more of these anti-race-prejudice pix, but Schary has set a mighty high standard in "Crossfire."

● **IN FREEDOM DESIRE** — Goes to Frank Stanton, CBS prexy, and Edgar Koback, head of Mutual, for their demands before the Senate radio committee last week—fighting the imposing of any more government controls on radio than are fixed on the press. They vigorously defended all radio programs, including soap operas and singing commercials—the sky the limit, etc. In one breath, why not? But, if for radio, why not for films and television. One of the late FDR's greatest worries was that television might be used to spark a revolution over night by some soap-box orator—unless rigidly controlled.

● **IN COMMON SENSE** — Was the settlement of that bewhiskered argument between Gene Autry and Republic. Last week all contractual arrangements between them were sev-

(Continued on Page 2)

have been satisfied," according to top studio executives.

Present facilities consist of twenty-two sound stages. When the new additions are completed, the total will be thirty-two.

The project came to light when Bert Tuttle, Warners' supervising art director, appeared before the Burbank City Council in support of the studio's petition for the vacating by the mu-

(Continued on Page 11)

Cinecolor Asks For Lab Building Permit

Cinecolor Corporation last Thursday filed an application with the Burbank city building department for permits to erect a \$40,000 laboratory project. Construction will begin immediately.

GEORGE WAGGNER

"GUNFIGHTERS"

NOW SHOWING
R. K. O. HILLSTREET — PANTAGES THEATRES

Hollywood MOTION PICTURE REVIEW

Television - Radio

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VOL. 39, No. 17 June 30, 1947

Tops Of The Week

(Continued from Page 1)

ered and the air is clean again. Autry gave up any percentage rights to "Robin Hood of Texas," recently completed, and his obligation to do one more film for Republic was cancelled.

● **IN CLEARANCE FAULT** — Even amusing in a way was the wordy argument that started last week over who is going to make the life of Beethoven. Boris Morros and Wm. Le Baron announced they would make "My Immortal Beloved," based upon the life of the great composer. Sidney Buchman announced he had registered the title, "The Life of Beethoven," a year ago and had been prepping it ever since. "Taint Fair"—is the assumption on both sides. Sounds like the Johnston office and the Nelson offices should get together on clearances.

Starts Top-Spotting Cast For 'Tom Thumb'

Producer George Pal has signed Woody Herman and Singer Peggy Lee as the first of top-spotters being lined up for the cast of "Tom Thumb," first of a series of technicolor live action-animated features for U-A release.

Boyd Will Roll a Pair

William Boyd will roll two Hopalong Cassidys simultaneously, starting July 9 at Lone Pine.

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

'CROSSFIRE' Teaches Tolerance With Brilliance

(Continued from Page 1)

erness is that they are interwoven with a swirl of action and human characterizations into a pattern that is highly believable—and therefore understandable—to the masses.

Robert Young, Robert Mitchum and Robert Ryan are the triumvirate of stars and each of the Roberts emerges triumphant with individual honors. Reversing the order of presentation, Ryan is the Jew-hating GI, Robert Mitchum is the Sarge who is out to cover and protect his buddy—to whom the finger of murder guilt is pointing, and Robert Young is the indefatigable but human captain sleuthing the case.

Opens With Murder

The picture opens with the murder brawl, mostly in semi-darkness. All the audience knows is that someone has been beaten to death and that two men leave the room.

With the arrival of police captain Young and his men, the story of what had led up to the murder is slowly unraveled by the testimony of those who had seen or been near the dead man just prior to his murder.

Sam Levene plays the part of the man, a Jew, who had been killed—an important role as the role is unfolded in retrospect through the character statements. George Cooper plays the part of a rather meek GI—an artist in real life, who had an aversion to killing even for winning the war—who,

nevertheless, soon appears to be the prime suspect.

It all started in a barroom, where a few drinks brought Levene, Cooper and the former's gal friend together as a trio of good friends. They decide to go out for dinner, but they go upstairs to the gal's room first while she changes attire. Two other GI friends of Cooper's follow them upstairs to barge in for more drinks. Topsy, Cooper strolls out for air.

Sometime in the next few minutes, Levene is killed and the evidence points to Cooper returning and doing the job.

Ryan and Steve Brodie, the GI's who had followed Cooper upstairs, say they had left to look for him when he went out for some air. Cooper's wallet is found on the sofa. From there on it is Robert Young's case.

Mitchum is obstreperous when questioned by Young. Says the idea of Cooper being a killer is preposterous. Won't collaborate with Young to find him, and starts out on his own. He finally locates Cooper and spots him in the balcony of an all-night movie as a hideout. The situation is as baffling to Mitchum as it is to Young, since no motive can be pinned on anyone connected with the case.

A Concealed Motive

Continuous chatting with Ryan, however, who is apparently trying to help the police and MP's, discloses that there was just a slight possibility that the motive was a long-fostered Jew-hatred which had suddenly come to the surface of the killer—all because the war was over and there really wasn't any armed enemy left to date.

And then Ryan begins to be suspect number one.

Fearing his accomplice in the killing would sing, Ryan beats Brodie into



'Miss Chicago' Returns

● Carole Matthews, who was signed last week on a Paramount contract, was out here first as "Miss Chicago" and made 12 pix for Columbia before getting her release. Then she went to N.Y. to study legit and returned recently as one of the cast in the Pasadena Playhouse where Para. scouts found her.

unconsciousness and hangs him to death with a necktie. That is when Young sets the trail for Ryan as the only one who might fit the role of the Jew-hater.

Enlisting the aid of a rather frail character—a Hillbilly whom Ryan had constantly browbeaten—Young throws fear into Ryan by keeping Brodie's death out of the papers and sending a fake message to him "from Brodie." The message from Brodie is "Tell him the tie was no good and I need money to get out of town."

Wrong Address Trips

Ryan's slip-up is that he glances too hurriedly at the address the Hillbilly shows him on a piece of paper telling where Brodie is waiting. Thinking Brodie is still alive, after all, he goes straight to the address he thought was on the paper—the room in which he had killed him—to find Young and the

(Continued on Page 11)

Musical Score Review 'CROSSFIRE' By Rudy de Saxe

● It can readily be seen that a strong thought in the mind of those responsible for the scoring of "Crossfire" was that music played an unimportant part in the development of the story. Consequently, very little background music is heard throughout, which in this writer's opinion is a mistake.

It is true that many scenes, where action and story development have in themselves the elements of suspense, little build-up is needed. There are other spots though, where background music could have helped considerably. This holds true particularly toward the end where the climax of the story is reached. A highly tense dramatic scoring here would have been truly appropriate.

A word of praise to Roy Webb for composing whatever little music can be heard. The main title is good and leads right into the mood of the story.



● Here you see the executives of Allied Artists—producer Jeffrey Bernard, president Steve Brodie and veepee Harold Mirisch—being made honorary chieftains at the Indian Pow Wow dinner, held at the Farmers' Market as part of the preview proceedings in connection with their Cinecolored "Black Gold."

'HUCKSTERS' POLENTY FUN & ROMANCE BUT YOU CAN 'LOVE THAT BOXOFFICE'

Deborah Kerr Great; Grand Comeback For Gable; Greenstreet And All-Stars Tops

★★ "THE HUCKSTERS" is surefire boxoffice. We can't conceive how it will be anything but a goldmine, from the highspots to the hinterland.

It is not the perfect picture, but it's darn fine entertainment. Top reason, naturally, is the top casting—names to conjure with. Secondary reason, its bigness in values of consistency. Last, but far from least, it is the grand-slam at today's radio, for which the masses have been waiting for lo these many moons.

'Love That Picture'

There will be those who will be disappointed if they are told it is one of the great pictures of all time—and rightfully so, because it is not. "The Hucksters" is more in the vein of just good fun and light romance, done in a big way.

Stick to the book slogan of "Love That Book," which has become the picture slogan—"Love That Picture." The line comes from a gag in the story, which has to do with the radio advertising of a beauty soap. Clark Gable as the fast-thinking huckster

Musical Score Review

'THE HUCKSTERS'

By Rudy de Saxe

● Because of the negligible amount of background music used in "The Hucksters", it is difficult to ascertain off-hand to what extent the musical score is a contributing factor to the success of the picture.

The story, in its "comedy" situations, true, carries itself and needs little support from music. There are scenes, however, where the love interest between Gable and Deborah Kerr, could have been brought considerably to the fore had an adequate musical background been used.

Little or no music is heard under such scenes, which by contrast to the rest of the story, could have been built up emotionally. Whatever background is used here, it is developed in a light, musical-comedy manner, which does not seem to quite fit the sentimental and emotional mood of such scenes.

Main title likewise, opens in a light, Broadway vein, probably meant to introduce the story as a light comedy.

Straight musical numbers, as heard apparently coming over the radio, as well as dance and vocals, are well done. Particularly the vocal rendition by Ava Gardner, in the night-club scene, is worth mentioning. Musical score and direction are by Lennie Hayton.

Metro-Goldwyn-Mayer presents

"THE HUCKSTERS"

FINE
90%

Comedy Romance, starring Clark Gable and Deborah Kerr. Produced by Arthur Hornblow, Jr. and directed by Jack Conway. Based on the novel by Frederic Wakeman, with screenplay by Luther Davis and adaptation by Edward Chodorov and George Wells. Photography by Harold Rosson, ASC. Art direction by Cedric Gibbons and Urie McCleary. Musical score by Lennie Hayton. Set direction by Edwin Willis and Jack Moore. Edited by Frank Sullivan. Tradeshown at Fox-Wilshire theatre, Friday evening, June 20, 1947. Running time 117 minutes.

initiates the selling line of "Love That Soap." Hence the adaptation.

"Love Those Stars," "Love That Cast" and anything else you can stamp under the "Love That" formula is the perfect way of selling this without disappointing anyone.

For Clark Gable, it is one grand comeback, thanks to Arthur Hornblow, Jr., for giving it everything in the book, particularly the cast, and most particularly in spotting Deborah Kerr opposite Gable.

Characters Are Exaggerated

Quite a stunt, this idea of an English lass—great a star as she was over there—coming over here and starting at the Top! But the strange part of it all is that she is the surest cog in the machinery of believability. Her portrait of "Kay Dorrence" is simply grand—great.

The book, itself, was in a rather fictitious vein, with all characters naturally a bit exaggerated. In the adaptation, which was certainly no easy task as we see it, the story becomes slightly jumpy—with the characterizations necessarily a bit exaggerated.

But Deborah Kerr's "Kay Dorrence" is new. She plays it straight for a

characterization more her own than that of any author's. The result is a truism that emphasizes the unbeliability of some of the other roles, even though her work is a sort of stabilizer to the picture proper.

She very definitely brings out the best in Gable. She underscores the ribald tactics of the hucksters by her sedate charm. She socks a homerun when she finally gives her whole heart to Gable—kicking over the sedate traces and going all-out in fervid romance.

Sidney Greenstreet does the "Evan Llewellyn Evans" role to the doubtless delight of the book's author, Frederic Wakeman. And it will delight the masses in the same manner. Wakeman had this character well in mind and wove most of his story around the eccentric egoist who dictated what should and shouldn't be done in his radio advertising.

It is such sponsors as "Evans," who have irritated the public to the point of distraction, and Wakeman threw his book at them will all his force for satire, sarcasm and belittlement. All of this begets laffs aplenty—many of the belly variety.

Getting back to Gable, one thing is certain. "The Hucksters" will put him back on top again—in boxoffice values. His "Adventure" will now be forgotten. Reputably 46 years of age, he still has his old magnetism and—glory be to Deborah Kerr for helping him—he still shows power of romance and sex.

Cast Is Grand

As for the other names in the all-star support—Adolph Menjou, Ava Gardner, Keenan Wynn and Edward Arnold—the only complaint is in their favor. The audience will wish there were more of each of them. Keenan

The Cast of Characters

("The Hucksters")

Victor Albee	Norman	CLARK GABLE
Kay Dorrence	DEBORAH KERR	
Evan Llewellyn	Evans	
	SYDNEY GREENSTREET	
Mr. Kimberly	ADOLPH MENJOU	
Jean Ogilvie	AVA GARDNER	
Buddy Hare	KEENAN WYNN	
Dave Lash	EDWARD ARNOLD	
Valet	Aubrey Mather	
Cooke	Richard Gaines	
Max Herman	Frank Albertson	
Georgie Gaver	Douglas Fowley	
Michael Michaelson	Clinton Sundberg	
Mrs. Kimberly	Gloria Holden	
Betty	Connie Gilchrist	
Regina Kennedy	Kathryn Card	
Miss Hammer	Lillian Bronson	
Secretary	Vera Marshe	
Allison	Ralph Bunker	
Kimberly Receptionist	Virginia Dale	
Blake	Jimmy Conlin	

Wynn, in particular, appears to have but a few short scenes—all wows. Edward Arnold is just a flesh-peddler rather than a dominant character. Ava Gardner is a peculiar mixture of sultry passion and sophistication that needed more footage for her proper qualification.

For those who are not acquainted with the Wakeman yarn, Gable is a back-from-the-war chap who tackles his old friend, Adolph Menjou, for an important post in an advertising agency. Menjou is a big-shot, who caters to his bigger-shot clients, one of whom is Greenstreet with his pet beauty soap.

Greenstreet Scares 'em

Flanked by yes-men, Greenstreet throws constant fear into everyone, particularly Menjou and his advertising staff. Gable refuses to bow and scrape to Greenstreet, therefore intriguing him into listening to his arguments. Clark replaces some of the screwy singing commercials with his "Love - That - Soap" spot announcements. Then comes Greenstreet's insistent demand that a big show be built around a ham comedian he has heard—Keenan Wynn.

Believing the request absurd, Gable nevertheless goes after Wynn, figuring that he will surround Keenan with so much real talent that his corny comedy will not hurt too much. As an example he spots the sultry, soft-singing Ava Gardner on the show under orders to chirp in a boisterous manner—a direct takeoff on one of radio's real and foremost warblers.

Sponsor Gets Both Barrels

The show is a hit—to the ears of Greenstreet—and Gable has reached the peak of income possibilities. Now he can marry Deborah Kerr and provide her with the luxuries she deserves. But suddenly, he realizes he is prostituting his ability by kowtowing to Greenstreet. Then he lets the sponsor mogul have it both barrels. He tells him exactly what he thinks of him and his merchandising tactics, tosses aside his great opportunity, and goes to Deborah with the bad news that he is broke.

She is delighted and prefers him that way—so the picture fades with real romance, untinged by the luxury possibility, but the character of Gable



● Was it Bonita Granville or her husband, Jack Wrather—or both—who intrigued the cameraman here? At any rate, you see 'em at the Indian Pow Wow dinner Allied Artists tossed just prior to the preview of their "Black Gold."

Hollywood REVIEW

June 30, 1947

Page 3



HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Tom Lewis Quits As Young-Rubicam V-P After Prior Denials

● Tom Lewis has resigned as vice-president in charge of radio for the Young & Rubicam agency. His resignation will be effective as soon as contact is made with prexy Sig Larmann who is now in Europe, it was announced.

The following statement was released by Lewis: "Because I am extremely proud of my association with the Company and its personnel, I regret that present inflexible circumstances preclude the accomplishment of my desires for the Radio Division and myself. However, my personal friendships within the Company will continue to be a source of great satisfaction to me."

Rumors that he contemplated resigning were emphatically and accurately denied by both Lewis and Larmann before the latter left for Europe. Lewis' sudden decision will surprise his many close friends in the advertising and radio world.

Lee-Herman To Costar On 'Summer Electric Hour'

Peggy Lee, blonde chirp, and Woody Herman, clarinet-tooting warbler, are set to co-star on the new "Summer Electric Hour" series, which premieres Sunday, July 13, on the Columbia network. Paramount's Diana Lynn will also be on the initial program.

'Dr. Christian' Lass Gets Role In 'Ever Beginning'

Anitra Sparrow, who plays four of the female characters in Jean Hersholt's "Dr. Christian" radio series, has been signed by Milton Sperling for a role in his United States Pictures production, "Ever the Beginning," for Warner Bros. release.

Little Theatre In C.C.

Cameron Mitchell, MGM actor, is organizing a Little Theatre group in Culver City.

OPEN 7 DAYS A WEEK

NO FOOLIN'

By DIXON GAYER

● IF YOU THINK that American bobby-soxers have a corner on the jitterbug market, you've been sadly misinformed. Reports from Calcutta, India; Barcelona, Spain; and Cairo, Egypt, state that King Cole Trio's boogie woogie, Tex Beneke's barrelhouse jazz, and Cab Calloway's hide-ho are bigger than yak races and bullfights. . . . And you'll be happy to know that phonograph record sales in Shanghai have towered to an all-time jazz high of 5,000 per week! And who are the favorites? Bing Crosby and Perry Como for singers; Guy Lombardo, Tex Beneke and the Glenn Miller Orchestra, and the King Cole Trio for instrumental.

Fifty-seventh Street's chi chi hair stylists, Maurice and Georges, invaded the Metropolitan Art Gallery for one of its first newsreels. They styled a series of hairdos from Met masterpieces. . . . Jimmie Lunceford, whose band once ranked alongside that of Duke Ellington in jazz superiority, will junk his present outfit and reorganize his old crew. . . . Tex Beneke's band payroll has skipped from \$9,200 per week to an even \$14,000 now that he's taken over NBC's Chesterfield Supper Club airer for the Summer. It's an all-time high!

Farrell's New 'Toya' At Catalina Opens July 4

Charles Farrell, whose Racquet Club at Palm Springs has become world-famous, is making every endeavor to open his new "Toya Club" on Catalina Island, July 4. The Toya is blessed with a natural scenic background and within a stone's throw of a popular yacht harbor.

Jefer Pitches Tent

Bert Jeter of the Theater Guild arrived in Hollywood yesterday from New York to stage the next Ross Hunter production, "Three's a Family," at the Tent Theater, Sherman Oaks, opening July 8.

Korvin In 'Pursuit'

Charles Korvin will star in Gryphon Players' production of "The Pursuit of Happiness" at Laguna Beach, starting July 8.

Theatre Television Will Start Soon To Show Events—DuMont

● Dr. Allen B. DuMont stated last week at the annual convention of the Allied Theatre Owners of New Jersey that television will undoubtedly take its place in the theatres soon with the showing of sport events. Those which take place in the afternoons can be recorded by the intermediate film apparatus, he said, and shown as a supplement to the newsreel thereby saving several days of time.

DuMont also stated that theatre television could pick up shows from such important theatres as Radio City Music Hall and the NY Paramount—stage shows and all—and make them available to all other theatres on the video network.

La Jolla Playhouse Opens July 8 With Dame Mae In 'Night'

● The Actors' Company will open its summer stock season on July 8th at the La Jolla Playhouse in La Jolla presenting "Night Must Fall," starring Dame Mae Whitty.

Richard Whorf of MGM will direct "Night Must Fall." Mel Ferrer, the permanent Actors' Company Director, is currently engaged directing "Vendetta" for Howard Hughes.

Billy Gilbert Pops Up With 'Up Pops Love' Play

Actor Billy Gilbert announced today plans to produce a Broadway musical which goes into rehearsals on September 1. Titled "Up Pops Love," the comedy is an original by Gilbert, Ted Tiller and Jeff Bailey, with music by Arthur Siegal.

'Navajo' Film and Song

Jack Bernhard has bought "Navajo Serenade," song by Sally Woods, for his production, "Return of the Navajo," based upon a new novel by Manilla Russell.

Paul Whiteman Returning

Paul Whiteman will be back in Hollywood July 9 to take over a surprise show on ABC.

Platter Matters

By WARREN COWAN

● The Columbia album of the "Finian's Rainbow" score arrived in the disc emporiums several months after the RCA Victor version but it's our feeling that in the long-run it'll outsell the Victor set 2-to-1. The Columbia album features the cast of the smash Broadway hit and once you hear it, you'll understand why "F.R." is the biggest musical hit since "Oklahoma." Ella Logan has never sounded better and young Don Richards is a cinch to hit the top. . . . We hear that Petrillo is about to demand that a live orchestra be given equal radio time for every program of disc jockey music on the air.

Duke Ellington will probably return to the RCA-Victor label now that his deal with Musicraft has been junked. . . . Lotta great platters coming out of Decca these days. Lionel Hampton's "Limehouse Blues," for instance, which is sure loot for the jukes. . . . Harry James will clear lotsa moolah from the Columbia album of his all-time favorites released a few months ago. . . . Platters by Al Jolson are now outselling those by Crosby and Sinatra! . . . RCA Victor has come up with a great idea. Henceforth, all children's records will be produced on unbreakable discs. . . . Columbia's gifted Dorothy Shay with a new Cadillac as a bonus for her great album, now selling like hot-lick cakes all over the nation.

Staudigl Heads Gryphon (Laguna Beach) Players

Henry Staudigl, stage-screen writer and production executive, has been signed by John Meredyth Lucas as production coordinator for the Gryphon Players summer stock season, opening July 1 at Laguna Beach.

Three-Way Holiday

Besides being a national holiday, KMPC will honor July 4th, as the birthday anniversary of George M. Cohan and Stephen Foster with special programs in their honor.

BASEBALL

HOLLYWOOD vs. OAKLAND

July 1, 2, 3, 5—8:15 p.m.
Double Headers—Fri., July 4; Sun., July 6
1:30 p.m.

GILMORE FIELD RESERVATIONS—WE. 5151

KING SIZE BEDS with FLEX-APPEAL OVERSIZE AND REGULAR SIZE

Innerspring Mattresses • Box Springs

Hollywood Beds Custom Built

ANY Length • ANY Width • ANY Shape

Construction Inspection Invited

Hollywood Bedding Mfg. Co.

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Too Short?



'KILROY' Is Natural Nabe Fare Shrewdly And Sturdily Contrived

Fraternity Snobbery Gets Slapped Gently In Nifty Commercial

● "KILROY WAS HERE" is a shrewdly contrived compact secondary which adroitly blends several exploitable elements into natural nabe fare. The "Kilroy" gag, made international by Yank troops, is the pivotal core. A sensibly sublimated democracy theme sparkplugs the plot and a long-needed slap at Fraternity snobbery adds additional meat. Totaled up, "Kilroy Was Here" is sixty-eight minutes of sturdy lower-drawer entertainment for the average American family.

Get Full Budget Value

Producers Dick Irving Hyland and Sidney Luft have wangled full value from the budget, mounting the piece properly and leaving no production threads untied or showing.

Hyland screenscripted an original story which he and Lee Wainer dreamed up together. It's a definitely commercial dream and the best writing chore Hyland has turned in to date.

A hefty handful of encomiums go to Louis Quinn for his "additional dialogue" stint. The chatter is relevant to the story-flow, unmixed with mush, despite the plentiful opportunities for maudlinism, and consistently sprightly.

It's no surprise that Phil Karlson turns in a balanced, properly paced megging job. Karlson is responsible for several of Monogram's best-directed products. "Kilroy" is no exception. His helming is done with a thoughtful eye to basic audience-reaction. His touch is light in moments of natural drama and correspondingly full where the story content requires all the stops pulled. Karlson is largely responsible for "Kilroy's" easy salability.

Technical Elements Good

Photography by William Sickner, Jodie Caplan's editing, the musical direction of Edward J. Kay and other technical elements are competently executed and integrated for full functional value.

Plot steps right into the unhappy fate of one John J. Kilroy, a G. I. whose moniker gives him synonymity with the fabulous Kilroy of ubiquitous legend. Jackie Cooper is the dolorous Joe in question. He turns in a rounded and convincing performance.

Close pal and general stooge is Jackie Coogan—a big-hearted, well-intentioned dope who gets his buddy

Monogram Pictures presents
"KILROY WAS HERE"
OKAY Comedy Drama, starring Jackie Cooper and Jackie Coogan, produced by Dick Irving Hyland and Sidney Luft and directed by Phil Karlson. Screenplay by Dick Irving Hyland from an original story by Hyland and Lee Weiner. Musical direction by Edward J. Kay. Additional dialogue by Louis Quinn. Photography by William Sickner. Edited by Jodie Caplan. Previewed at the Campus theatre, June 24, 1947. Running time, 68 minutes.

into more trouble than a G. I. could find in a harem. Coogan also handles his role ably, giving out with an easy, off-hand manner which makes his amiable asininites quite palatable.

Cooper hits the college trail via the G. I. Bill of Rights, hoping to leave his unfortunate aura behind him. When he finds he's half a credit shy of matriculation requirements, Coogan goes into a huddle with student-publicity director Wanda McKay, and they capitalize on "Kilroy."

Cooper gets in, innocently unaware of the hoax. When he is pledged by the most snooty Fraternity on the campus—because he is believed to be the famous character, he just thinks the guys like him.

This is the situation around which most of the action is predicated. Cooper gets deeper into misconceptions, finally finding himself the target of fraternity stigma, when his innocuous identity is finally established.

Americanism Sermons

This sudden letdown gives scripter Hyland a swell chance to give out effectively with his appropriate sermons on essential American values.

Miss McKay makes an appealing femme lead in the collegiate bracket, being pert, pretty and competent.

There is a bit too much of the old "you're my pal and I love you—but you get in my hair, so scram" routine between Cooper and Coogan. However, the gags involved are smoothly utilized for both laughs and script needs.

Cast support, from taxi-driving pal, Frank Jenks, to waiter Pat Goldin is in every way adequate. "Kilroy Was Here" should go well for itself.—W.J.

Curfew Adds Music

With the 2-o'clock liquor law going into effect tomorrow, George Distel, host at The Kings seafood establishment, has set top musical talent as an added attraction.

Paging De Karlo

Sergio De Karlo is being paged by Eddie Ward for the starring role in Ward's original operetta, "The Singing Bandit," which is set for Fall production.

Ann Sargent In 'City'

Ann Sargent, NY stage actress, will make her screen debut in Mark Hellinger's "The Naked City."

The Cast of Characters	
John J. Kilroy	JACKIE COOPER
Pappy Collins	JACKIE COOGAN
Connie Harcourt	Wanda McKay
Butch Miller	Frank Jenks
Elmer Hatch	Norman Phillips
Rodney Meadows	Rand Brooks
Prof. Shepherd	Barton Yarborough
First Cab Driver	Frank Scannell
Marge Connors	Patti Brill
First Soldier	Robert Coogan
Registrar	Joe Forte
Second Cab Driver	Allen Mathews
Third Cab Driver	Sidney Melton

'LOVE OF RUSTY' Richly Human In Values To Compensate Old Plot

Dog And Boy Appeal Built By Direction And Cast Portraits

● "FOR THE LOVE OF RUSTY" continues the moppet-and-pooch series built around the time-honored American tradition of a boy whose dog understands him and his world better than does his business-busy Dad. Thanks to director John Sturges, the naturally sentimental theme is not over-stressed. Result is an okay support feature which should do nicely for family trade.

A Love of Wisdom

Ann Doran, as the boy's mother, mirrors the realistically practical materialism which stems from a deep and wise love. It is a love and wisdom which realizes that wifehood and motherhood are one and the same—that in either role she has two little boys to cope with, and that the bigger and older boy is often harder to discipline. More difficult because his blind, masculinity stands between his warm heart and his intolerant lack of boy psychology. Miss Doran's performance is completely believable.

This type of under-the-surface handling is manifested deftly in such touches as the boy's sly feeding of his pal under the table at a Father-inspired Dad & Son luncheon . . . A meeting which bores the kids to death while fathers bore each other with speeches . . . all on the presumption that Dads are thus conscientiously cultivating their sons. The sequence, like other gentle pokes at the paternal blindness of the typical lordly male, is utilized to generate hilarity with sardony.

Builds For Exploitation

Producer John Haggott, along with director Sturges, is responsible for full advantage of every exploitable element. Victor Farrar handles the lensing ably. James Sweeney has used his editing shears intelligently, sustaining high points and weeding thin spots down to a minimum. Other technical values are also up to par.

Story itself tees off with a cute introduction of the Mitchell family and dives right into the tribulations of young Danny Mitchell, refreshingly done by Ted Donaldson. Donaldson displays a complete grasp of the plot purpose and of his role's relationship to the theme. He exhibits none of the self-conscious precocity which of-

The Cast of Characters	
("For the Love of Rusty")	
Danny Mitchell	Ted Donaldson
Hugh Mitchell	Tom Powers
Ethel Mitchell	Ann Doran
Dr. Francis Xavier Fay	Aubrey Mather
Moe Hatch	Sid Tomack
J. Cecil Rinehardt	George Meader
Gerald Hobbie	Mickey McGuire
Hobbie	Harry Hayden
Doc Levy	Fred Sears
Bill Worden	Dick Elliott
Frank Foley	Olin Howlin

Columbia Pictures presents
"FOR THE LOVE OF RUSTY"
OKAY Comedy - drama, produced by John Haggott and directed by John Sturges. Screenplay by Malcolm Stuart Boylan, from characters created by Al Martinkoff. Photographed by Vincent Farrar. Edited by James Sweeney. Reviewed at the Pantages theatre, June 24, 1947. Running time, 68 minutes.

ten mars this type of child-centered product.

Papa Tom Powers is a lawyer. His floundering effort to apply legal methods to parenthood is the key to son Donaldson's problem. Ted wants a Dad who'll take him camping, explain the stars to him, pal around . . . a Dad he can brag about to the other guys. . . .

Doctor Well Played

This void in his heart is suddenly compensated by the advent of a Dr. Francis Xavier Fay—an itinerant veterinarian who camps near the small town. The cherubic doctor is skillfully delineated by Aubrey Mather, whose knowledge of animals extends fully into the complexities of Homo Sapiens.

This substitute father-son relationship is the actual story. Pop Powers, baffled, jealous, fearful of his son's transposed affection, tries both to win back his boy and to expose the gentle old philosopher as a quack, a tramp and a menace.

His plans fall through. The doctor proves to be courtly, cultivated, erudite and vested with the tolerant understanding Papa Powers now knows himself to lack.

Thus, father is brought gradually to a realization that he must take self-inventory. This is brought about through essentially hoke sequences; but the adroit direction pulls the melodramatic tempo into proper focus.

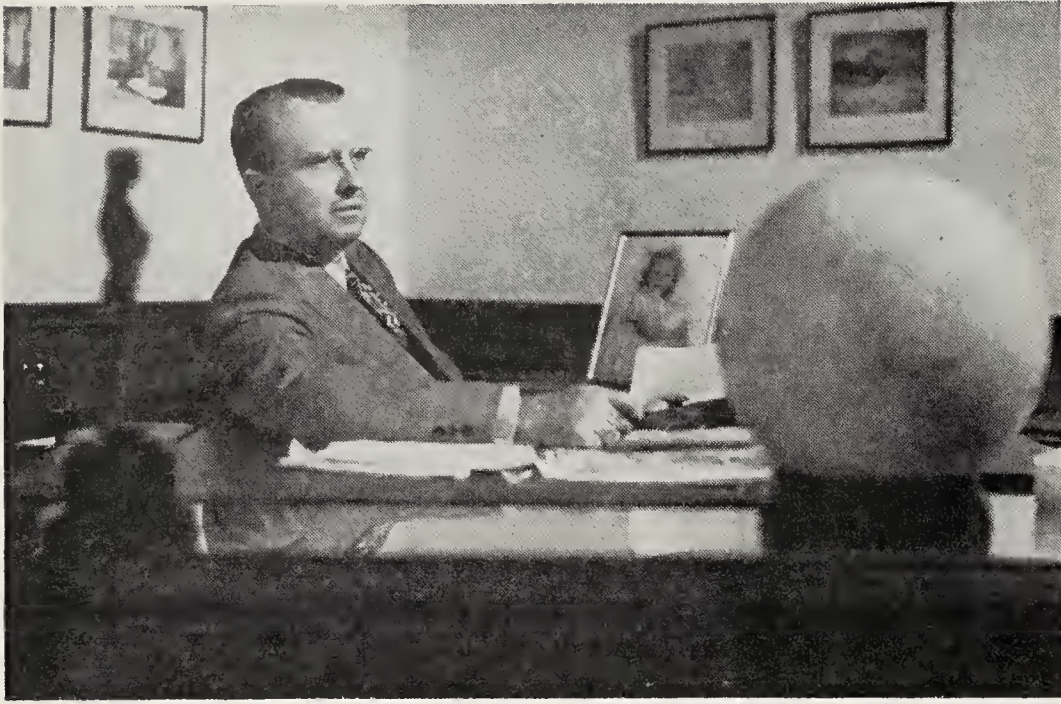
The finale finds father and son joyously established on the comradeship basis the boy has longed for and which the father has never realized he has keenly missed.

Supporting cast is completely adequate, with top honors going to "Flame," the beautiful police dog who provides most of the heart-action. —W. J.

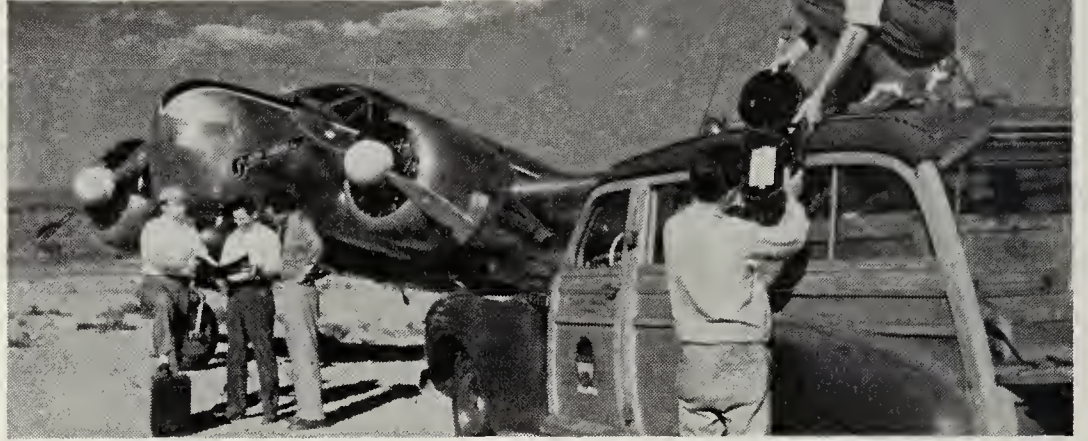
COLOR ★ BLACK & WHITE ★ SOUND
SCREEN TESTS
MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD
LARSEN & LEAVITT, INC. GL-7307
5717 SUNSET BOULEVARD

Fairbanks Puts **TELEVISION** Films In Work

NEW EQUIPMENT • NEW TECHNIQUES • NEW SCRIPT STYLE • RADIO FORMAT



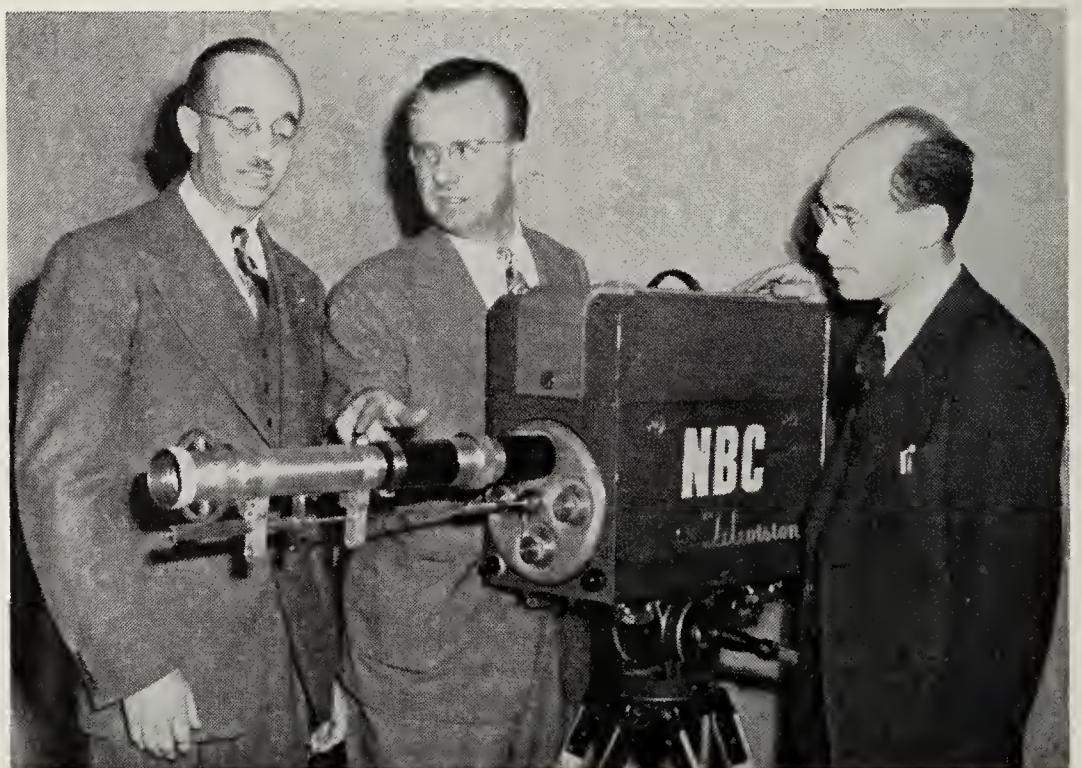
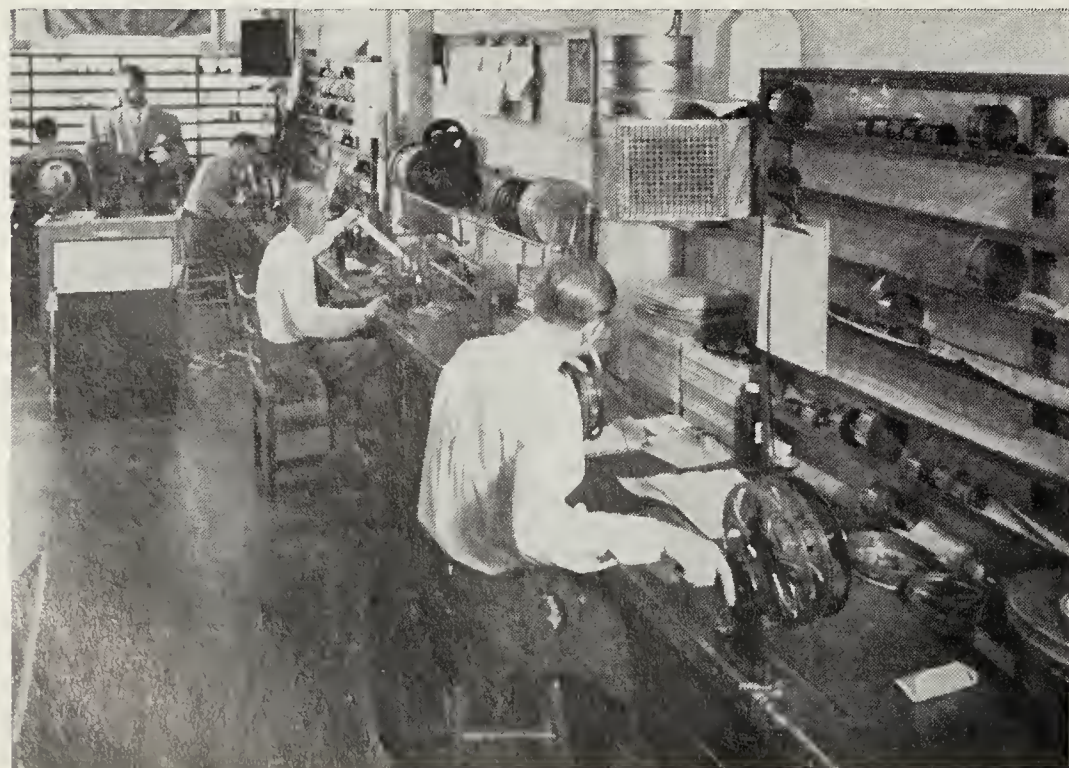
FOR TELEVISION locale filming Fairbanks will use his company plane. He is shown here conferring with his production officials. He flies both personnel and equipment to locations.



JERRY FAIRBANKS is shown above at his desk planning the first of the new television series of programs, in each of which there will be 17 shows. Designed for video's small screen and gray shading, entirely new techniques will be used on radio format premise.

ON THE SET, Fairbanks is shown giving instructions to a player in a bedroom sequence to be used in initial television series, which is hoped will cost less than live television studio productions. Each of these teleshorts will be 15 min. long, written, directed and photographed solely for video.

THE 'ZOOMER' LENS (Lower Right) is something else in which Fairbanks is interested. He is centered between O. B. Hanson, NBC v.p., and inventor Dr. Frank G. Back. It shoots continuously at any focal range without any lens changing. (Below) The Fairbanks film editors are shown video-cutting.



'LAW OF CANYON' Lacks Vitality Through Forced Interlude Footage

Competent Cast And Production Stymied By Action-Shy Pace

● "LAW OF THE CANYON" will doubtless get by as a western secondary but it is decidedly below par in general and particularly weak as an entry in the "Durango Kid" series.

Charles Starrett himself is competent as usual, giving out with the dash and bravado which have made the series a Sat. Mat. favorite. The same holds true of the supporting cast.

The trouble lies in the script and in the slow pace which the yarn forces on director Ray Nazarro.

Gun play, fisticuffs and hoss histrionics are held to a comparatively small percentage of footage. Much of the action is unbelievable, aside from the inevitable absurdity of Durango's magical ability to change costume and horse in ten seconds flat.

Starrett once again adds a third role to his regular dual-identity of undercover lawman (posing usually as a simple cowpoke) and the Durango Kid, masked scourge of the lawless. This time in addition to being a marshal and Durango, he poses as a stuffed-shirt dude who has thin blood and a weak heart.

Search For oGld

Much of the running time stems from Smiley Burnette's daffy search for gold with a home-made divining-rod bucket. This thin corn goes on endlessly, interspersed with an occasional song. Burnette is given musical support by the Lone Star Cowboys, but his own solo buffoonery would be preferable.

The story is developed from an ancient recipe. A bunch of baddies hole up near Jackson City and hijack all the wagon trains as they climb the pass into town. This engrossing enterprise is secretly headed by town doctor, Fred Sears.

Sears isn't really a medical school graduate, but he extracts bullets the citizenry evidently collects daily, and patches up busted limbs, and generally fools everybody.

Poses As Tenderfoot

The smart part about his grabs is that they pay off one way or another. When a train is hijacked, a message arrives shortly thereafter, fastened to the Doc's front stoop. It tells the owner he can get his cargo back if he pays the doc.

Starrett brings a wagon train into town, gets it stolen and promptly sets about finding out what gives. He fools everybody into thinking he's a tenderfoot weakling. Which gives him plenty of chances to sneak into his Durango make-up and sleuth around.

In the course of his saddle-shamus routine, he rides right through occasional clouds of bullets, secure in the

Columbia Pictures
Present
"LAW OF THE CANYON"
SNAFU Western melodrama, starring Charles Starrett, produced by Colbert Clark and directed by Ray Nazarro. Original screenplay by Eileen Gary. Photography by George Kelley. Edited by Burton Kramer. Reviewed at the Hitching Post theatre, June 20, 1947. Running time, 56 minutes.

creed the Durango Kid impervious to even point-blank gunfire.

The sheriff's daughter is a cute number who spends most of her time upbraiding the newcomer for his lack of manhood. She is a strong-minded gal and finally gets the good citizens together into action behind the masked rider.

Back To Gold Trail

The varmints then quickly get their just desserts, Smiley goes again on the gold trail, the noble half of the cast bids a grateful farewell to our stalwart hero, and Dude - Durango - Lawman Starrett rides off yonder.

Just what the title has to do with the picture isn't quite clear. There isn't any canyon.—W. J.

'DREAM GIRL'
(Stage Review)

● Elmer Rice's comedy, "Dream Girl," was effectively presented at the Tent Theater, on Ventura Boulevard, Sherman Oaks, Tuesday evening, when the Ross Hunter production starring Virginia Grey was given its West Coast premiere before a star-studded audience.

Miss Grey scored in a role which kept her on the stage during virtually every minute of the presentation. The excellent supporting cast included John Newland, Lee Bonnell and Damian O'Flynn. Ross Hunter produced and staged the show with good taste and the first-rate settings were by Jacques Mapes.

Plot of "Dream Girl" concerns a young lady who day-dreams, of her brother-in-law, with whom she imagines she is in love, figuring him in her experiences. Finally, she meets a cocky book reviewer who sweeps her off her feet, romantically speaking, and she discards her love for the brother-in-law.

Kelly Gets Lead In 'Command Decision'

Paul Kelly, whose clever portrayals in "Crossfire" and "Fear in the Night" have caused considerable comment, has been signed to play the lead in the stage production of "Command Decision," opening in NY this September. Rosalie Stewart set the deal for Kelly, who will play the same role Clark Gable will do in the picture version for MGM.

The Cast of Characters (Law Of The Canyon)

CHARLES STARRETT, Nancy Saunders, Buzz Henry, Smiley Burnette, Fred Sears, George Chesebro, Edmund Cobb, Zon Murray, Jack Kirk, Bob Wilkie, Frank Marlo, Texas Jim Lewis and his Lone Star Cowboys.

Cast of Characters (Pioneer Justice)

Cheyenne "LASH" LARUE
Fuzzy AL "FUZZY" ST. JOHN
Betty Walters Jennifer Holt
Uncle Bob William Fawcett
Bill Judd Jack Ingram
Criler Dee Cooper
Joe Lane Bradford

'Pioneer Justice' Is Definitely Above Average As Action Western

Technical Elements And Cast Okay With Lash LaRue Standout

● "PIONEER JUSTICE" has been fashioned to fit neatly into the secondary western market slot. The usual weaknesses of wasted ammunition and improbable struggle are present but the pic stacks up strongly with similar product.

This is the third entry in PRC's Al 'Lash' LaRue saddle series. LaRue's dead-pan, hard-voiced heroics are effective. 'Fuzzy' St. John makes a natural foil with his agile slapstick routines and his ludicrously mobile puss. Rest of the cast are up to programmer requirements.

Good Preparation

Jerry Thomas' prepping is competent, getting full measure of value from the limited budget. Photography by Ernie Miller is okay, along with the other technical elements. Dialogue director Gloria Welsch, however, might profitably study the cow-country vernacular. Hugh Winn wields the editorial shears constructively.

The original screenplay was written by Adrian Page. Page uses an old and overworked premise, but garnishes it shrewdly with the kind of gun and gallop action that is bound to please the fans.

The yarn starts out in high gear with a running saddle-battle which culminates in the death of a deputy U.S. marshal. LaRue and Fuzzy, also marshals but working under cover, find the body and ride into Buffalo Gap to start looking for clues and culprits.

The Good Bad Boy

The gimmick behind the terrorism they find going on all over the county is sponsored by William Fawcett, who seems to be a sweet-hearted, paternalistic protector of heroine Jennifer Holt.

Fawcett is the oldest settler in the region and has grown psychotic over the fact that everybody but himself has made plenty of moolah.

He figures the country really belongs to him anyway and he's organized the terror-gang to scare all the settlers out. Them as don't scare git shot.

'Lash' and Fuzzy get into trouble as soon as they hit town. LaRue spends most of his footage swinging fists, jerking guns from varmints with his bull-whip or exchanging lead with trigger-happy stooges for Fawcett.

PRC Pictures
presents
"PIONEER JUSTICE"
OKAY
80% Western melodrama, starring "Lash" LaRue and "Fuzzy" St. John. Produced by Jerry Thomas and directed by Ray Taylor. Original screenplay by Adrian Page. Photography by Ernie Miller. Editing by Hugh Winn. Tradeshown at Eagle-Lion studios, June 26, 1947. Running time, 55 minutes.

LaRue's only clue to the identity of the gang leader is a mess of spur scratches on a table in the outlaw hideout. In a fast finale, he proves Fawcett's guilt, rounds up the rest of the vipers and tracks down Jack Ingram, Fawcett's murderous lieutenant.

This last fight is exceptionally well executed, building maximum suspense and devoid of the clichés quality expected of small-budget actioners.

Ray Taylor's direction is responsible for this better-than-average illusion of reality. He takes time to deliberately develop characterization touches which add immeasurably to story length.

Had Taylor given the same attention to other elements of reality, "Pioneer Justice" would have been outstanding in its bracket. When LaRue and Fuzzy sneak up on the bandit lair, their spurs make enough noise to warn a drunk in a stupor.

They make no attempt to modulate their voices. And although they can hear the conversation going on in the cabin, the men inside are oblivious to the lawmen's equally undisciplined dialogue.

There are other similar lapses. It must be conceded, however, that they will not affect the salability of the strong position this new PRC series is gaining.

Bob Hope Guest Star To Be Exclusive RCA Artist

Beryl Davis, popular English vocalist, has just been signed to record exclusively for RCA Victor. Songstress created considerable attention in this country recently when she guest-starred on the Bob Hope show and several Hit Parade stanzas.

Nebenzal Signs Montez

Seymour Nebenzal has signed Maria Montez on a 3-year pact for 1-pic a year. Her regular U-I contract permits outside films.

● WILLIAM CAMERON MENZIES is now a grandpappy!—a baby boy was born to his daughter last Wednesday . . . Producer Jeffrey Bernerd and Anthony Quinn will attend the "Black Gold" premiere in Oklahoma City July 16 as the guests of Gov. Ray Turner. What's more, Bernerd will make a special screen trailer while there, in which Gov. Turner will appear to plug the pic! . . . Now on his first extended vacation in years, Clarence Brown is in the Hawaiian Islands—hopping from one to the other in Col. Marcus Kamali's private yacht studying atmosphere and backgrounds for—yes, you guessed it: a picture he has long been dreaming about. You see, it sometimes takes a "vacation" to make a dream come true—in this case, a strong dramatic picture with vital and characteristic music, backgrounded in the history of the Polynesian archipelago.

● CHARLEY FOY is celebrating today. It marks his 33rd year in the show business. Incidentally, Annette Warren, the Esquire Girl, starts a warbling engagement at Charley's Supper Club tomorrow . . . Bob Simon, Republic's legal head, has a right to be proud of his record-breaking performance to the 6th Annual American Legion Stock Show at Camarillo. Quite a horseman, Bob knocked off five ribbons in heavy competition . . . George Fisher, press and radio columnist who now does 5 shows weekly for ABC and 3 for CBS—as well as understudy Fidler during his vacation—has been signed by the Herdan & Sherrell agency for pictures! It still is just a mystery to George, but it seems HGS got a tip that someone insisted upon Fisher for a part of a football coach in a certain forthcoming pic . . . The Saddle & Sirloin is getting to be a musical hangout amongst other things. Heading a veritable roundtable of chirp and disc values the other night were Fifi D'Orsay, Ricky Le Ricos, the Australian warbler—Beryl Barry, and her composer hubby—Charles White.

● JOAN DAVIS, vacationing with her parents in St. Paul, will head next week for NY to discuss her Fall radio affiliations before coming back here for her next film . . . When Cab Calloway opens at Ciro's this Wednesday, he'll have with him Benny Payne—one of the really original members of the Callowaiians. For 10 years, Benny tickled the ivories for Cab and did thousands of vocals on the side . . . Picturegoer, British fan mag, has cited Greg Peck for its Gold Medal award for the best acting role of 1946 ("Spellbound") . . . We didn't miss much about that J. Arthur Rank-Bing Crosby deal. It was not only signed as prophesized but in the same peculiar manner. Wes Ruggles will direct the film which will have an all-English cast, with music written by English composers, and the story will have an English theme. And Bing will continue his American broadcasting activities right from England while he is there making the film.

● PAUL ROSENFELD, for years head of MCA's west coast legal dept., has resigned to become vice-president of Lou Bunin Productions and is flying to Paris to assist in the negotiations for the world-wide distribution of Bunin's color production of "Alice in Wonderland," to be filmed in France . . . The motion picture art directors are going to build their own clubhouse and office building. A SMPAD committee is now scouting a site on the Sunset strip . . . Eagle-Lion heretofore limited to its own product plus a half-

dozen Rank films annually, will get into the independent field on a big scale with a start of at least 12 top releases to be added by outside producers . . . Eddie Nassour has formed the Nassour Finance Co., to act as an angel for indie production units—even to full 100 per cent backing for those packages and the brains behind them which can qualify . . . MGM is planning to film the life story of Fyodor Dostoevski, who became one of Russia's greatest writers after 10-years as a prisoner in Siberia.

AL JOLSON is really climbing back into the highest money bracket. With a reputed 7½-Grand weekly stipend from radio, he and Warner Bros. are reported huddling over a deal which would put the mammy singer back on that studio's star roster. If that should take place, what will happen to that sequel Columbia was planning for "The Jolson Story?"

PONDER

- SUCCESS STORY
- WORLD FESTIVALS

● This is the success story of Jack Wrather, 32-year-old Texas oil tycoon, who has given the film industry an example of what can happen when a young man with a well-planned campaign decides to make a niche for himself in a field which, proverbially, has no room for outsiders or newcomers.

As soon as Wrather decided to quit the lucrative oil industry to become a producer, he scouted his native Texas and talked with scores of its exhibitors in big cities and small towns. From these men he learned just what the public wanted in film entertainment. With this information, Wrather took off to Hollywood to make pictures.

Out To Sell Package

He went to Steve Broidy with an idea, a lot of enthusiasm and self-confidence, and a "package" right in his pocket. The package consisted of a tested mystery story, a leading man and woman and a director. It included Wrather as producer even though his only experience with making films up to this point was a training film that he supervised while he was in the Marines.

The story was "The Guilty" by Cornell Woolrich. The stars were Bonita Granville (who has since become his wife) and Don Castle, a rising young actor who had been Wrather's roommate at college. The director whom he had contracted was John Reinhardt, a young training film director who had worked under John Ford in the navy. By some fast-talking, Wrather managed to snag top cameraman Henry Sharpe at not too fancy a price.

Despite the fact that he is worth millions in his own right, Wrather invested only 15% of his own money in "The Guilty." He does not believe

...Ye Editor's Page

in using his money to buy his way into anything, not even the picture business.

The reviews on "The Guilty" immediately assured young Wrather's success as a motion picture producer. The picture, since its release, has derived higher rentals than any previous Monogram film.

Wrather followed this picture with "High Tide" which is scheduled for release this summer. It brings back to the screen Lee Tracy who is co-starred with Don Castle. Broidy is pleased enough with his protégé's first two productions that he is presently arranging a new deal with Wrather and it is quite likely that the Texan's two forthcoming pictures, "Turning Point" and "In His Steps," will be released, not through Monogram, but through Allied Artists.

A Practical Dream

● Last week in Brussels, Eric Johnston suggested that one great world film festival should be held each year in the various capitals of the world. Here is a wide-visions plan to freshly cement the crumbling frame of the One World dream.

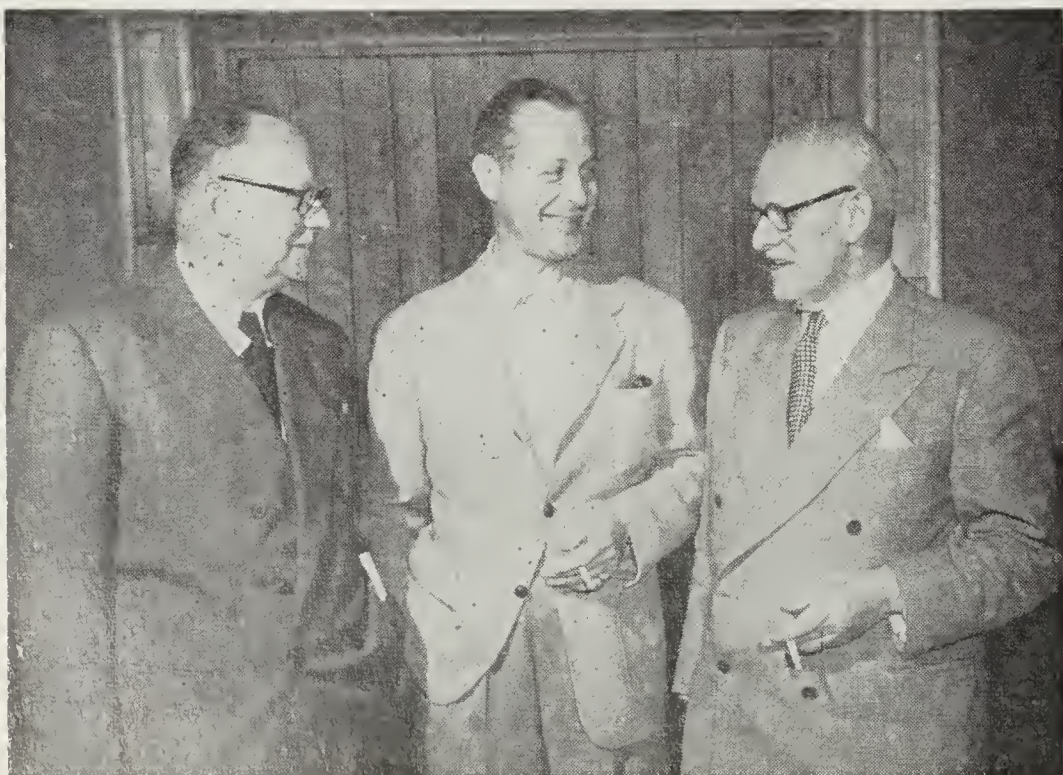
For years, Johnston has stressed the power of pictures to act as vibrant ambassadors of international understanding and good will. For years, other thoughtful men have preached the gospel of building the truth of Man's brotherhood through visual exchange of ideas via the celluloid route.

What world Olympics accomplish in a small way, this plan could accomplish in heroic proportions. Hollywood has here the most important challenge it has ever faced. Far more significant than the war task that it magnificently completed, is this peace task.

Bearer of World Hope

It has become evident that diplomats and international discourse cannot shatter the growing paralysis of fear and distrust which daily draws the earth closer to an atomic doom. Again the spectre of the war-dead taunt us with the futility of their sacrifice . . .

Hollywood holds now a new hope, a key to the free interchange of viewpoint. If Hollywood inaugurates this international flow by activating the Johnston plan through cooperation with all nations—Hollywood may conceivably be at least one bearer of world hope.



● The photosnooter caught this on one of the Universal-International sets. Yes, that's Bob Montgomery in the center, and the visitors are Arthur Brown (left) and E. H. Lundy (right) of Gaumont British Pictures Corp.

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

COLUMBIA

(Now SHOOTING)
IT HAD TO BE YOU

Cast: Ginger Rogers, Cornel Wilde, Ron Randall, Spring Byington, Percy Waram, Nancy Saunders.
ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

I LOVE TROUBLE
(Cornell Productions)

Cast: Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Lynn Merrick, Steven Geray.
ProducersS. Sylvan Simon, Franchot Tone
DirectorS. Sylvan Simon
AssistantEarl McEvoy
From Novel by Roy Huggins
THE MATING OF MILLIE
Cast: Evelyn Keyes, Glenn Ford.
ProducerL.I.L. Casey Robinson
DirectorHenry Levin
AssistantMilton Feldman
THE STRAWBERRY ROAN
Cast: Gene Autry, Gloria Henry, Jack Holt.
ProducerArmand Schaefer
DirectorJohn English
AssistantEarl Bellamy

(Filming Completed)

BUCKAROO FROM POWDER RIVER Charles Starrett, Smiley Burnette.
BULLDOG DRUMMOND STRIKES BACKRon Randall, Gloria Henry.
DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens
LAST OF THE REDMEN (Katzman).....Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin
THE CORPSE CAME C.O.D.....George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr
THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne
THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans
LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra
SPORT OF KINGSPaul Campbell, Gloria Henry, Harry Davenport, Mark Dennis
THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders
THE LAST ROUND-UPGene Autry, Jean Heather.
THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.
ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier
HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone)Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart
SWING THE WESTERN WAY.....Jack Leonard Hoosier Hot Shots, Jerry Wald Orchestra
KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe
THE PRINCE OF THIEVES—Jon Hall, Alana Mowbray, Patricia Morison.
WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

EAGLE LION
(Distributed By PRC)

(Now SHOOTING)

ADVENTURES OF CASANOVA
(Color)

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.
ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.
RED STALLION (Color).....Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best
Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.
LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY
(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)
Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.
ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Greer
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.
ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein
IF WINTER COMES
Cast: Walter Pidgeon, Deborah Kerr.
ProducerPandro S. Berman
DirectorVictor Saville
AssistantJack Greenwood
KILLER McCOY
Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.
ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU
(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.
ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.
ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.
ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.
CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.
TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.
A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum
SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle
THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder.
MERTON OF THE MOVIES.....Red Skelton
BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth
THE ROMANCE OF ROSY RIDGE Van Johnson, Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.
THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus
SONG OF LOVE.....Hepburn, Henried, Robert Walker
SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor
GOOD NEWSJune Allyson, Peter Lawford.
THE PIRATES (Technicolor)Judy Garland, Gene Kelly.
ALIAS A GENTLEMANWallace Berry, Tom Drake.

MONOGRAM

(Filming Completed)

LAW COMES TO GUNSIGHT Brown-Hatton
CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton
LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart
THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.
FRONT PAGE SCANDALBowery Boys
KILROY WAS HERE.....J. Cooper, J. Coogan
HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw
TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott
THE HUNTED (Allied Artists)Belita, Preston Foster.
ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.
A GUY NAMED JOE PALOOKALeon Errol, Joe Kirkwood.

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE
(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.
ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

DREAM GIRL
(Technicolor)

Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.
ProducerP. J. Wolfson
DirectorMitchell Leisen
AssistantJohn Coonan
Unit ManagerHugh Brown
From the Broadway Hit Play by Elmer Rice
— A Mitchell Leisen Production —

(Filming Completed)

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy
WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso
THE EMPEROR WALTZ.....Crosby, Fontaine
DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman.
GOLDEN EARRINGSMilland, Dietrich
ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.
DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.
WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolar, Allen Jenkins
UNCONQUERED (Color) (DeMille)Gary Cooper, Paulette Goddard, da Silva, Karl-Loth, Kellaway, Ward Bond, Virginia Grey.
VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars
SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey. Kristine Miller, George Rigaud.
ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden. Catherine Craig, Lon Chaney.
ROAD TO RIOCrosby, Hope, Lamour,
THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan
ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.
WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.
BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

New PRC

(Now SHOOTING)

CHECK YOUR GUNS

Cast: Eddie Dean, Roscoe Ates, Nancy Gates.
ProducerJerry Thomas
DirectorRay Taylor
AssistantIra Webb

BLONDE SAVAGE

Cast: Leif Erickson, Gale Sherwood, Veda Ann Borg.
ProducerLionel Toll
DirectorS. K. Seeley
AssistantBob Saunders

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.
(Untitled PHILO VANCE).....William Wright
CAN'T GET THAT GALSheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams
GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams
BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

R-K-O

(Now SHOOTING)

RETURN OF THE BADMEN

Cast: Randolph Scott, Gabby Hayes.
ProducerNat Holt
DirectorRay Enright
AssistantGrayson Rogers

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

Eugene O'Neill's
MOURNING BECOMES ELECTRA

Cast: Rosalind Russell as Lavinia, Michael Redgrave as Orrin, Raymond Massey as Ezra Mannon, Katina Paxinou as Christine Mannon, Leo Genn as Captain Brandt, Kirk Douglas as Peter Niles, Nancy Coleman as Hazel Niles, Henry Hull as Seth Beckwith the Caretaker, and Sara Allgood, Lee Baker.
Produced, Directed and Adapted for the Screen by Dudley Nichols
Associate ProducerEdward Donahue
Dialogue DirectorJack Gage
Unit ManagerLloyd Richards
— A Dudley Nichols Production —

ROUGHSHOD

Cast: Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell, John Ireland, Martha Hyer, Jeff Donnell.
ProducerRichard Berger
DirectorMark Robson
AssistantNate Levinson

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson

(Continued on Page 10)

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

PRODUCTION, BOOKING GUIDE

MAGIC TOWN (Riskin)James Stewart,
Jane Wyman, Kent Smith
THE FUGITIVE (Argosy).....Henry Fonda,
Dolores del Rio, J. Carrol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo
INDIAN SUMMER.....Alexander Knox,
Ann Sothern, George Tobias, Sharyn Mof-
fett, Myrna Dell, James Warren, Leza
Holland.
IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color)
.....Edgar Bergen and Charlie McCarthy,
Dinah Shore, Mickey Mouse, Donald Duck
and Goofy
HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives
DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne
TYCOON (Color)John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Har-
vey
MEMORY OF LOVEMerle Oberon, Dana
Andrews, Ethel Barrymore.

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

THE FABULOUS TEXAN

Cast: William Elliot, John Carroll.
ProducerEdmund Grainger
DirectorEdward Ludwig
AssistantLee Lukather

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-
wood.

THAT'S MY GAL (Color)Donald M. Barry,
Lynne Roberts, Jan Savitt Orchestra

WYOMING.....William Elliott, Vera Ralston,
John Carroll, Virginia Grey, Albert Dek-
ker, Madame Maria Ouspenskaya, George
"Gabby" Hayes

BLACKMAIL.....William Marshall, Adele
Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren
Douglas, Adele Mara, Janet Martin,
Grant Withers, Douglas Fowley, William
Bakewell, Vince Barnett.

SPRINGTIME IN SIERRAS (Color).....Roy
Rogers, Jane Frazee, Andy Devine,
Stephanie Bachelor, Sons of Pioneers

MAD VENTURE (Wilder).....Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,
Alan Carney
Hale, Adrian Booth, Foy Willing & Riders
Purple Sage

THE FLAME.....Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County
Boys, James Cardwell, John Kellogg

RIJSTERS OF DEVIL'S CANYON Red Ryder
MARSHAL OF CRIPPLE CREEK "Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel,
Margot Grahame, Marie Wilson, Bar-
bara Bates.

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Carv Grant, Loretta Young, David
Niven, Monty Woolley, Gladys Cooper,
Marcia Anne Northrop, Sara Haden,
Elsa Lanchester, James Gleason

ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

THAT'S LIFE

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Coch-
ran, Ester Dale, Benny Goodman, Tommy
Dorsey, Charles Barnet, Louis Armstrong,
Hugh Herbert, Felix Bressart, J. Edward
Bromberg.

ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

(Filming Completed)

SECRET LIFE OF WALTER MITTY (Color)
(Goldwyn).....Danny Kaye, Virginia Mayo,
Boris Karloff, Ann Rutherford, Fay Bainter.

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline
MacMahon, Cecil Kellaway, John Qua-
len, Albert Sharp, David Wayne.

ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan

SCREEN GUILD

(Now SHOOTING)

THE BURNING CROSS

(Somerset Pictures)

Cast: Hank Daniels, Virginia Patton.
ProducerWalter Colmes
DirectorWaltre Colmes
AssistantGeorge Moskov

(Filming Completed)

SCARED TO DEATH (Color).....Bela Lugosi,
George Zucco, Douglas Fowley, Molly
Lamont, Joyce Compton, Nat Pendleton,
Roland Varno, Angelo Rossito

BUSH PILOT (release of Dominion Produc-
tions of Canada)Rochelle Hudson,
Jack LaRue, Austin Willis

THE HAT BOX MYSTERY (Screen Arts)
Tom Neal, Pamela Blake, Virginia Sale,
Allen Jenkins

CASE OF THE BABY-SITTERNeal, Jenkins,
Blake, Sale

DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas
Blackley

SOL WURTZEL PRODS.

ROSES ARE RED

Cast: Don Castle, Peggy Knudsen.
ProducerHoward Sheehan
DirectorJames Tinling
AssistantMaurice Vaccarino

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor
McLaglen, Vanessa Brown, Gene Lock-
hart, Hugo Haas.

ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuckock
From Novel by Frank Yerby

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl
Ives.

ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

CHRISTMAS EVE (Bogaus).....George Raft,
George Brent, Randolph Scott, Joan Blon-
dell, Virginia Field, Ann Harding, Dolores
Moran

PERSONAL COLUMN (Stromberg).....Lucille
Ball, George Sanders, Charles Coburn,
Sir Cedric Hardwicke, Joseph Calleia,
Robert Coote

OFF TO BUFFALO

(Technicolor)

Cast: Dan Dailey, Nancy Guild, Charles
Winniger, Alan Young, Fay Bainter,
Charlie Ruggles, Charles Russell, Jane
ProducerWalter Morosco
DirectorLloyd Bacon
AssistantsArthur Jacobson, Lloyd Allen
Unit ManagerSam Wurtzel
Dance DirectorSeymour Felix

From an Unpublished Story,
"Papa Was A Juggler,"
by John Klempner

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell, Helen
Walker

ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

(Filming Completed)

MOTHER WORE TIGHTS (Color).....Grable,
Dan Dailey, Jr., Mona Freeman, Connie
Marshall, Michael Dunne, Vanessa Brown,
Ruth Nelson

THE CRIMSON KEY (Wurtzel).....Kent Taylor,
Doris Dowling

THE KISS OF DEATHVictor Mature, Brien
Donlevy.

Kathleen Winsor's FOREVER AMBER (Color)....
Linda Darnell as Amber St. Clare,
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Lan-
gan as Capt. Rex Morgan, George
Sanders as Charles II, Leo G. Carroll
as Matt Goodgroome, Margot Gra-
hame as Bess, Natalie Draper as Lady
Castlemaine, Jessica Tandy as Nan Brit-
ton, John Russell as Black Jack Mallard,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor,
Louise Currie, Larry Blake

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Cesar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McCallister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor

INVISIBLE WALL (Wurtzel)Don Castle,
Virginia Christine.

DAISY KENYON

Cast: Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.

ProducerOtto Preminger
DirectorOtto Preminger
AssistantTom Dudley

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE

(Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurst

William Saroyan's

THE TIME OF YOUR LIFE

(Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne
Cagney, James Barton, Gale Page.

ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

THE DEAD DON'T DREAM

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde.
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantBill Faralla

(Filming Completed)

VENDETTA (Hughes)George Dotenz,
Hillary Brooke, Faith Domergue, Nigel
Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery
Clift, John Ireland, Harry Carey, Noah
Beery, Jr., Tom Tyler, Paul Fix

COPACABANA (Coslow)Groucho Marx,
Carmen Miranda, Gloria Jean, Andy Rus-
sell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)
Bergman, Boyer, Charles Laughton, Ruth
Warrick, Louis Callern, Ruth Nelson,
Stephen Bekassy, J. Edward Bromberg,
Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal) Robert
Cummings, Brian Donlevy, Jorja Curt-
right, Marjorie Reynolds, Bill Goodwin,
Stuart Erwin, John Litel, Edgar Kennedy

THE MARAUDERS (Hopalong)Boyd

A MIRACLE CAN HAPPEN (Bogaus-Mere-
dith) Paulette Goddard, Henry Fonda,
James Stewart, Fred MacMurray, Charles
Laughton, Burgess Meredith, William
Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield,
Lilli Palmer, Canada Lee, Anne Revere,
Hazel Brooks, Joseph Pevney

WITHOUT HONOR—William Boyd, Andy
Clyde.

INTRIGUE (Bischoff)George Raft, June
Havoc.

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

ADVENTURES OF BLACK BART

Cast: Yvonne De Carlo, Dan Duryea.
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantWilliam Holland

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez,
Robert Coote, Henry Daniell, Dorothy
Hart, William Trenk, Otto Waldis,
Michele Haley, and introducing Paule
Croset.

ProducerDouglas Fairbanks, Jr.
DirectorMax Ophuls
General ManagerClarence Erickson
Production AssistantAlex MacDonald

(Filming Completed)

PIRATES OF MONTEREY (Color).....Montez,
Rod Cameron, Philip Reed, Mikhail Ra-
sumny, Gilbert Roland, Gale Sondergaard

SLAVE GIRL (Color)Yvonne de
Carlo, George Brent, Lois Collier, Brode-
rick Crawford, Andy Devine,

THE LOST MOMENTSusan Hayward, Robert
Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy
Hart, Don Taylor.
ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind
Hayes, Arleen Whelan, Ray Collins, Cyn-
thia Corley, Hans Conreid.

ProducerNunnally Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix,
Andrea King, Thomas Gomez, Fred
Clark, Richard Gaines, Art Smith.

ProducerJoan Harrison
DirectorRobert Montgomery
AssistantJohn Sherwood

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim
Holt, Bruce Bennett, Barton MacLane,
Carmen D'Antonio, Florida Romero,
Bobby Blake, Clifton Young, Jack Holt.

ProducerHenry Blanke
Written for the Screen
and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas
Mitchell, Alan Hale, Tom D'Andrea,
Arthur Space, Barton MacLane.

ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lucker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

WHAT'S GOING ON IN HOLLYWOOD

LOVE AT FIRST SIGHT

Cast: Joyce Reynolds, Robert Hutton.
 ProducerAlex Gottlieb
 DirectorFrederick DeCordova
 AssistantJames McMahon

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
 ProducerAlex Gottlieb
 DirectorMichael Curtiz
 AssistantRobert Vreeland

(Filming Completed)

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor,

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King,

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,

DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea,

THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,

WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige

'HUCKSTERS'

(Continued from Page 3)

has been so strongly built that the audience knows he'll land again in the top money and they'll live happily, so, so happily ever after!

Even though "The Hucksters" story will doubtless never win an Academy award, Gable was mighty wise in okaying and accepting it as his big-gamble vehicle. It offered him the open door for returning down that lane of super appeal to matured women and idolatry for the kids. To every youngster, he will again represent the two-fisted hero, even though he does not clip a single opponent in his latest effort.

To Arthur Hornblow, Jr., must go most of the credit for the picture's value in this connection. He left no stone unturned to make the path smooth for Gable's comeback. Every type of insurance was written beforehand. The picture simply had to click in that one direction—and it does.

Following the formula, Director Jack Conway carried through, subjugating every element and characterization to the Gable-to-win call-shot. The result will not thoroughly satisfy the shrewd critics of direction because of noticeable jumpiness of story and contradictory phases of character delineation. That group of fault finders, however, should remember one thing:

Shooting Gable back on the box-office throne was the surest way of making money for MGM and you, the exhibitor. In "The Hucksters," that trick has been accomplished.

When you play it, you can practically sit back and relax—and just count cash as in the days prior to Pearl Harbor when you had any of those goldmine Gable pictures.—E.E.

Bonanova To Mexico

Fortunio Bonanova left Hollywood last week by plane for Mexico City to start his initial independent production, "Don Pancho," in which he will star.

'CROSSFIRE'

(Continued from Page 2)

police waiting.

The address on the paper had been next door.

In making his attempted getaway from the police, Ryan is shot by Young. The insignificance of the death of the Jew-hater is the tag of the story, spoken by Young to the police who had gathered about his body.

"Clean it up, boys."

When the words "The End" hits the screen, however, there are few who do not realize that the picture has cleaned up a lot of misunderstanding. In fact, "Crossfire" is a fine picture of enlightenment.

It shows how restless many of the boys were when the war was over and they were facing civilian days again—and why they were restless. You easily understand why.

It shows how some of them actually feared getting back into matrimonial harness again, even though they were lonesome for their wives—and why they feared it. You easily understand why.

It shows how anyone with race hatred in his heart might easily have forgotten it in the service, but how he quickly reverted to that hatred when the Germans and the Japs were licked. You can easily understand why he should have been cured of race hatred before being taken into the service.

It shows how and why GI's love their buddies—what they'll do to cover up for them. That, too, is easily understood.

Yes, "Crossfire" explains quite a bit in an enlightening manner—understandable, believable. In these days when so many stories and their fictitious characters are so overly drawn and off the believable beam, this picture therefore is refreshing.

More refreshing is it, too, because it preaches without losing its entertainment and satisfaction values.

Credit for most of this to the Richard Brooks novel and John Paxton's screen-play. But add a lotta credit to Dore Schary for presenting it—it took nerve to approve its daring dialog—and to producer Adrian Scott for giving it all it needed in swell casting and the insurance for the finished job that it is.

Credit also to Edward Dmytryk for a consistently paced megging stint that had many dialog hurdles to overcome to maintain that pace.

Young, Mitchum and Ryan were all perfect selections for their roles. Gloria Grahame as the little tart who might have enjoyed a couple of hours with Cooper—turns in a nice bit of tough tramping. George Cooper made his minor role quite important through sheer naturalness.

That very capable Steve Brodie again pulls a sleeper performance in

what constitutes only a bit part when measured by footage.

All in all, RKO can be proud of "Crossfire." So can you when you play it, but shoot it at your patronage straight. Put a stop to Jew-hating with a package of screen satisfaction that is brimful of thrills and excitement—without any sugar-coated advertising.

The showmanship on this one is to tell the truth. If RKO can call a spade a spade, so can you. Our guarantee is that it will work profitably.—E.E.

WARNERS BUILD

(Continued from Page 1)

nicipality of four thoroughfares running through the property.

The request covers part of Rowland Avenue, California and Avon Streets and Valleyheart Drive. The petition was granted, clearing the way for actual construction whenever building conditions permit.

The administration building will be dedicated to the late Sam Warner.

Don Lee To Televis All Legion's Boxing And Wrestling Bouts

Willet Brown, vice-president of the Don Lee network, and officials of the Hollywood Legion Stadium last week signed a 3-year contract giving television station W6XAO the exclusive video rights to all boxing and wrestling bouts staged there.

The contract went into effect immediately with the televising of the boxing bouts last Friday night, with reception reported excellent throughout the area. Two announcers narrated the action and color of the proceedings.

Image orthicon cameras are used under the supervision of Harry Lubcke, Don Lee's director of television.

Erskine Will Film 'All Sons' For U-I

U-I last week purchased the current Broadway hit, "All My Sons," written by Arthur Miller. Chester Erskine will write the screenplay and produce. "Sons," which recently won the Critics' Circle award, opened at the Coronet theatre, NY, Jan. 29, and is still running.

'Squirrel' Goes To Press

Edwin Gilbert's novel of Hollywood, "The Squirrel Cage," will be published this Fall by Doubleday and will be the Book League of America selection for October.

Screen Guild Skeds Four

After screening "The Burning Cross" and "Dragnet," S-G signed with Somerset Pictures and Fortune Films for each to make 2 more pix.

Del Ruth Buys Rail Road Yarn For His Own Indie Schedule

● Roy Del Ruth has purchased and set for early 1948 production a story based on the 12-year-old boy who became a railroad legend when he died and was buried at his own request on the right-of-way of a lonely prairie stretch of the Chicago & Northwestern Railroad. Yarn, written by George Callahan, is titled "The Little Fellow."

Boy was a pal and mascot of the Chicago & Northwestern railroaders and became a fixture at that point where he daily waved to all train crews. The son of railroad parents, the boy was known up and down the line as "The Little Fellow," and ever since his death in 1888 the crew of Train No. 106 has stopped to lay wreaths and hold a brief ceremony every Memorial Day.

Del Ruth's story will bring the boy back to earth as a wraith to solve a domestic problem involving an engineer.

The producer-director will make the story on his independent production schedule.

Director Vic Fleming has signed Maxwell Anderson and Laurence Stallings ("What Price Glory" writers) to handle the medieval battles.

Film has 33 principal roles, will be produced in Technicolor, and will be an MGM release.

Randell Given Third Top Role In 'Millie'

Appearing currently as Ginger Rogers' fiance in "It Had To Be You," and announced as the young doctor in Irving Cummings' production, "The Sign of the Ram," Australian star Ron Randell was assigned to a third top part last week when he was named as the third man in Evelyn Keyes' life in "The Mating of Millie."

Republic Gets 'Nag'

"It's a Grand Old Nag," Trucolor cartoon produced by Bob Clampett Productions for Republic, has been completed and placed in release.

Fanchon on 'Campus'

"Campus Honeymoon" is the new title for "Books Are Lighter Than Rifles," which Miss Fanchon will produce for Republic.

Schuster Preps 'Years'

Harold Schuster is back on the Enterprise lot to prepare "The Tender Years," which he will direct starting July 14.

Lewis To Make Trailer

Radio star Elliott Lewis has been signed by Seymour Nebenzal to do the commentary of a trailer for his pix, "Heaven Only Knows."

WHEN, if ever—

have you read such unanimous
rave reviews on a low-budget picture?

"'Fear In the Night' has more continuous suspense than any film I can remember. For his direction, for his piling up of suspense, for accomplishing what he has on a low budget and short schedule, Maxwell Shane deserves enthusiastic congratulations."
—L. A. DAILY NEWS

"Maxwell Shane's 'Fear In the Night' smash prestige drama. Hits tops with first dual creation . . . a great director. Strange and terrifying . . . thrills on thrills . . . brimful of clever touches . . . Shane manipulates his principal characters to the story's best advantages . . . Brilliant entertainment."
—HOLLYWOOD REVIEW

"It is to be especially celebrated as the first directorial effort of Maxwell Shane. . . . The technique is brilliant."
—HOLLYWOOD REPORTER

"Far more skillfully handled by Shane than by various veteran directors. In his hands the story emerges as a melodrama guaranteed to raise the short hairs on the customers' napes."
—MOTION PICTURE DAILY

"Maxwell Shane directed the screenplay, setting an exciting example of what can be done with imagination, good box-office sense, and the correct use of the screen's technical resources. . . ."
—L. A. HERALD-EXPRESS

"An off-the-beaten path type of thriller. First directorial effort of Maxwell Shane is a quality production on a par with features costing several times what was expended here. Mood established early, and never lets up, Shane driving home his intended points in both script and direction."
—DAILY VARIETY

"After seeing 'Fear In the Night,' I'm convinced the heads of all our studios should insist that every one of their producers should study it. . . ."
—HEDDA HOPPER

"One of the important surprises of 1947. Using all the resources of the camera . . . maintains its brisk tempo to the last shot."
—SCREEN GUIDE

"A worthier cinematic effort is 'Fear In the Night.' Maxwell Shane has directed for Pine-Thomas with a skill which conceals the fact it was filmed for well under \$200,000."
—L. A. TIMES

"'Fear in the Night' has the suspense, pace and the entertainment value equal to many more expensive counterparts."
—FILM BULLETIN

"Expert direction creates interest that holds to the end . . . In sleeper class . . ."
—FILM DAILY

"A sleeper . . . should attract some big attention."
—L. A. EXAMINER

"Directed with sharp incisiveness . . . suspenseful and embellished with deft directorial touches . . ."
—BOX OFFICE DIGEST

"Under the competent direction of Maxwell Shane, emerged a spine-tingling melodrama."
—MOTION PICTURE HERALD

"Tiptop job of projecting suspense. Maxwell Shane realizes on meller elements for full worth."
—WEEKLY VARIETY

"FEAR IN THE NIGHT"
is now playing at both
PARAMOUNT THEATRES

THE
NAT C. GOLDSTONE
Agency
is proud to announce
exclusive representation
of
MAXWELL SHANE

SECONDARY PRODUCT BRANDED AS TERMITES WHICH ARE UNDERMINING THE MOTION PICTURE INDUSTRY

The PERSONALITY . . .



. . . Of The Week BETTY HUTTON

—BECAUSE Betty's "transformation," as evidenced by her work in Paramount's "Dream Girl" privately screened last week—is something for the book. That she is fast de-

(Continued on Page 11)

Question Raised As To Why Industry Turns Deaf Ear To Registered Disgust Of Public For Hollywood's Too-Well-Known 'Stinkers'

● WITH PROOF-POSITIVE of any malignant growth, it becomes necessary to take drastic action. Surely the motion picture industry is so afflicted. From all sides, the real screen fans are beginning to cry: "For God's sake, why do they make such pictures?"

In the main, of course, they are referring to the abortional effort that comes under the classification of "program attraction."

That ailment was born with the "double-feature" program—way back in the late 20's, when the Warner circuit and Fox West Coast theatres were a-feudin'. It was right after that when the little bugs began to contaminate screen quality.

In one sense, the "double feature" meant something in those teenage days of the films. Both pictures were selected on their individual boxoffice merit.

Too much of any type of entertainment, however, can whittle down satisfaction. The length of the show eventually became a boxoffice menace.

Came then the revamp, and the advent of the new policy of the "special attraction" with the "added feature." No one knew then that this "added feature" was but a cocoon, from which would be hatched the film termite.

● IN ITS EARLY STAGES, it was not quite as devastating as now, but it was gruesome enough to become quickly known as the "programmer," the "secondary," or just plain "filler."

Then these bugs began multiplying like rabbits. The Gower Gulch gold rush began. Anyone could make secondaries with a cheapie bankroll. Poverty Row bloomed into such good standing that it became accepted as "necessary" for market requirements!

It happened so fast the public never had a chance. True, they could voice their opinion silently. They could walk out on the secondary, but they had to sit through some of it to see the one picture that drew them in.

Came World War II, during which anything on celluloid was surefire profit. During that period, regretfully, many a producer was guilty of screen prostitution.

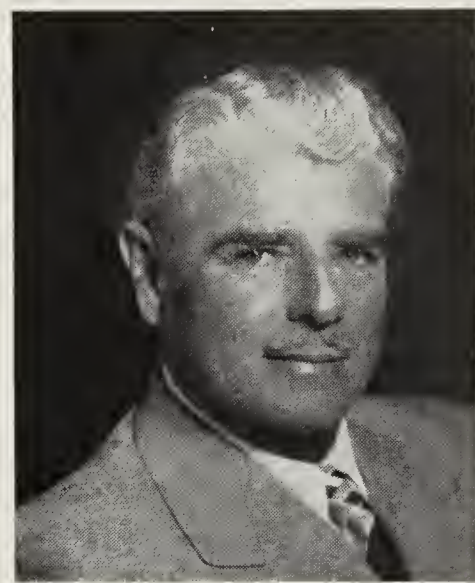
The more regrettable point is that several still are.

● TODAY'S SECONDARY—ever so sweetly but quite hypocritically called "the modest budget picture"—is little short of an affront to human intelligence. In the main, the story premise and treatment reflect only the amateurish touch of the beginner.

This secondary-branch of the industry has actually been referred to as "an excellent training ground for producers, direc-

(Continued on Page 2)

The REVIEW Salutes . . .



WILLIAM CRISPENELL . . . For Anniversaries

—BECAUSE on Wednesday of this week (July 9), the dynamic 'Cres' will be 57 years old, and because the same day will mark the 15th birthday of Cinecolor which he

(Continued on Page 11)

Pasternak Looks For Tolerance Theme Pic

Joe Pasternak at MGM is looking for a tolerance theme picture for early production, with indications he may use "Brothers of the East Side," a yarn he bought 10 years ago. "Brothers" has in its favor the fact that it is a comedy-drama which would prove an excellent vehicle for starring Margaret O'Brien and featuring Danny Thomas.

Kings Get 'Out Of Red'

The King Bros. have purchased James Ramsey's "Out of the Red," a comedy of a GI who marries a society gal and homesteads her in Alaska.

5 REVIEWS TODAY

(Page)	(Release)
3—'THE ROMANCE OF ROSY RIDGE'	MGM
5—'CRY WOLF'	W-B
5—'DRAGNET'	S-G
8—'THE CRIMSON KEY'	20th
8—'HEARTACHES'	PRC

TOPS

of the week

● IN SHREWD SHOWMANSHIP — Is Russ Birdwell's pick-up and handling of that hot potato, Charles Chaplin's "Monsieur Verdoux." After scanning all the volcanic blasts about the pic, praise and attack, Birdwell decided to make Controversy the highlight of his campaign. His showmanship approach is to be on the free-speech platform and he is actually seeking both brickbat and bouquet opinions. Tossing these straight from the shoulder to the prospective movie patron, he believes the boxoffice verdict will be exceedingly profitable . . . After scanning some of his campaign plotting, it appears he is definitely on the right track toward making it one of the most-talked-about films of the year . . . Here's one of the planks in

(Continued on Page 2)

LLOYD BACON

SAM JAFFE—EXCLUSIVE REPRESENTATION



JUST COMPLETED
"OFF TO BUFFALO"

WALTER MOROSCO PRODUCTION
FOR 20TH CENTURY-FOX

Hollywood REVIEW

MOTION PICTURE
Television - Radio

EDDY ECKELS Editor
WILLIAM H. JAMES Associate Editor
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July 7, 1947

Tops Of The Week

(Continued from Page 1)

his platform: There are two camps in respect to "Verdoux"; one will hate and deplore Chaplin's discarding of the baggy-pants charm of yesteryear; one will welcome his right to explore new fields and entertain along the same free-speech lines of all press and literature; the truth will be told the public that they may join either camp—but see the picture before deciding . . . Yes, Birdwell's copy will tell them frankly that they may definitely expect something jolting, shocking—when they see Monsieur Verdoux, a charming but diabolical French Bluebeard who makes murder — amidst laughs — his weird profession . . . The credo will be that Chaplin does not believe the screen was conceived for kisses alone. The motif will be: Chaplin changes; can you? . . . There's nothing new about Birdwell's approach. With the proper vehicle, it is surefire—and "Verdoux" looks like the prize apple for mixed opinions. That means by-word-of-mouth advertising, than which no stronger medium has ever been conceived . . . The only necessary implement is the guts to go through with it on an honest basis . . . Most controversial campaigns are based upon forced controversy. That's why so many flop. In the case of Chaplin and his "Verdoux," however, there is little doubt about both being Tops in Controversy.

U-I Buys Rights To 'Harvey' In Million Dollar Story Dicker

• U-I last week bought the screen rights to the Broadway hit, "Harvey," at a price said to be a cool million dollars, payable in 10 annual installments of \$100,000 each. The company refused to confirm the price but admitted that the Mary Chase play cost them "the highest price ever paid for any story property—topping any previous amount ever paid for any stage play or book." star has been set as yet.

Secondaries Branded Termites

(Continued from Page 1)

tors, writers, and all classifications of talent."

At one time, perhaps it was, but not so one can notice it now.

Today, the secondary field comes very close to being merely the dumping ground for broken-down directors and actors—and racketeering producers. Further pollution is added by poorly rehashed, cheap and tawdry scripts which cheap authors sell cheap enough to "meet the budget."

Few in our ranks who have not heard the quip of one quickie producer who rasped: "Sure, we could improve the story, but it would take at least a day, and it must that we should finish Tuesday."

Today, any secondary that can rate as high as 85% is a sleeper in its foolish bracket.

Today, the average secondary is the termite that is undermining the entire motion picture industry. With an appeal on the moronic side, it is attracting the same spotlight of public disgust that has recently been so ruthlessly thrown upon radio—all because of the ether waves' secondary fare.

• IS IT BECAUSE film dividends continue to soar that those who should guard the health and welfare of our profession turn a deaf ear to such public remarks as:

"There should be a law against a picture like that one!" — or

"Now I've seen everything—why didn't we stay home and play cards?" — and

"I don't know anything about pictures, but I know damn well I could write a better story than that" . . . and so on far into the night!

Seeing the handwriting on the wall, hundreds of exhibitors are turning toward flesh shows as the substitute for the secondary termite. A recent poll amongst theatre operators in strategically located cities reveals that some form of vaudeville may yet be revived if they have their way.

Such stage presentations as the old Fanchon & Marco Ideas, which went out when the double-feature came in, may be the answer.

Whether or not it is, one thing is certain. Someone should do something about calling for some form of secondary-pest control.

If the infiltration of communism is a worry worthy of even slight consideration, then the modest-budget filler is a menace of gigantic proportions. It has now reached that stage where it is a plague, the warning for the destroying of which should be blazoned in letters eleven feet high, illuminated!

—E. E.

S-G To Do 'Secrets' With Andrews-Wright

Dana Andrews and Teresa Wright have been set to star in Samuel Goldwyn's Technicolor version of "Secrets," scheduled to go into production upon completion of the currently shooting "That's Life," Danny Kaye-Virginia Mayo starrer.

"Secrets" was made first as a silent vehicle with Norma Talmadge in 1924, and appeared in a talking version in 1933 with Mary Pickford.

RKO Signs Oberon

Merle Oberon was signed by RKO last week to star in "Berlin Express," a suspense thriller involving characters of four nations.

Wurtzel To Roll 'Years'

"Dangerous Years" will be the title of a juvenile delinquency script due to go before the Sol M. Wurtzel cameras early next month.

Jack Oakie Returns To Screen For E-L

Ending a two-year absence from the screen, Jack Oakie will return before the cameras as the comedy lead in Eagle-Lion's \$2,000,000 outdoor color spectacle, "Stampede," to be filmed at the Duke of Windsor's ranch in Canada.

The comedian accepted the role at the insistence of his personal friend, Albert S. Rogell, who will produce and direct.

Rossen Preps 'King's Men'

Robert Rossen has checked into Columbia to prepare the Pulitzer Prize novel, "All the King's Men." He will write the screenplay and direct.

Castle Gets Meg Stint

William Castle has been set by Columbia to direct "The Crime Doctor's Gamble," starring Warner Baxter.

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

20th Gets Option On All Korda Films For Next Four Years

• British and American motion picture industries became even more closely allied last week when a re-releasing arrangement of international scope was consummated between Sir Alexander Korda, British producer, and Spyros P. Skouras, President of 20th. All Korda productions to be made in England for the next four years will be distributed by 20th under the agreement.

This means a minimum of 14 top-budget Korda British features, the pact calling for 20th-Fox to handle three features annually for the first two years and four a year for the last two. 20th also has an option on smaller features turned out by Korda producers and may take as many of these other films as it deems suitable for release.

American dollars gained from the exhibition of these pictures will go to England to replace money taken from that country which is vital at this time. It also will stimulate production by insuring an increased outlet for English pictures and will do much to enhance the friendship that already exists between London and Hollywood.

Fresno's 'Fox-State' Leased To Lippert

Robert L. Lippert, president of the Lippert chain of theatres in northern California and Oregon, has leased the Fox-State Theatre at Fresno, Cal., for the next 15 years.

Lippert plans to remodel the 1400-seat house at a cost of \$75,000 and change the name to The Esquire immediately upon taking it over Jan. 1.

'Maze' Screenplay Set

Jeffrey Bernerd has signed Agnes Christine Johnson to write the screenplay of "The Maze," which he will produce from the novel by Maurice Sandoz for Allied Artists, starting in August.

Hazel Brooks To Star

Enterprise will star Hazel Brooks in "Cairo Incident," as a direct result of a sneak preview over the week-end of "Body and Soul" in which she is introduced.

'ROSY RIDGE' WARM HISTORIC ROMANCE OF BACKWOODS IN POST-CIVIL WAR DAYS

Mitchell and Royle Easily Steal Honors Because Of Casting

★ "THE ROMANCE OF ROSY RIDGE" as a story should serve to warm the cockles of any American heart. It tells of post-Civil War days when the war was over for the Northerners but very much not over for a few of the Southerners.

As presented by MGM, it introduces Van Johnson as a character actor and Janet Leigh as a discovery. Since this is Van's first attempt at characterization and Janet's first attempt, period, veteran troupers Thomas Mitchell and Selena Royle have little trouble walking away with acting honors. In fact, they steal the show.

Difficult to Imagine

Let it be said that Van does a swell job of Van-Johnsoning the role of Henry Carson, but it is a bit difficult for even the broadminded Johnson fan to imagine Van in the role of a backwoodsman—on the hill-billy side. Try as he might, his city-slickerism shows in his every mannerism.

If he must be given another characterization opportunity, let us all hope it will be in a modern tempo and not in a Henry Fonda, period part that demands a delineation of perfection.

And let it be said that for her first screen lead, Janet Leigh does a brilliant job of Lissy Anne MacBean. For her first big stint, however, and considering the importance of the story of "Rosy Ridge," MGM could have very nicely showcased her in something lighter and written much stronger insurance for the "Ridge."

Mitchell Steals Scenes

The result is that, whenever Lissy's Pa and Ma—Thomas Mitchell and Selena Royle—are on scene, the romance suffers along with the prestige of Van Johnson and Miss Leigh. Even with his back to the camera, Mitchell takes one scene away from Van!

Aside from these points, producer Jack Cummings has given "Rosy Ridge" everything in the book for its success as warm, heart-gladdening entertainment. It's hot-point of historic value is told with beauty and discretion.

It is loaded with comedy, suspense and packs a bit of action near the finish. From this reviewer's viewpoint, however, the highlights are the folk songs and the folk dances. They are truisms as we know the period. In our modern acceptance of popular music, they may seem a bit on the strange side, but it would be a delight if one or two might prove ac-

Metro-Goldwyn-Mayer presents
"THE ROMANCE OF ROSY RIDGE"
GOOD 85% Post-Civil War Drama, produced by Jack Cummings and directed by Roy Rowland. Screenplay by Lester Cole, based on the story by MacKinlay Kanter. Musical score by George Bassman with new songs by Earl Robinson and Lewis Allan. Folk dances staged by Jack Donohue. Photographed by Sidney Wagner, ASC. Art direction by Cedric Gibbons, Eddie Imazu and Richard Duce. Edited by Ralph E. Winters. Tradeshown at the Academy Theatre, Wednesday evening, June 25. Running time, 107 min.

ceptable enough to swing into popular favor.

Van Johnson sings five of the folk songs, but don't think they're trying to make a Sinatra out of our American Boy. Anyone might have sung them—like Henry Fonda—and they would still be great.

As the story goes, the stress is put on the points that Pappy MacBean loathes each and every Yankee who fought against his South, and that a mounted group of hooded skullduggers are pillaging and burning down the barns of the Southerners. Who

Musical Score Review 'Romance of Rosy Ridge' By Rudy de Saxe

★★ Music plays an important part in "The Romance of Rosy Ridge," and if any bouquets are to be thrown to those responsible, most of the credit must go to Earl Robinson and Lewis Allan. Their creation of folk tunes, songs of rural America of a "bygone era", is a definite contribution to the success of the picture.

Whether played on the harmonica, the banjo, or in the "ensemble" of a hillbilly orchestra, songs and tunes have a feeling of authenticity, and in keeping with the period. There is no doubt that the composers must have spent considerable time in research in order to produce this true expression of Civil War Americana.

Background scoring by George Bassman is disappointing. With the exception of the Main Title, which is excellent and well presented with a choral background, the rest of the score does not seem to be quite in keeping with either the mood or the period. Music is treated in a rather modern vein, which does not conform with the era or the simple background of those mountain people. A simpler orchestral development on the folk tunes rather than the complex harmonic structure used in this case, would have been more appropriate.

Another error is the lack of "emotional build-up" in certain scenes, and particularly toward the end, where a more adequate and melodious background would have helped considerably with the climax of the story.

but dirty Yankees would do such a dastardly deed?

When this is registered, into the lives of the MacBeans strolls one Henry Carson—apparently quite without reason. Most of the audience will know that he comes with a message from the missing MacBean boy, Ben, who had been his buddy during the fighting between the North and South.

Most will know ahead of time that Carson is a Yank, that his message is that Ben is dead, and that eventually he will prove that the hooded barn-burners are not Yanks at all.

A good job of suspense is done, however, in delaying the actuality of such knowledge. He cannot disclose his true colors else he would be thrown off the MacBean farm bodily.

Believe Ben Still Alive

He cannot bring himself to tell them that Ben is dead and deliver the letter that Ben had written to his mother—without breaking their hearts. They had such faith that, after all, Ben surely was still alive.

He cannot unmask the skullduggers because there is so much hard work on the MacBean farm to do beforehand—and besides, that would mean the end of the story.

So Carson just remains silent, perplexing Pappy the more with each dawn as to whether his trousers were blue or gray.

Before the war broke out, Carson had been a school teacher and, therefore, was a man of "larnin'." That probably accounts for his knowing more about impending weather than did Pappy MacBean who had worked his farm for more'n 30 years—which builds a nice bit of comedy and homeopathic action.

While working in the fields one day, Henry opines they had better get the grain in the barn 'fore it rained. Pappy blows his top, saying it couldn't rain. Of course, a thunderstorm blows up soon after and the MacBeans, with Henry's help, just make it to the barn after several trips back and forth to the field.

Friendly Party Planned

Through all of this the romance between Henry and Lissy is agrowin'. Then comes the day when Cal Baggett (played by Guy Kibbee), the village storekeeper and mortgage holder, tries to break down the antagonism between the ex-Northerners and ex-Southerners so the feelins might be more friendly.

It is in the form of a big party in the village where they get together to break the strain—and dance. When the musicians play a Northern melody, however, the issue is up again. They try to settle it by voting—democratic style—but the vote is even when they call upon Carson to vote and break the tie.

He walks to the side with the

The Cast of Characters

("The Romance of Rosy Ridge")

Henry Carson	VAN JOHNSON
Gill MacBean	Thomas Mitchell
Lissy Anne MacBean	Janet Leigh
Ben MacBean	Marshall Thompson
Sairy MacBean	Selena Royle
John Dessark	Charles Dingle
Andrew MacBean	Dean Stockwell
Cal Baggett	Guy Kibbee
Emily Baggett	Elisabeth Risdon
Badge Dessark	Jim Davis
Dan Yeary	Russell Simpson
Ninny Nat	O. Z. Whitehead
John Willhart	James Bell
Mrs. Willhart	Joyce Arling
Ad Buchanan	William Bishop
Tom Yeary	Paul Langton

Northerners, betraying his former allegiance for the first time. To old McBean, that means the finish. He's through with young Carson. But not Lissy and, secretly, Ma MacBean is on her daughter's side. When things reach a critical pass, another barn is burned down and Carson shoots all of the marauders except one—and brawls it out with him to prove that; instead of Yankees, the trouble had been kept alive by some "reputable" Southerners, themselves.

It is then that Carson can find it within himself to tell the true reason for coming to Rosy Ridge—the death of Ben and the keeping of his pledge to the dying boy that he would take his place in helping out with the work on the farm.

This part of the yarn is told in retrospect, presenting Marshall Thompson as Ben MacBean. Although the footage is slim, young Thompson looms as far better star-material than Van Johnson does as a character artist.

Good Direction and Songs

Little or no fault can be found in Roy Rowland's direction. Smooth and tactfully handled, the story flows a steady course just as the screenplay decreed. Had Lester Cole been just as tactful with his script, there might have been much more suspense and less telegraphing ahead of the business to come.

Gobs of credit to Earl Robinson and Lewis Allan for those folk songs and to Jack Donohue for the manner in which those folk dances were staged. As far the George Bassman musical score, turn to Rudy DeSaxe's review in another column.

Charles Dingle and Jim Davis as the father-and-son ringleaders of the trouble-makers, Guy Kibbee and Elisabeth Risdon as the storekeeper and his wife, and Russell Simpson as the spokesman for the Yankee farmers, all turn in portraits of par excellence.
—E. E.

MGM Remakes 'Veil' With Garson As Star

"The Painted Veil," one of Garbo's most successful vehicles of yesteryear, will be remade by MGM with Greer Garson in the starring role. "Veil" is said to be the first of several Garbo hits to be dusted off for complete re-vamping toward new productions.





HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Enterprise Lines Up Recording Tie-Ups For "Body and Soul"

• Three leading recording companies will join with Enterprise Pictures in re-recording and issuing various new versions of Johnny Green's "Body and Soul," an oldtime favorite. These will tie in with the picture of the same name.

RCA Victor will release two waxings of "Body and Soul" with Tex Beneke and Perry Como. Both platters will credit the picture and top names John Garfield, Lilli Palmer, and Hazel Brooks.

Columbia records will also distribute a Buddy Clark recording of the same record and Decca has signed composer Johnny Green for a similar chore.

Hitchcock Directs Peck In 'Rope' At La Jolla

For the Actors Company presentation of "The Rope" at the La Jolla Playhouse the week of Aug. 26, screen director Alfred Hitchcock will make his debut as a stage director. Gregory Peck will be starred.

The reason for the deal is that Hitchcock has set "The Rope" as one of the first pix to be filmed by Trans-Atlantic, new indie company he and Sidney Bernstein has formed.

Orion To Star Oyon

Solange Oyon, French actress, who recently arrived from Paris, has been signed by Orion Pictures to star in "America Dunks," which will be filmed on 16mm. Orville Hampton heads Orion.

"Cowbell Song" Waxed

Enric Madriguera has made a National recording of "The Cowbell Song," a Latin number introduced by Peer International.

Denny Records For Sig

Dave Denny has made Signature recordings of "Honey, Be My Honey Bee" and "It Makes No Difference Now."

NO FOOLIN'

By GLORIA JOY

• None other than Rudolph Friml, Jr. has fallen for disc jockeying and has waxed an audition for submission to stations and agencies . . . The spot of director of the Radio City Music Hall symphony orchestra, left vacant by Charles Previn who returned to Hollywood, goes to Alexander Smallens, former associate conductor of the Philadelphia orchestra. He is known as the long-haired interpreter of George Gershwin . . . Fred Clark, who is under contract for film work to Mike Curtiz, finished his stint in "Ride a Pink Horse" for U-I last week and raced over to Laguna Beach to work with the Gryphon Players . . . Wonder what Richard Nye and Johnny Weismuller were gabbing so enthusiastically about over their Hungarian food at The Little Gypsy.

Lawrence Welk, Roosevelt Hotel's popular maestro, predicts that the rhumba and the samba will give way to a new authentic Latin American dance called El Tartillo. It's sort of a Latinized Charleston, if you can imagine it . . . Cab Calloway has been voted into an executive position with Joe Louis' new soft drink company, manufacturers of the new Joe Louis Punch . . . Vaughn Monroe's Moonmaids were feted at a surprise party celebrating their first year with the band. Coeds at North Texas State College a little over a year ago, the girls have made one motion picture ("Carnegie Hall"), two dozen phonograph records, over 500 network radio broadcasts, and appearances in every major theater and ballroom in the country since joining Monroe.

Karloff Replaces Morgan

Boris Karloff will replace the Henry Morgan radio program over ABC network, starting July 16, with the "Lights Out" series.

James In Atlantic City

Harry James and his music makers are set for the Steel Pier at Atlantic city on a 5-day engagement.

Bob Burns And Bill Holden Featured In Nat'l. Guard Shows

• Uncle Sam's recruiting drive for National Guard enlistment gets a boost this month from Hollywood on two broadcasts, with movie stars at the mike.

The Hollywood Coordinating Committee announced Saturday that Bob Burns will appear Wednesday in a "Salute to Arkansas," and Bill Holden will be the star of "Air Force Day," on July 30. Latter ainer beams kudos to growth of air forces from days of Kitty Hawk to the atom bomb.

Paul Whiteman, who has fronted the recruiting series since the drive started, will be in Hollywood to baton the movie star shows.

MGM Designer To Style 'Ice Follies' Costumes

Helen Rose, MGM fashion designer, has been signed for the 9th consecutive season to design the costumes for the 1948 Ice Follies.

Miss Rose's contract with Metro allows her this special consideration. She is currently designing the costumes for the new Joe Pasternak production, "Luxury Liner."

Nancy Saunders To Be Princess For Inventors

Nancy Saunders, Columbia contract player, has been chosen "Princess" of the World Inventors' Exposition which will be held in Pan-Pacific Auditorium from Thursday until July 20.

'Ghosts' At La Jolla

Henrik Ibsen's "Ghosts" will be the third play presented by the Actors Company at the La Jolla Playhouse, July 22, with Louis Jourdan and Gladys Cooper in the leads.

Rotsten 'Magic' Megger

Herman Rotsten, Enterprise dialog director, has been set to meg "The Magic Key," which rolls this Fall.

Bud Barry Appointed ABC Program Chief

Bud Barry has been appointed American Broadcasting Co.'s v.p. in charge of programs and television, replacing Adrian Samish, who became president of "Show Productions, Inc." last week.

Emerson Radio Ties In With Allied Artists

Tie-up with Emerson Radio, involving use of newspaper ads ranging from 1/4-pages to full pages, was effected last week by Allied Artists on "Black Gold," Cinecolor feature set for September release. Campaign will mark advent of company's Black Gold radio.

Other tie-ups for the film, providing for newspaper advertising and window displays, have been set with Nail Nude Cream manufacturers and Texsun Citrus Exchange.

Lydia Marcus Tickling Ivories At New Kings

Lydia Marcus, recording and radio artist, is now featured at the piano in the first entertainment being presented by The Kings, renowned seafood restaurant.

Miss Marcus recently recorded an album for Enterprise Recordings, including "Polonaise," "Rhapsody in Blue," "Laura" and "Warsaw Concerto."

Kent Smith Signed To Co-Star In 'Cleopatra'

Kent Smith has just been signed to co-star with Katherine Cornell in "Anthony and Cleopatra." Play, which begins rehearsals on September 2 in New York, will open on Broadway the middle of December at the Alvin Theatre. Guthrie McClintoc is producing.

Radio Stars In 'City'

New York radio stars Ted DeCorsia and John McQuade have been signed by Mark Hellinger for featured roles in U-I's "The Naked City."

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Are You Beautiful ?
 IN FACT, so beautiful you can't understand why someone doesn't give you a nod? Or are you a star that's slipping; or a guy that sings a greater song than Como, yet can't get booked on a benefit? You know—it is possible that some well planted publicity might not be a bad idea.

TIM GAYLE
 c/o Hollywood Plaza Hotel
 1637 N. Vine Street, Hollywood 28
 California. Tele. GLadstone 1131.

'CRY WOLF' Is An Obstacle Hurdle For Flynn-Stanwyck But Passable

Geraldine Brooks The Highlight of Theme Familiar To B-Fans

● "CRY WOLF" is the well-known yarn of hereditary insanity—mostly familiar to fans of the B-pictures. But this one is definitely on the A-side so far as cast names and technical credits are concerned. It is only natural, therefore, that neither of the film's stars—Errol Flynn or Barbara Stanwyck—are given full scope to display their romantic and sturdier histrionics.

The yarn is built rather ponderously for suspense as though the ending were to be a complete surprise. Following this formula, romance is kicked almost completely out of the picture.

Made some time ago, the spotlight is thrown rather forcefully on the fact that this approach is a bit old-fashioned today. Not old-fashioned, however, is the work of Geraldine Brooks, the introduction of whom was made by "Cry Wolf." Geraldine has long since proved she is star material in other mediums. That she had it in the days when they made this insanity opus will now be seen with emphasis.

The story tells of a combat of wits between Barbara Stanwyck who had secretly married Errol Flynn's nephew, and Flynn, who was a millionaire scientist. The nephew, Flynn's ward, had presumably died which threw much of the family money into Flynn's hands. Only one more heir existed, another ward of Flynn—his niece, Geraldine Brooks.

When Geraldine apparently commits

Musical Score Review 'CRY WOLF' By Rudy de Saxe

★★ Musical score in "Cry Wolf" is strictly suspense and melodrama. This is a slow-paced tale, where everybody goes through interminable doings, and the music—perhaps of necessity—seems to follow suit.

We hear "misteriosos" as people creep through long corridors, "affretatos" as they go rushing in cars or ride furiously through the woods, or again the tense, sinister mood portending fateful happenings.

The main title is a bit disappointing with its quiet introduction, which seems to leave the listener in a rather "neutral mood". Certain effects, especially those in the highly tense scenes, fit in and are done extremely well.

Altogether the score is first rate, well planned and ably recorded. The two-star award goes to Franz Waxman for the capable manner in which he treated an "ungrateful subject," and created a musical background which is more than adequate.

Warner Bros.-First National
presents

"CRY WOLF"

OKAY

80%

Hereditary Insanity Melodrama, produced by Henry Blanke and directed by Peter Godfrey. Screenplay by Catherine Turney from the novel by Marjorie Carleton. Photographed by Carl Guthrie, ASC. Art direction by Carl Jules Weyl. Music by Franz Waxman with musical direction by Leo Forbstein. Edited by Folmar Blanksted. Tradeshown at Warner Bros. studios, Tuesday p.m., June 24, 1947. Running time, 87 min.

suicide, it begins to look like Flynn is truly a sinister character, with every indication he is a murderer, directly or indirectly. Especially does this loom as a possibility when Barbara finally discovers that her husband isn't dead at all, but confined as a prisoner on the estate.

After she has plotted with her imprisoned husband to unmask Flynn, Errol finally decides to tell her what has brought about all the suspense and secrecy.

Warned to Be on Guard

The father of his two wards had gone insane and had died in an asylum. He had been warned to watch over his niece and nephew—their every move. The nephew, however, had killed a man in Canada, and Errol had concealed him after securing a false death certificate and the necessary cover-up for his funeral.

This also explains why he had been a cruel guardian against Geraldine's romantic tendencies—which had caused her to attempt a run-away-from-home that brought about her death.

When the nephew breaks loose from his hideout and faces Flynn, there's a brawl and the former is killed by one of the attendants in on the case. With very little build-up, the implication is that Barbara and Errol now understand each other enough to fall in love. . . .

The suspense is maintained in mickey-mouse style with characteristic music attending each stealthy sneak down the hall or toward Flynn's laboratory—where the skullduggery is presumably taking place. Pardon that music inference—that's in Rudy De Saxe's channel in another column.

Her Charm Concealed

Barbara Stanwyck is forced to play the prime part of this suspense movement—riding up and down a dumbwaiter, scaling a roof to get into the laboratory through a skylight, riding a horse for a fall to accidentally locate the madman's prison, and many other bits of business usually handed out to a stunt player. Her sex and charm are almost concealed. Her clothes help the concealment.

Errol Flynn is devoid of every character that created his legion of fans. Unheroic, he is built up to the very end as a cowardly schemer—dominant only through his demands for ruling

(Continued on Page 11)

The Cast of Characters

("Cry Wolf")

Mark Caldwell	ERROL FLYNN
Sandra Marshall	BARBARA STANWYCK
James Demarest	Richard Basehart
Senator Caldwell	Jerome Cowan
Jackson Laidell	John Ridgely
Angela	Patricia White
Becket	Rory Mallinson
Marta	Helene Thimig
Davenport	Paul Stanton
Roberts	Barry Bernard
Julie Demarest	Geraldine Brooks

The Cast of Characters

("Dragnet")

Geoffrey James	Henry Wilcoxon
Anne Hogan	Mary Brian
Mr. Farrington	Douglas Dumbrille
Irene Trilling	Virginia Dale
Lieut. Tony Ricco	Douglas Blackley
Amos Wright	Tom Fadden
Sgt. Blake	Don Harvey
Molly	Maxine Semon
Sgt. Martin	Ralph Dunn
Joe King	Bert Conway
Commander Knowles	Douglas Evans
Beachcomber	Paul Newlan

'DRAGNET' Is Routine Secondary That Deals In Murder And Jewels

Henry Wilcoxon And Mary Brian Score In Very Average Story

● "DRAGNET" is a poor man's smuggling mystery, though its "modest budget" has been concealed very cleverly. It brags the names of pre-war stars—Henry Wilcoxon and Mary Brian, and let it be said that they both score nicely in spite of the very average story.

Although a routine secondary in all respects except cast, this tale of murders, stolen jewels and lobsters has its moments. If the yarn had been given a thorough going over with the same care that was evident in the production technicalities and casting, "Dragnet" could easily have been a sleeper.

Maurice Conn, who gave birth to the original story, also produced it. On the latter, he did a consistently good job—excepting his supervision of the screenplay of his brainchild. Les Goodwin's direction keeps it smartly paced—excepting those moments when he maneuvers his heavies and his leads through the shadows for stealth and suspense on a sort of hide-and-seek pattern.

Novelty a Highlight

The highspots are in the novelty touches. There are several refreshing bits of business.

Wilcoxon represents Scotland Yard. Although a murder has been committed which has his friend, Police Lieut. Douglas Blackley in a dilemma, Henry is interested only in a fat package of jems which had been stolen in England and presumably smuggled into the States.

Mary Brian had been the hostess on an airplane that carried the gem thief to the destination of the story. She is able, therefore, to identify the ringleaders of the gang. They were the dead man who had been a fake diplomatic courier: Douglas Dumbrille and Virginia Dale.

Sidekicks from the war, Wilcoxon and Blackley, sleuth the case together. A romance is born when Henry meets Mary and it is nicely nurtured into a budding set-up, despite the mystery and action that is kept moving.

The jewels were high stakes and the killers became careless in their cold tactics. When they tossed a "Mae-West" containing the gems

Screen Guild Productions, Inc.
Presents

"DRAGNET"

AVERAGE

75%

Secondary Whodunit, produced by Maurice H. Conn and directed by Leslie Goodwins. Screenplay by Barbara Worth and Harry Essex from an original story by Maurice H. Conn. Photography by James S. Brown, ASC. Musical score by Irving Gertz with musical direction by Edward Kaye. Art direction by Frank Sylos. Edited by Paul Landres. Tradeshown at Sound Service studios, Monday p.m., June 30, 1947. Running time, 71 min.

out of the airship, another plane had been hired to rescue the Mae-West and its loot. Because of a special war-chemical, its location was easily detectable.

Fate had stepped in, however, to permit a beachcomber to find the gems which he had hidden in the bottom of a tub of lobsters.

Forced on land, Dumbrille and Miss Dale are slowly but surely caught in the dragnet of the police, just as the jewels had been caught in the beachcomber's dragnet for lobsters.

With their backs to the wall at the finish, the two heavies resort to the game of double-crossing each other, which makes it much easier for Scotland Yard and our own John Law.

The entire cast deserves applause. No better selections could have been made for the heavies than Dumbrille and Virginia Dale. The Dale characterization was exceptional for this type of production and ranks right up there with those of Wilcoxon and Miss Brian.

Tom Fadden and Don Harvey also turn in fine jobs of their less important assignments. Ditto marks fit the case of Maxine Semon as the restaurant cashier, but here the direction permitted her presentation to be a bit on the overdrawn side.

For those who need a meller for the lower-half of the average nabe bill, "Dragnet" will fit in nicely. Nothing too pretentious, it is nevertheless entertaining enough to hold interest for average satisfaction.

In short, it slips smoothly into the groove for which it was designed—a routine secondary at very moderate cost that appears to be more important than it really is.

—J. E.



July 7, 1947

Page 5

S A M W O O D

presents

Joan Fontaine

PATRIC KNOWLES

HERBERT MARSHALL

RICHARD NEY

SIR CEDRIC HARDWICKE

LUCILE WATSON

SARA ALLGOOD

HENRY STEPHENSON

ROSALIND IVAN

LILIAN FONTAINE

MOLLY LAMONT

UNA O'CONNOR

ISOBEL ELSOM

ALAN NAPIER

IN HIS FIRST

INTER-WOOD PRODUCTION

“IVY”

RELEASED BY UNIVERSAL-INTERNATIONAL PICTURES

William Cameron Menzies

PRODUCER

of

“IVY”

IN PREPARATION
“PURGATORY STREET”

MANAGEMENT
Harold Rose

A UNIVERSAL-INTERNATIONAL PICTURE

'CRIMSON KEY' Is A Commonplace Whodunit Of Corny-Radio Variety

Confusion Reigns In Attempt To Maintain Stress On The 'Who'

● "THE CRIMSON KEY" smacks of the radio-whodunit influence. That type of murder mystery now drenching the airways has become almost completely routine and commonplace. They could not be much else, so fast do they come tumbling off the assembly line.

The script of this newest film whodunit is of that pattern. Confusion reigns in its attempt to stress the old-fashioned formula of Who, Who, Who?

Very Familiar Hero

Our hero is the same private investigator we hear prattling hour by hour, night in and night out on the radio—to his girl friend who hasn't received her salary for 10, these many moons—of the horrible night before and now the morning after—so she makes him a cup of coffee for it's all a part of her job, etc., etc.

A knock on the office door. Yes, he sleeps in the office. Also in the corner is the concealed gas-plate for the coffee. Otherwise the office is sturdily furnished and both he and the gal are smartly dressed. Such is the private investigator's front.

The knock again. Why answer it? It's just another bill collector. She peeks. No, she says, it looks like a client. Yep, it is—and the story of another trite whodunit is on its way.

Too Long to Chronicle

We're sorry we haven't the space to chronicle the yarn in detail. Let it suffice that Kent Taylor is the PI and Vera Marshe is his femme sidekick. That Bernadine Hayes plays the part of a doctor's wife who hires Kent to trail her husband because he has some secret on his mind which she can't pry loose.

The doc gets bumped off and then Kent's client gets the same treatment. There's another doctor, however, who insists upon getting in on the act—and he too gets a ticket for the morgue. A couple of real dirty skull-duggers meanwhile waylay Kent and really give him the bone-crushing works, but he gets up quickly, hurtles himself out of a second story window and walks leisurely into a beautiful pick-up for a ride to her apartment.

Right here, the script gets clever and allows Kent to switch drinks on the blonde, who slumbers quickly so he can get away from it all. Also

Sol M. Wurtzel
Presents
"THE CRIMSON KEY"
(A 20th Century-Fox Release)
SNAFU Secondary Whodunit, directed by Eugene Ford with Howard Sheehan as associate producer. Original story and screenplay by Irving Elman. Photography by Benjamin Kline, ASC. Art direction by Eddie Imazu. Musical score by Dale Butts with musical direction by Morton Scott. Edited by Frank Baldridge. Tradeshown at Fox Western Ave. studios, Monday A.M., June 30, 1947. Running time, 75 min.

70%

about this point, everyone is wondering how they too can follow Kent's example.

If you insist on "Who" perpetrated all the killings et cetera, it turns out to be the tall-drinking wife of an airplane designer. You see, it was she, who had brought about the death of her first husband. It was she, who was being blackmailed by the first doc who lied about the cause of death. It was she, who had gone to the fake doc for psycho-analysis and given him the knowledge to make him blackmailer No. 2. It was she, who, etc.

Commendable Performances

Strangely enough, in all this maze of maneuvers, many of the cast turn in commendable performances. Dennis Hoey, usually seen as the captain of the homicide squad, is the airplane designer and the husband of the murderess—but Dennis does a fair job being very much of a suspect himself. Ivan Triesault manipulates a few brush strokes on a canvas to turn in the portrait of an artist—very, very suspicious.

In fact, everyone in the cast, aside from Kent and his gal had to walk the chalk-line of suspects—and there were moments we began to wonder if they weren't going to pin it on Kent.

On the production credit side, everything is in pretty good order. Eugene Ford does a man-sized job of fighting to keep things moving at a straight pace in one direction, in spite of the script shooting off on tangents at the turn of every sequence.

Market Demands Quality

The argument that there is a strong market for whodunits can readily—and justifiably—be presented. There is no doubt about the popularity of the mystery play. That is a point, however, which has nothing to do with quality.

The Hooper ratings have long since proved that the weak, silly mysteries fail to hold the radio listeners. The old-fashioned approach which brings about the same type of fare on the screen cannot hold theatre patronage.

It is time to aim our whodunit sights a bit higher, or face the same dilemma confronting the networks. It is time to make sure the film slant on the murder mystery gets in the "Okay" column rather than under the "Snafu" classification. —J. E.

The Cast of Characters ('The Crimson Key')

Larry Morgan	Kent Taylor
Mrs. Loring	Doris Dowling
Steven Loring	Dennis Hoey
Heidi	Louise Currie
Peter Vandaman	Ivan Triesault
Fitzroy	Arthur Space
Dizzy	Vera Marshe
Jeffrey Regan	Edwin Rand
Mrs. Swann	Bernadene Hayes
Miss Phillips	Victoria Horne
Dr. Swann	Doug Evans

The Cast of Characters ('Heartaches')

Toni Wentworth	Sheila Ryan
Jimmy McDonald	Edward Norris
Boagey Mann	Chill Wills
Vic Morton	Ken Farrell
Lt. Armstrong	James Seay
Mike Connelly	Frank Orth
Sally	Chili Williams
Pete Schilling	Charles Mitchell
DeLong	Al LaRue
Lila	Phyllis Planchard
Anne Connelly	Ann Staunton

'HEARTACHES' Craftsman-Like, Well-Blended, Lower-Bracket Job

Marvin Stahl, Basil Wrangell And George Bricker Rate Credit

● "HEARTACHES" is a well-concocted, lower-bracket whodunit. Elements of mystery, menace, suspense, romance and music are properly blended to deliver sustained interest.

Credit for the integration of this competently crafted pic go jointly to producer Marvin D. Stahl, director Basil Wrangell and to scripter George Bricker.

Stahl's prepping not only gives the piece a lush appearance entirely bigger than the budget—but also provides technical values which seem disproportionately better than those of many more pretentious productions.

Similarly the megging of Wrangell consistently integrates pace and performances. Wrangell draws believable characterizations from his cast, despite sensitivities of script—balance points of the type which often slip into corn or hoke under less thoughtful guidance.

Okay Dramatic Values

The screen translation of Monty F. Collins and Julian I. Peyser's original story has given scripter Bricker a swell medium to display his sense of dramatic values. "Heartaches" is a difficult type of yarn to coalesce. It is a mystery in which gay tunes and a glittering Hollywood travelogue vie with an unknown psychotic murderer for major interest.

Pic begins with a nicely done visual summary of Hollywood's glamour-machinery. Studios, nite-spots, all the world-famous places build up an intimate entente between audience and Hollywood's inner sanctums. Having established the background and set the mood, the script dives into the story.

Something's Off Beam

Sheila Ryan is press agent for swoon-crooner Kenneth Farrell. He's a good-looking, conceited ham who can't sing a note. His buddy, who used to team with him in a sticks-circuit band, is his voice.

This hush-hush secret is the reason Miss Ryan must keep her news-reporter boy-friend, Edward Norris off the sets. Norris naturally figures something's off-beam.

He hides in a prop box while Farrell is recording and finds out that

PRC Pictures
Presents

"HEARTACHES"

OKAY

80%

Murder mystery, produced by Marvin D. Stahl and directed by Basil Wrangell. Screenplay by George Bricker, from an original story by Monty F. Collins and Julian I. Peyser. Photography by Jack Greenhalgh. Incidental music by Emil Cadkin and musical direction by Irving Friedman. Editing by Charles Gross, Jr. Tradeshown at Eagle-Lion Studios, June 27, 1947. Running time, 70 min.

Farrell's pal, Chill Wills, is giving out with the mellow tones.

Meanwhile, Farrell and Miss Ryan are in a dither for a far different reason. Farrell has been getting threat notes. When Norris gets in on the conference and assures the actor that this sort of thing is an old Hollywood routine—his theory is exploded quite literally. A prop gun, presumably loaded with prop shells, is fired at Farrell in a scene during filming of Farrell's latest pic. Real bullets just miss him and shatter a mirror.

The tempo quickens from here on, shifting from Hollywood glitter to murder mystery. A radio agent who has offered Farrell a fabulous contract, is knocked off, while trying to dope out why Farrell has turned down his offer.

Evidence points to Farrell's agent, Frank Orth, since the murdered man was killed going through Orth's files. This theory is quickly punctured when Orth, too, is bumped.

Real Murderer Trapped

Naturally, the police are at a loss; naturally, hero-reporter Norris digs out the dirt. He sets a trap and, under nicely dramatic circumstances, grabs the murderer. It's Chill Wills.

Wills, victim of that old "face on the cutting room floor mania" has his brief moment of limelight. Miss Ryan and Norris "are in each others arms, as Boagey (Wills) is led away"—to quote the script.

Songs include "Can't Get That Gal," "Never Knew That I Could Sing," "I'm So In Love" and "Heartaches."

Incidental music by Emil Cadkin and musical direction by Irving Friedman are competently executed.

—W. J.

Bruce Signed For 'Night'

Virginia Bruce has been given a top spot in Para's "Night Has a Thousand Eyes," which will star Edw. G. Robinson, Gail Russell and John Lund.



PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

COLUMBIA

(Now SHOOTING)

IT HAD TO BE YOU

Casi: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.

ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerL. L. Case
DirectorHenry Levin
AssistantMilton Feldman

THE STRAWBERRY ROAN

Cast: Gene Autry, Gloria Henry, Jack Holt.
ProducerArmand Schaefer
DirectorJohn English
AssistantEarl Bellamy

SIX-GUN LAW

Cast: Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell.

ProducerColbert Clark
DirectorRay Nazarro
AssistantGilbert Kay

(Filming Completed)

BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

THE CORPSE CAME C.O.D.....George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, and Parsons, Hopper, Skolsky, Fisher, Starr

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGS.....Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone)Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

YEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

THE PRINCE OF THIEVES—Jon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

I LOVE TROUBLEFranchot Tone, Janet Blair, Janis Carter, Adele Jergen.

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

ADVENTURES OF CASANOVA

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bev, John Sutton, Noreen Nash, Nestor Paiva.

ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

RED STALLION (Color)Robert Paine Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY

(Shooting at White Sands National Monument, Alamogordo, New Mexico)
Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Greer
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.

ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein

IF WINTER COMES

Cast: Walter Pidgeon, Deborah Kerr.
ProducerPandro S. Berman
DirectorVictor Saville
AssistantJack Greenwood

KILLER McCOY

Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.

ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU

(Technicolor)
Cast: Esther Williams, Peter Lawford, Jimmy Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIA.....Elizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

TENTH AVENUE ANGEL ... Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder,

MERTON OF THE MOVIES.....Red Skelton
BELLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth

THE ROMANCE OF ROSY RIDGE Van Johnson, Thomas Mitchell, Janet Leigh, Dean Stockwell, Selena Royle, Guy Kibbee, Paul Langton, Charles Dingle, Bill Roberts

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVE.....Hepburn, Henried, Robert Walker

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

GOOD NEWSJune Allyson, Peter Lawford.

THE PIRATES (Technicolor)Judy Garland, Gene Kelly.

ALIAS A GENTLEMANWallace Berry, Tom Drake.

MONOGRAM

(Now SHOOTING)

FLASHING GUNS

Cast: Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

ProducerBarney Sarecky
DirectorLambert Hillier
AssistantEddie Davis

SONG OF THE WINCHESTER

Cast: Jimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowley, Kermit Maynard.

ProducerBen Cohen
DirectorHoward Bretherton
AssistantWesley Barry

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDALBowery Boys

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.

A GUY NAMED JOE PALOOKALeon Errol, Joe Kirkwood.

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)
Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

DREAM GIRL

(Technicolor)
Cast: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

ProducerP. J. Wolfson
DirectorMitchell Leisen
AssistantJohn Coonan
Unit ManagerHugh Brown

From the Broadway Hit Play
by Elmer Rice

— A Mitchell Leisen Production —

(Filming Completed)

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFEBob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

DEAR RUTH.....Joan Caulfield, William Holden, Edward Arnold, Mona Freeman,

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Lizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille)Gary Cooper, Paulette Goddard, da Silva, Karl-off, Kellaway, Ward Bond, Virginia Grey,

VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIOCrosby, Hope, Lamour,

THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T)Brenda Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.

BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

DREAM GIRLBetty Hutton, Macdonald Carey, Patric Knowles, Virginia Field.

New PRC

(Now SHOOTING)

BLONDE SAVAGE

Cast: Leif Erickson, Gale Sherwood, Veda Ann Borg.

ProducerLionel Toll
DirectorS. K. Seeley
AssistantBob Saunders

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.

IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.

(Untitled PHILO VANCE).....William Wright

CAN'T GET THAT GALSheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams

GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams

BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.

R-K-O

(Now SHOOTING)

RETURN OF THE BADMEN

Cast: Randolph Scott, Gabby Hayes.
ProducerNat Holt
DirectorRay Enright
AssistantGrayson Rogers

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

ROUGHSHOD

Cast: Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.

ProducerRichard Berger
DirectorMark Robson
AssistantNate Levinson

YOUR RED WAGON

Cast: Cathy O'Donnell, Farly Granger, Howard da Silva, Jay C. Flippen.

ProducerJohn Houseman
DirectorNicholas Ray
AssistantJames W. Lane

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.

SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson

(Continued on Page 10)

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

MAGIC TOWN (Riskin)James Stewart, Jane Wyman, Kent Smith

THE FUGITIVE (Argosy).....Henry Fonda, Dolores del Rio, J. Carrol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo

INDIAN SUMMERAlexander Knox, Ann Sothorn, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy

PRODUCTION, BOOKING GUIDE

HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives

DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

MEMORY OF LOVEMerle Oberon, Dana Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRARosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchell.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

THE FABULOUS TEXAN

Cast: William Elliot, John Carroll.
ProducerEdmund Grainger
DirectorEdward Ludwig
AssistantLee Lukather

MACBETH

Cast: Orson Welles, Jeanette Nolan, Edgar Barrir, Roddy McDowall.
ProducerOrson Welles
DirectorOrson Welles
AssistantJack Lacey

UNDER COLORADO SKIES

Cast: Monte Hale, Adrian Booth, Foy Willing, Riders of the Purple Sage.
ProducerMel Tucker
DirectorR. G. Springsteen
AssistantDick Moder

(Filming Completed)

DRIFTWOODWalter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.

THAT'S MY GAL (Color)Donald M. Barry, Lynne Roberts, Jan Savitt Orchestra

WYOMINGWilliam Elliott, Vera Ralston, John Carroll, Virginia Grey, Albert Dekker, Madame Maria Ouspenskaya, George "Gabby" Hayes

BLACKMAILWilliam Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren Douglas, Adele Mara, Janet Martin, Grant Withers, Douglas Fowley, William Bakewell, Vince Barnett.

SPRINGTIME IN SIERRAS (Color)Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Sons of Pioneers

MAD VENTURE (Wilder).....Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney

Hale, Adrian Booth, Foy Willing & Riders Purple Sage

THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg

RUSTLERS OF DEVIL'S CANYON Red Ryder
MARSHAL OF CRIPPLE CREEK....."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy Rogers, Jane Frazee.

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHO KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Carv Grant, Loretta Young, David Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

THAT'S LIFE

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Cochran, Ester Dale, Benny Goodman, Tommy Dorsey, Charles Barnet, Louis Armstrong, Hugh Herbert, Felix Bressart, J. Edward Bromberg.

ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

(Filming Completed)

SECRET LIFE OF WALTER MITTY (Color)
(Goldwyn).....Danny Kaye, Virginia Mayo, Boris Karloff, Ann Rutherford, Fay Bainter.

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.

ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan

SCREEN GUILD

(Now SHOOTING)

THE BURNING CROSS

(Somerset Pictures)

Cast: Hank Daniels, Virginia Patton.
ProducerWalter Colmes
DirectorWaltre Colmes
AssistantGeorge Moskov

(Filming Completed)

SCARED TO DEATH (Color).....Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton, Nat Pendleton, Roland Varno, Angelo Rossito

BUSH PILOT (release of Dominion Productions of Canada)Rochelle Hudson, Jack LaRue, Austin Willis

THE HAT BOX MYSTERY (Screen Arts)
Tom Neal, Pamela Blake, Virginia Sale, Allan Locking

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DRAGNET (Conn)Henry Wilcoxon, Marv Brian, Virginia Dale, Douglas Blacklev

SOL WURTZEL PRODS.

(Now SHOOTING)

ROSES ARE RED

Cast: Don Castle, Peggy Knudsen.
ProducerHoward Sheehan
DirectorJames Tinling
AssistantMaurice Vaccarino

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel
Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor McLaglen, Vanessa Brown, Gene Lockhart, Hugo Haas.

ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuchock
From Novel by Frank Yerby

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl Ives.

ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell, Helen Walker

ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

DAISY KENYON

Cast: Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.

ProducerOtto Preminger
DirectorOtto Preminger
AssistantTom Dudley

(Filming Completed)

CHRISTMAS EVE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote

MOTHER WORE TIGHTS (Color).....Grable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson

THE CRIMSON KEY (Wurtzel).....Kent Taylor, Doris Dowling

THE KISS OF DEATHVictor Mature, Brien Donlevy.

Kathleen Winsor's FOREVER AMBER (Color).....Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor, Louise Currie, Larry Blake

CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

INVISIBLE WALL (Wurtzel)Don Castle, Virginia Christine.

OFF TO BUFFALODan Dailey, Nancy Guild, Charles Winninger, Alan Young.

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE (Triangle Productions)

Cast: Claudette Colbert.

ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurst

William Saroyan's

THE TIME OF YOUR LIFE (Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.

ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

THE DEAD DON'T DREAM

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde.
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantBill Faralla

(Filming Completed)

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

COPACABANA (Coslow)Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenval).....Robert Cummings, Brian Donlevy, Jorja Curtright, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Litel, Edgar Kennedy

THE MARAUDERS (Hopalong)Boyd

A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenval).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney

WITHOUT HONOR.....William Boyd, Andy Clyde.

INTRIGUE (Bischoff)George Raft, June Havoc.

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

BLACK BART, HIGHWAYMAN

Cast: Yvonne De Carlo, Dan Duryea.
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantWilliam Holland

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE EXILE

(Fairbanks)

Cast: Douglas Fairbanks, Jr., Maria Montez, Robert Coote, Henry Daniell, Dorothy Hart, William Trenk, Otto Waldis, Michele Haley, and introducing Paule Croset.

ProducerDouglas Fairbanks, Jr.
DirectorMax Ophuls
General ManagerClarence Erickson
Production AssistantAlex MacDonald

(Filming Completed)

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmunv, Gilbert Roland, Gale Sondergaard

SLAVE GIRL (Color)Yvonne de Carlo, George Brent, Lois Collier, Broderick Crawford, Andy Devine,

THE LOST MOMENTSusan Hayward, Robert Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.
ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

ProducerNunnall Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

RIDE THE PINK HORSE

Cast: Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

ProducerJoan Harrison
DirectorRobert Montgomery
AssistantJohn Sherwood

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florida Romero, Bobby Blake, Clifton Young, Jack Holt.

ProducerHenry Blanke
Written for the Screen and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.

ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

NEED FOR EACH OTHER

Cast: Joyce Reynolds, Robert Hutton.
ProducerAlex Gottlieb
DirectorFrederick DeCordova
AssistantJames McMahon

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

WHAT'S GOING ON IN HOLLYWOOD

Production

(Continued from Page 10)

(Filming Completed)
LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor,
NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens
MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King,
WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,
DEEP VALLEY.....Lupino, Clark, Morris, B. Bennett, Bainter
DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.
THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,
WALLFLOWER.....Robert Hutton, Joyce Reynolds, Janis Paige

'Cry Wolf'

(Continued from Page 5)

the estate financially. Naturally, he too is without personal charm or any form of magnetism.

The strangest part of all of this, we regret to report, comes to us only as a rumor. That rumor is to the effect that Miss Stanwyck, herself, was the one who believed in the story and selected it as a personal vehicle—prevailing upon Warners' to buy it. If that be true, it is about the saddest mistake Barbara ever made. We shall look forward to her denying it.

For secondary product, "Cry Wolf" would have been a satisfactory premise—particularly with a cast that mattered little other than for stock purposes. For a star vehicle—especially for two such stars as Stanwyck and Flynn—well, that is just stretching the imagination quite a bit too far.

So there you have it, Mr. Exhibitor—B-product with a top A-cast. Also A-production and A-technicalities in ye old-fashioned approach.

What to do?

—E. E.

Sam Bischoff Enters Laraine Day-Coslow Deal; Now It's Off

● Marty Martyn, agent for Laraine Day, announces that after six weeks of negotiations, it has been decided definitely that Miss Day will not appear in the Sam Coslow production, "Champagne for Everybody."

Martyn's attorney, Jacques Leslie, Coslow, and Sam Bischoff, who entered the discussion last week, were unable to get together on terms of Miss Day's contract, which had already been agreed upon.

Star Janet Blair In 'Let's Fall In Love'

From a "whodunit" heroine opposite Franchot Tone in "I Love Trouble," Janet Blair will return to musicals as the star of "Let's Fall in Love," which Irving Starr will produce as his first Columbia assign-

OVER THE BACK FENCE

HOLLYWOOD REVIEW

July 7, 1947

● SAM COSLOW is taking an interest in Ginny Jackson, 2nd place winner in Orchestra World Magazine's poll for "new singing stars." Ginny is now lending her charms to Johnny Martin's band at the Del Mar Beach Club, Santa Monica . . . Eve Arden has been set to play the femme lead in "Biography," which will be presented for one week beginning Aug. 5 by the La Jolla players . . . Gene Baker, the radio announcer, has been signed by Warner's to narrate two shorts, "What Holds" and "My Land." . . . Franz Bachelin, Paramount's art director, has created a new type of sky with a star-studded effect which will get its first screen showing in "Night Has a Thousand Eyes." Burnt holes in a dark cloth backing in front of a second white backing, through which light is reflected, is the basic principle.

● COWBOY KEN CURTIS is getting ready to stage a rodeo in his home town, Las Animas, Colo., July 15, which will be the beginning of a 10-week personal appearance tour. The swing will be through Texas, Louisiana, Georgia and then up the Eastern seaboard states . . . Beginning with the August issue, Liberty Magazine will become a monthly instead of weekly. The 10c price will remain . . . Doris Lloyd, the British actress, will take a flyer in summer stock at La Jolla tomorrow—in the cast of "Night Must Fall"—before joining the cast of "Sign of the Ram" for Columbia . . . Mary Foy and Madeline Foy are the latest additions to the Foy Supper Club revue, doing bits from their vaudeville days when they appeared with their father, the late Eddie Foy, and the Seven Little Foyes.

● RITA HAYWORTH is now in Nuremberg, Germany, where tomorrow she will be honorary reviewing officer at a celebration of American occupation forces in the Nuremberg stadium. Next week Rita will visit Prague before returning to Paris. It is all a part of her exploitation tour of Europe in connection with her Technicolor musical, "Down to Earth." . . . Columnist Erskine Johnson's ambition to someday perform in a Shakespearean drama was realized last week when he appeared in the Orson Welles production of "Macbeth" at Republic. You guessed it—he'll be seen carrying a spear! . . . Naomi Riordan, newly elected Miss Sunset Strip, was guested during the week at the Little Gypsy, La Rue's, Ciro's and the Chantclair on the strip. Her escorts were Tom Drake, MGM, Mike Harvey, RKO, and David Alison the Sunset Strip PA.

● WALTER WANGER is now moving all of his unit headquarters from U-I to Hal Roach lot, where the Ingrid Bergman pic, "Joan of Lorraine," starts immediately. During the past week he could be seen shuttling back and forth—finishing "Tap Roots" at U-I in the afternoons and starting "Joan" in Culver City each AM . . . A meeting of all 45 studio unions and guilds will take place Wednesday to consider their stand on the re-issue question—their effect on employment in general and just "how to reclaim the proper share of re-issue profits which is due the workers, technicians and artists, who made the original pictures. Each group has been asked to send one delegate to the meeting which has been called by the Screen Writers' Guild.

● J. ARTHUR RANK, back in town for the "Black Narcissus" white shirt preview at the Carthay tonight, will be feted after the show for the benefit of the press, and again tomorrow by the Academy . . . Paramount set up another first in television last Friday when they telecast the American Legion's giant fireworks circus from the Coliseum. KTLA airshowed the event for 3 hours, certainly setting a new high for all televiewers as far as a safe Fourth of July was concerned . . . Although still sticking to its anti-advertising policy on the radio, the British Broadcasting Company has opened its doors to film companies for the dramatizing of classics and semiclassicals, which means the first opportunity to use the air in England to popularize screen stars and plays . . . Eddie Nassour and Allied Artists inked a deal over the weekend, calling for the Nassour outfit to produce a minimum of four important pictures for AA during the next two years.

● DENNIS DAY has organized his own music publishing company—known as "Patmar." First tune to be released will be "Ya Sure, You Betcha." . . . "Forever Amber" gets the full approval of the Producers Association, with only five minor changes called for. "Amber" runs for 2 hours and 32 minutes . . . Para's "Dear Ruth" will get its final press preview showing at the Academy Award Theatre, tomorrow night at 8:30 . . . "The Great Train Robbery," first real motion picture ever made, will be shown in conjunction with the world premiere of Republic's "Wyoming" at Cheyenne, Wy. on July 23 . . . MGM designer Irene got her new term contract signed last week—a special agreement which calls for all of her styling to be made available to the public through 10 leading stores throughout the country . . . Lana Turner and Ty Power are back cavorting around the niteries . . . Now comes the rumor that J. Arthur Rank is behind the syndicate which just bought the British trade paper, "Daily Film Renter," for \$750,000.

Salutes

(Continued from Page 1)

founded, as well as commemorate his 40th year in color motion picture photography. That's three anniversaries to be celebrated simultaneously! Founded in 1932 with a modest capitalization of 25 grand, Cinecolor entered the film field doing advertising and commercial screen jobs. Finally they got into 2-reel production by doing color for WB, Para and Fox. The feature experiment came by way of three specials made for Mexican release. 1944 marked the turning point in Crispinell's and Cinecolor's fortune. Now MGM, Universal, PRC, Hal Roach, Columbia, Eagle-Lion and Pine-Thomas all use Cinecolor. The shorts for WB and Para still go on. A conservative estimate of sales for Cinecolor on the year which will end next Sept. 30 is \$2,700,000! Something really worth celebrating.

Personality

(Continued from Page 1)

veloping into one of the screen's most versatile artists was proven in "Perils of Pauline," in which she combined her madcap qualities with acting of a more sedate nature. In "Dream Girl," Betty completely discards her bounce and turns in a performance that will win her another army of new fans. It is a case of an entirely new Hutton—emotionally and physically. She plays 10 different roles and has 12 voice changes—from the high-pitched tones of the adolescent to the clear, well-modulated tones of a mature person. She sings only one song and she does not dance!

Wrather Buys 'Quest Of Willie Hunter,' A G-H Magazine Yarn

● Jack Wrather announces that he has purchased "The Quest of Willie Hunter," a magazine serial by Leon Ware which recently appeared in Good Housekeeping. He will produce it as his next film for Monogram.

Richard Wormser has been signed to write the screenplay. Shooting will get under way on August 18 with Don Castle playing the leading male role. Castle also appeared in Wrather's first two productions, "The Guilty" and "High Tide."

Richard Lyon In 'Years'

Richard Lyon, son of yesteryear's stars—Ben Lyon and Bebe Daniels—has been assigned the small-fry plum spot of Joe E. Brown's son in "The Tender Years," Alson production for 20th.

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First Role Is 'ROSES' For Pat Knight

(All Photographs by Bert Buddy Longworth)



Cornel Wilde (left) takes a day off from his own picture at Columbia to visit his wife, Patricia Knight, during her first day's shooting of Sol M. Wurtzel's "Roses Are Red" at the new Motion Picture Center studios. He is shown here on a location set with cameraman Benjamin Kline (center) and his wife. All of these back-stage scenes are of Pat's camera debut.

Don Castle looks very pleased, as why shouldn't he be, with the fuss made over him by his two leading ladies, Peggy Knudsen (left) and Pat Knight (right). The theme of the picture is that Don, who plays a dual role, is supposed to be beloved by both of these luscious babes. The only way he can tell them apart—it says here—is by the way each one kisses.



Director James Tinling shows Patricia Knight her first scene from the script of "Roses Are Red" during her first day of shooting. The script is an original by Irving Elman, who also wrote the screenplay. The film supervisor is William Claxton and the film editor, Frank Baldrige. It was shot on the two Sol Wurtzel sound stages at Motion Picture Center.

Patricia Knight (Mrs. Cornel Wilde) on the first day of her first film role is shown here being given the lowdown by Sol M. Wurtzel on the set. Pat has already been nicknamed "The Figure" at the new Motion Picture Center Studios where "Roses Are Red" was shot. From these, and several other behind-the-scenes pix, it is evident that she deserves the nickname.



SEE
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Hollywood REVIEW

MOTION PICTURE
Television - Radio

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JULY 14, 1947

Tops Of The Week

(Continued from Page 1)

dette Colbert and Douglas Fairbanks, Jr. (the last three all signed last week). Have you pondered the details of those contracts? They are all alike. In each case, the American star agrees to make a picture in England for Rank. The entire cast surrounding the star will be all-English. The story will be written by an English author. The music by English composers. Et cetera. In short, he is not going to permit his English productions to become contaminated with stories written to fit American whimsies, exaggerations, personal boxoffice reflections or idiosyncrasies. Rank knows the importance of stories over stars. Accordingly, he will see to it that the star fits in with and serves the story to advantage. Here, we usually follow the reverse formula.

● **IN CLOWNING**—Goes without doubt to Danny Kaye, who proves his artistry to such an extent in "The Secret Life of Walter Mitty" that his status actually becomes a dangerous element whenever there is a "story" involved. In the case of "Mitty," perhaps it is just an example of poor scripting, but the case in point suggests the strong possibility that Danny will overshadow ANY story—or rather, perhaps, no story can be properly adapted to his attributes. When Danny goes into his personal clowning, the audience howls. When the story resumes, the audience enjoys Technicolor and production grandeur only.

Rita Hayworth Pix Personally Produced

Rita Hayworth's Beckworth Productions, titled by combining her surname with her baby's name—Rebecca—has entered into a contract with Columbia. Release and distribution of two Beckworth pix a year, for seven years, has been announced.

Preston Foster To Star

Preston Foster will star in Columbia's "Prince of the Stallions," action drama which follows "King of the Wild Horses."

'BLACK NARCISSUS' AN ACHIEVEMENT

(Continued from Page 1)

4-winds. Rumer Gooden's famous novel has been adapted in daring simplicity. No frills have been added. No film license has been resorted to for sugar-coating purposes.

Michael Powell and Emeric Pressburger, who jointly screenplayed, produced and directed it, rightfully figured there was no need to gild the lily.

The result may appear to some as slow moving. On the contrary, it is natural movement. To others, there will be moments that appear drab and devoid of incident. To cut them, however, would be shearing dangerously into characterization and motivation.

Then, too, they are all part of the colorful paintings that go to make this a perfection job, photographically.

Mental Strain The Keynote

To many of us here on the American side, some of the acting will appeal as on the meller side—a bit too loud, too emphatic. When it is remembered that Hollywood usually attempts to soften or shade the screaming outbreak of the mental strain, the English truism is merely made glaring by custom. Jack Ford's "The Lost Patrol" was one Hollywood exception.

The story of "Narcissus" is one of almost constant mental strain. The little group of Anglo-Catholic nuns who headquarter in the "House of Women" on a high cliff near a small village in India are very much like the "Lost Patrol"—in a feminine sort of way.

There are five Sisters in the nunnery, played by Deborah Kerr (Sister Superior), Flora Robson, Jenny Laird, Judith Furse and Kathleen Byron. Their character names are Clodach, Philippa, Honey, Briony and Ruth.

When Sister Clodach gets the assignment to head the quintette in the

hills of India, she is the youngest ever to become a Sister Superior. Sister Briony is included because of her sturdiness, Sister Honey her good nature, Sister Philippa her stability, and Sister Ruth because she was slightly on the recalcitrant side and needed a change—thought the Mother Superior.

They had been repeatedly warned that their new abode was no place for a nunnery. The property and land grant by the General of the Indian territory was too generous to be refused, however, so they went.

They soon found there was something behind the many warnings they had been given. They also found there was something in the very atmosphere that brought out disturbing thoughts within themselves, individually.

Memories. That was the main affliction. The stable Sister Philippa was the first to confess her loyalty to the order was being weakened—by memories. Sister Ruth was becoming more rebellious than ever. Even the Sister Superior remembered—the love she had once for a man who had left her to go to America.

Was It Environment or 'Man'?

Was it the "atmosphere" that brought on these memories and an unrestful feeling which shouted out "Why don't you go back, back where you came from?"

Was it the fact that, from their great hilltop, they could see too far—see too many things—?

Was it because they were in too close contact with the populace? The General was actually paying those who sought learning from the nuns.

Or was it because of one man—a Mr. Dean (David Farrar)—who seemed to hold the key to every door in or out, the solution to every prob-

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

lem, the answer to every question?

Perhaps it was a combination of all, but the particular Mr. Dean was the most troublesome item in the minds of Sister Superior Glodach and Sister Ruth. The latter made no bones of the situation. She confessed her

(Continued on Page 15)

Musical Score Review 'BLACK NARCISSUS' By Rudy de Saxe

★★★★ There is no doubt that music is a very important feature in the development of the story in "Black Narcissus." With its long, silent scenes, against the awe-inspiring background of grandiose mountain scenery, music becomes a "must." Its uplift is as necessary to the setting as it is to the story.

Brian Easdale has written a musical score truly appropriate; modern in essence, with a spiritual and mystic quality to the music which is really "gripping."

The main title is extremely well presented from both showmanship and musicianship angles. A great Chinese gong opens the scene, followed by an ominous pause. Music is then heard, flowing with its strange melodies and harmonies, backed by a mixed choir of voices.

Musical treatment throughout is deft and tastefully done. While under certain scenes, Easdale still uses "cliches"—often unavoidable in motion picture music writing—most of his work departs from the usual Hollywood technique. Particularly in action scenes (chases), his music assumes a definite quality of originality which is quite refreshing.

There are a few places where music stops a bit too abruptly, instead of being carried smoothly into the next scene. There are also other scenes where the lack of music is definitely felt, and others where the use of choral background is a bit overdone. While these may seem minor details to point out, they nevertheless stand out in a production of this magnitude, where every other little detail has been so carefully planned and accounted for.

The four-star award to Brian Easdale for a musical score which will be well received by musicians if not so well understood by the general public. But then, this is a "prestige" picture!



TEENAGE JURY—the first to sit in judgement upon a two-million dollar production, gathered last week to view "Monsieur Verdoux." They were called to confer with Chaplin on a publicity campaign admittedly slanted to intrigue "new generation" interest in, what is to them, a brand new personality. Results will be splashed into all pre-release plugs.

'MITTY' Badly Scripted But DANNY KAYE Wows 'Em With Grand Production Support

Danny's 'Day Dreams' Delightful But Yarn Skullduggery Hurts

★★ "THE SECRET LIFE OF WALTER MITTY" comes pre-sold. The immortal James Thurber classic, upon which the screenplay is based, is an established gem of American literary tradition. Since it first appeared in the New Yorker almost a decade ago, it has been reprinted in a dozen anthologies and the Readers' Digest. Thurber fans alone almost guarantee a healthy boxoffice.

Add to this the sure-fire personality of Danny Kaye, the superb production values typical of Samuel Goldwyn, an excellent cast and magnificent Technicolor—and you get lush returns.

Basic Principle Tossed Aside

Nevertheless, the Ken Englund-Everett Freeman screen translation is weak. This is surprising, since it was concocted in collaboration with James Thurber himself, and given the Thurber benediction.

The joyous juices of Thurber humor leak out of the yarn because the basic principle upon which the original story is based has been tossed aside.

Thurber's Walter Mitty was a milquetoast, timid little character who compensated his prosaically frustrated existence by taking refuge in a wildly bizarre dream-world of deriding-do. The vital contrast between Mitty's dully monotonous real world and his fantastic dream-life heroics made the original story delicious reading—since, after all, every one of us has a bit of Walter Mitty in our make-up.

The screen version sabotages this by involving our Mitty in real-life adventure which, for hyperbole of concept and cliff-hanger action, makes his day-dreams pale in comparison.

Danny Kaye The Show

Although the rare flavor of the fiction version has been lost, the glee-getting value of the Mitty personality remains. And Danny Kaye really goes to town in milking the milquetoast caricature of its rich homeopathic qualities.

Kaye feels out the inner, sly purport which Thurber intended. In almost every sequence, Danny deftly holds up a shrewdly over-emphasized reflection of ourselves. He holds the entire picture together, delivering his inimitable drollery with a perfection of timing and miming which is bound to draw satisfactory reaction.

Particular credit goes to art directors George Jenkins and Perry Ferguson for their thoughtful interpretation of the mood backgrounds. The cleverly imaginative quality they have

Samuel Goldwyn presents
"THE SECRET LIFE OF WALTER MITTY"
 (An RKO Release)

FINE Fantasy-comedy, produced in Technicolor by Samuel Goldwyn and directed by Norman Z. McLeod, starring Danny Kaye and Virginia Mayo. Screenplay by Everett Freeman and Ken Englund, from an original story by James Thurber. Photography by Lee Garmes. Art direction by George Jenkins and Perry Ferguson. Words and music for "Anatole of Paris" and "Symphony for Unstrung Tongue" by Sylvia Fine. Music by David Raksin and Musical Direction by Emil Newman. Editing by Monica Collingwood. Tradeshown at the Academy Theatre, July 10, 1947. Running time, 111 min.

90%

captured imbues the dream sequences with an exotic tone of languorous unreality—which properly emphasizes their schizophrenic source.

Director Norman Z. McLeod has handled the reins intelligently, deliberately satirizing his characters in order to maintain the mood and keying the tempo to the plot purpose. This consistency helps to partly overcome the cardinal plotting sag.

The story starts out promisingly, with Mitty indulging in his perennial day-dreams. Before he awakens to the cold reality of being a proofreader of fiction pulp yarns, he is valiant captain of a storm-tossed schooner, comforting the beautiful dream-gal by his side and inspiring his fear-frozen crew with his vital courage.

The dream-lass, by the way, has nothing in common with the thin-fibred, empty-headed wench he is engaged to; nor is his sweetly dominating mother in any of his wondrous escape-fantasies.

Since daydreaming is practically an

occupational disease with him, Walter goes off into his air-castles at the most embarrassing moments. While in conference with his publisher boss, he slips into a heroic dream. The discussion is a proposed new series of books to be known as "Hospital Love Stories." Accordingly, his dream is of himself as a famous surgeon—master of 'em all—who saves lives with his miracle touch.

Anything does it. Starting a fire in the furnace of his home creates a new dream through the flames—this time where he is dare-devil RAF fighter pilot. Always he is Superman. Always he wows the ladies. And always the girl of his dreams is there beside him.

It is not surprising then, that he is jolted back into stark reality when suddenly, one day, he finds his dream girl sitting beside him in the lovely flesh—on a train.

Becomes Secondary Meller

From this point on, however, the essential Thurber tone begins to crumble. With the girl, he becomes involved in a melodramatic murder-mystery of secondary calibre.

His dream girl had sat beside him to evade a man following her. There is an International issue with the crown jewels of Holland involved. She must be at Pier 47 to meet her uncle. Mitty goes with her to help protect her. The uncle plants a little black book in Walter's briefcase just a moment before unc slumps over dead—a victim of stabbing by one of the henchmen of "The Boot," headman of the skullduggers who are after that black book.

When Mitty discovers he possesses

Cast of Characters	
(The Secret Life of Walter Mitty)	
Walter Mitty.....	DANNY KAYE
Rosalind van Hoorn.....	VIRGINIA MAYO
Dr. Hollingshead.....	Boris Karloff
Mrs. Mitty.....	Fay Bainter
Gertrude Griswold.....	Ann Rutherford
Bruce Pierce.....	Thurston Hall
Tubby Wadsworth.....	Gordon Jones
Mrs. Griswold.....	Florence Bates
Peter van Hoorn.....	Konstantin Shayne
Colonel.....	Reginald Denny
Hendrick.....	Henry Corden
Mrs. Follinsbee.....	Doris Lloyd
Anatole.....	Fritz Feld
Maasdam.....	Frank Reicher
Butler.....	Milton Parsons

the one thing the crooks want, he becomes panicky—and his fears are quickly justified. The henchman's killer is on his trail. Another of the Boot's men, Boris Karloff, gets into Walter's office and attempts to toss him out of a window—bringing about the usual window-ledge comedy.

His boss believes all of his wild actions are merely based upon his crazy day-dreams—that he is imagining everything. Strangely enough, the boss's opinion makes sense, since all of the skullduggery does not.

Not knowing it, the girl is now playing into the hands of The Boot, who has assumed the role of another uncle she had never seen. Just in time does she discover the trickery, and hides the black book, but the gang binds and gags her a la the Perils of Pauline.

Her only possible rescuer is Mitty, who now is being dragged by his boss and his mother to a psychiatrist—none other than Dr. Karloff (part of the Boot's gang). Again the comedy, this time proving that Walter is a mental case.

Assumes Superman Role

To clear up the mix, Mitty turns into something of the Superman he always dreamed about. He becomes a bit daring and socks one of the henchmen. With the courage of that accomplishment, he wades in and more or less captures 'em all single-handed.

In his straight comedy business, Danny Kaye is still tops in his field. So supreme is he in this particular style of rib-tickling, the laffs bog down when the story is dragged back into the spotlight.

All of the story routines through which he and Virginia Mayo run through smack of the rickety variety typical of hackneyed chiller scripting. When Danny Kaye emerges as the straight clown, the audience is again in convulsions.

So there you have it—the ups and downs of Danny Kaye in "The Secret Life of Walter Mitty." From the screen's richest humor one moment to the screen's lowest form of secondary skullduggery the next.

The outstanding deduction, however, is this. Danny Kaye is still tops. Virginia Mayo is still gorgeous—as are also the Goldwyn Girls, the Technicolor, all of the technical credits superbly handled.

—W. J.



PREMIERE PROJECT—Producer Lindsley Parsons, Steve Broidy—Monogram's prexy, Ralph Leaderbrand—head of the Junior Chamber of Commerce of La. and Albert J. Meek—public relations director for the JCofC, discussing final plans for the world premiere of "Louisiana," scheduled to be held in Shreveport next Fall. Pic is based on career of Jimmie Davis.

Holly REVIEW

July 14, 1947

Page 2



HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Greek Theatre Show 'Rose Marie' Scores; Fine Cast And Sets

Gene Mann started his second season of light operas at the Greek Theatre last Monday night, with "Rose Marie." The Rudolph Friml-Herbert Stothart operetta was excellently cast, lushly mounted and given smooth integration by use of the new revolving stage.

Jan Clayton in the title role and John Howard as Jim Kenyon gave smartly styled performances to back their fine singing. Pinky Lee's uninhibited drollery and competent support from the entire cast gave Mann's first '47 open-air theatre effort a dynamic send-off.

'Flying Public' Airshow Now Regular Mon. Item

KMPC, in conjunction with the Aviation News Beacon, is presenting the "Flying Public" each Monday evening from 9:45 to 10:00 p.m. Show offers information on all phases of aviation news and developments.

Slavin Records Originals

Slick Slavin is recording two of his own compositions for the Howard Recording Co. They are "She's a Darling" and "I'm a Liar."



NO FOOLIN'

• LOOKS LIKE HOLLYWOOD Color Film, which owns the 35mm. Vitafilm process, is gonna be grabbed off for sure by Telefilm. Wait 'n' see . . . Peter Potter is busy panning platter pornography. The disk jockey has sent a plan for censorship of recordings to Petrillo. He's waxing wroth, rightly enough, at the steady increase of risqué lyric recordings . . . If you go for the gun-and-gallop stuff, tune in on Mutual July 16 at 9:30 EST and 5:30 on the Pacific Coast — Enterprise's "Ramrod" gets a one-hour presentation . . . Ben Alexander, who has handled almost every type of emcee and announcer chore, takes a crack at jockeying the disks this week at 11 ayem for the House of Murphy over MBS. It's a half-hour stint five-a-week . . . Ralph Edwards will have Ed Bailey, NBC producer from Chicago, as director when "Truth or Consequences" returns Sept. 6 to NBC • Johnny Johnston, the CBS star of "Rhapsody in Rhythm," is spending lotsa time with fiancée Kathryn Grayson in tracking down that just-right furniture for their dream castle. They will move in five weeks from now, soon as the knot is tied . . . Seems they've finally found a way to chastise bad-boy Petrillo . . . He admits the AFM is "scared to death" of television. Rep. Richard Nixon has told him that unless the musicians' union calms down and plays ball, television big-wigs will eventually take his scalp. Darn interesting theory . . . CBS's competent comics, Bob Sweeney and Hal March occasionally get into goofier situations off the air than they could dream up on a script. Latest was a gift of fifty baby chicks from some admirer—the boys went nuts trying to find a loving home for their new family.

Fairbanks Sets Up Rental Plan For His Television Product

Jerry Fairbanks' mass production of video films will be channeled by the Fairbanks company directly into individual stations instead of to networks.

Rental costs to each station will be determined by the number of tele-sets in the respective cities, with exclusive video rights for the area.

Fairbanks' plan would permit the whole series of seventeen 15-minute programs to be shown every seventeen weeks, totaling fifty-one weeks. Thus weekly costs of the series comes to one-third of the original price by being amortized over a full year. Fairbanks says that costs will be less than that of similar live shows.

Pix are filmed with space for a commercial at beginning and end.

'Dance On The Sand With Anson,' Is New Disc Gag

Bill Anson will launch a twice-a-week series of beach parties Friday on his "Hollywood Bandstand" over KFWB from 1 to 4 p.m.

He will call the series "Dance On the Sand With Anson." Broadcast equipment will be set on the beach and loudspeakers will carry the music.

Bergen Is Re-elected As Television Academy Prez

Edgar Bergen again was elected president of the Academy Television Arts & Sciences last week.

La Jolla To Do 'Ruth'

The Actors' Company of the La Jolla Playhouse will present "Dear Ruth" as its second production of the season.

Pat Knight In 'Fabulous'

Patricia Knight has been inked for Republic's "The Fabulous Texan."

The REVIEW Salutes . . .



LORRY RAINE

—BECAUSE this titian-tressed, piquantly profiled canary has been chosen the winner of 'Orchestra World' Magazine's Poll for the "Most Promising New Discovery, 1947." Lorry made her radio debut only a month or so ago on Mark Warnow's "Sound Off" show over CBS. Now she will be called back for a repeat chore. AFPS grabbed her for recordings of "Personal Album," including the Tim Gayle-LeRoy Pritchett numbers, "Topsy Turvy" and "The Darndest Things Happen to Me." Her discoverer? It's a toss-up between Ed-die Cantor's producer, Vick Knight, Warner Bros.' orchestrator, Ray Heindorf, and Solly Biano, the coach at the Burbank lot.

Libott & Burt To Write New 'Unexpected' Series

Robert Libott and Frank Burt have signed to write the new transcribed radio series entitled "The Unexpected," starring Barry Sullivan. Shows are 15 minute dramas.

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Vol. 56

No. 16

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CHAPLIN PIC STIRS STORM

'VERDOUX' ON NEWS PAGES OF COUNTRY

True to the Charles Chaplin tradition that each production is a news event, "Monsieur Verdoux" has leaped from drama pages to front pages.

Tabulated clipping returns disclose that "Verdoux" has been accorded more critical acclaim and controversial discussion than any other picture.

Key exhibitors point out that this national news reception of "Monsieur Verdoux" indicates that Chaplin has his biggest grosser on hand.

Led by the mighty and influential Christian Science Monitor, editorials on "Verdoux" have flooded thousands of newspapers.

The Monitor concluded its editorial with:

"What democracy needs is more education of the public to a higher level of judgment, taste and patriotism."

Top Champion For 'Monsieur Verdoux'

In raging controversy over "Verdoux," famed N. Y. critic, Archer Winsten, of the N. Y. Post, lined up on Chaplin side, wrote in part:

"'Verdoux' will inspire strong champions throughout the country. Most emphatically not a picture to be shunted off among the common run of American pictures, serious or comic . . . it is great in intention, big in theme and thoroughly original."

"An enjoyment of Chaplin's genius of gesture and movement . . . a respect for his courage and conviction."

'Verdoux' Must Be Seen Many Times Says Sage

Harold Clurman, noted author, in July issue of Tomorrow Magazine, writes in part:

"Charles Chaplin's 'Monsieur Verdoux' is one of the most fascinating documents of our day. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again. Here is a picture that will not be dismissed!"

TIME, WINCHELL TELL OF 'VERDOUX' SUCCESS

New York.—Walter Winchell today told his twenty-five million readers, and Time Magazine tipped off its five million, that the most extravagant words of praise are being written and said of Charles Chaplin's "Monsieur Verdoux."

Winchell wrote: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Monsieur Verdoux.' Agee thinks the film 'is one of the great works of our time'."

Time Magazine devoted three columns to "Verdoux," hailed it "as the most notable film in years—the most fascinating—" and described Chaplin's portrayal of Verdoux as "one of the most beautiful single performances ever put on film."

Time Magazine summarized:

"The film is a daring individual gesture, dared in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

'Verdoux' Greatest Classic Ever Made

Hailing "Verdoux" as the greatest classic ever made, Federated Press told its hundreds of thousands of readers, in part:

"A film which will stir up controversy, Chaplin's past films are considered the greatest classics yet produced for the screen. All of them are only warm-ups for this new tragi-comedy. 'Monsieur Verdoux' is the finest piece of social satire that has ever been filmed."

Marilyn Nash Returns

Marilyn Nash returned this week from New York and Detroit.

'Verdoux' Gets Great Rave

In a 5000 word review, requiring three installments in The Nation, James Agee, famed critic and magazine author, wrote in part of "Monsieur Verdoux:"

"A magnificent and terrifying song . . . the richness and quality of the film is a work of art, in fact, of genius. I wish I might use the many thousands of words I would require to do it adequate honor purely as fun."

"The anarchic and immortal lily of the field, the tramp, the most humane and most nearly complete among the religious figures our time has evolved has been set aside by Chaplin to give his century its truest portrait of the upright citizen."

"I wish I may faintly express the frame-by-frame appreciation, the gratitude and tribute which we owe this great poet and great poem. Chaplin's performance as Verdoux is the best piece of playing I have ever seen. Verdoux embodies much of the best that can be said of modern civilization."

Critics Applaud 'Verdoux' As Daring Chaplin Winner

With critical acclaim and violent controversy, "Monsieur Verdoux," prepares to meet the public.

Famed critics have written:

National Board of Review: "Exceptional rating. Completely new and fascinating. Greatest of all Chaplin films."

Bosley Crowther, New York Times: "Chaplin believes in using his talent for socking hard . . . screamingly funny . . . He is both satan and faun . . . his performance is remarkably adroit . . . a lot of controversy will be created by 'Monsieur Verdoux'."

Robert Coleman, New York Mirror: "It runs gamut of satire, slapstick, drama and problem drama . . . had first-nighters roaring with laughter . . . it comes from a higher perch than most of the pictures you will enjoy."

Richard L. Coe, Washington Post: "Daringly different . . . a wise and witty picture . . . very funny in its horseplay. It is far more stimulating than any current film."

TOP GROSSES FOR 'VERDOUX' SAY EXHIBS

New York — Precipitating the greatest storm of controversy ever attendant upon the showing of a film, Charles Chaplin's "Monsieur Verdoux," in a pre-release debut here, conclusively proved that it will be the star's greatest money-making film.

Top exhibitors have applauded the world-wide exploitation plan "to condition" the public to the "most unusual entertainment ever put on the screen."

One of the master advertisements, spearheading the candid campaign, will read:

A WARNING!

Before you see Charles Chaplin in "Monsieur Verdoux" you must know some facts about the most controversial motion picture of all time.

Charles Chaplin, deserting his beloved little tramp character, enacts the role of the slick, sinister and charming French Bluebeard. His business: murder.

Charles Chaplin introduces a revolutionary pattern of screen story-telling, confident the public will welcome the most original humor and the most original drama ever filmed.

There is a peculiar intensity of story and an even more peculiar hysteria of laughter in "Monsieur Verdoux."

We must warn you — and YOU must warn your friends — that you must come prepared to behold something never before shown on the screen.

Please remember, this is not "just another motion picture!"

Charles Chaplin has dared to create for your unforgettable entertainment the diabolical but amusing story once told only in whispers.

But with all its strangeness, there is a pathos and beauty and richness devoted to a love story that will haunt you until pictures are no longer made.

The genius of Chaplin holds a copyright on his type of love story—a love story that hurts, that frightens, that stays with you as a lingering memory.

But remember — a warning — come prepared for the most startling experience you have ever undergone in a motion picture theatre.

Come prepared for the strangest and the most entertaining shock of your life.

—Adv.

ADVERTISEMENT

'DEVIL'S CANYON' Quite Okay As Red Ryder Entry Built For Action

Well Contrived And Soundly Plotted As 'Heroic' Programmer

● "RUSTLERS OF DEVIL'S CANYON" is quite okay in every sense of the secondary word when it comes to fulfilling all the requirements of the cartoon-heroic Red Ryder.

In this adventure, Red returns to Sioux City at the close of the Spanish-American war to find that his home country is really overrun by cattle rustlers. His welcome home by the Duchess, Little Beaver and Old Blizzard is springboard enough—coupled with the news that he has a man-sized job awaiting him from the rustling angle.

Doctor Works Both Sides

The highlight in the well-contrived plot, however, is the character of the town doctor, played by Arthur Space. In addition to treating Blizzard for his chronic stomach, he has the victims of both sides of the cattle-brawling to handle. The doctor, therefore, is admirably presented as the pivot for all the skullduggery—he being the ring-leader of the rustlers without the slightest suspicion on the part of any of the townsmen.

Since this is an original screenplay by Earle Snell, much of the credit goes to him for the premise for this consistently entertaining programmer, but R. G. Springsteen's direction and the production values extended by Sidney Picker should not be discounted. The direction, in particular, is evenly paced for continued action that keeps thrills and excitement uppermost in the formula for secondary satisfaction.

Because of the good story, Allan Lane never appeared to better advantage. Little Beaver (Bobby Blake) and Emmett Lynn as Old Blizzard also seemed to stand out to much better advantage.

The trouble all starts when a group of nesters arrive with governmental homestead grants to settle in what is called Devil's Canyon. When told by Red Ryder that the canyon has been taken over by the rustlers and that they are taking their lives in their hands by trying to settle there, the nesters believe Red is one of the cattlemen who do not want them around that territory. Accordingly, they refuse to listen—all of which turns the situation into a 3-sided war.

Rustlers Waylay Nesters

When the nesters enter the canyon, they are waylaid by the rustlers, but Red saves the day only to be further condemned by the nesters. The renegade doctor goes in to treat the nesters' wounded and gets all their plans so the rustlers can always keep a step ahead of both sides.

The nesters are then blamed for some fires set by the rustlers, while the rustlers are getting set to make

Republic Pictures Presents
'RUSTLERS OF DEVIL'S CANYON'
OKAY Western Melodrama, produced by Sidney Picker and directed by R. G. Springsteen. Original screenplay by Earle Snell, based upon Fred Harmon's NEA comic strip, "Red Ryder." Photography by William Bradford. Musical direction by Mort Glickman. Art direction by Frank Arrigo. Set direction by John McCarthy, Jr., and Otto Siegel. Edited by Harry Kellar. Tradedown at Republic Studios Thursday AM, July 3, 1947. Running time, 58 minutes.

way with all the cattle of the community since the doc has tipped them off to the mass herding which the citizenry had planned.

When Red, himself, is framed for being in league with the rustlers, he is forced to hide out—where the doc comes to treat his burned arm. Everything is planned to do away with Ryder in the hideaway cave, but there is where he outsmarts them and traps the rustlers, proving to the nesters that he had always been their friend.

Not New But Refreshing

Although there is nothing new in this rather familiar standby plot of rustlers versus cattlemen versus nesters, it is not often that it is used for program fare. The demands are usually for something in the A-grade of western entertainment. When it crops up, therefore, as just another adventure in the Red Ryder series, it is quite refreshing to note.

And let it be said that, even though given the secondary, "modest-budget" treatment, this same familiar approach appears to have certain A-values that one never expects to find in the filler field.

Here's hoping the kids of all ages who follow the thrills of their cartoon hero, Red Ryder, will appreciate this stepping-up in the calibre of their sagebrush diet.

—E. E.

Abbott And Costello Sign To Do E-L Pic

Embarking on their initial independent venture, Bud Abbott and Lou Costello have signed a deal with Eagle-Lion to make "The Moose Hangs High," budgeted at \$1,600,000 and scheduled to go before the cameras August 18.

The comedy team concluded the negotiations with Bryan Foy. Under their new contract with U-I, the comics are permitted to make one outside picture a year.

The Cast of Characters ("Rustlers of Devil's Canyon")	
Red Ryder	ALLAN LANE
Little Beaver	Bobby Blake
The Duchess	Martha Wentworth
Bess	Peggy Stewart
The Doctor	Arthur Space
Blizzard	Emmett Lynn
Clark	Roy Barcroft
The Sheriff	Tom London
Tad	Harry Carr
Matt	Pierce Lyden
Doc Glover	Forrest Taylor

The Cast of Characters ("The Trespasser")	
Linda Coleman	Dale Evans
Danny Butler	Warren Douglas
Stevie Carson	Janet Martin
Bill Monroe	Douglas Fowley
Dee Dee	Adele Mara
Charles	Gregory Gay
Kirk	Grant Withers
Bruce Coleman	William Bakewell
Bartender	Vince Barnett
Channing Bliss	Francis Pierlot
Mary Lou	Joy Barlowe

'TRESPASSER' Is Literary Racket Expose Via Newspaper Background

False Notes, Draggy Tempo Hurts—Until Peppy Action Finish

● "THE TRESPASSER" is a vain-glorious newspaper setting for the exposé of a literary forgery racket. As screenplayed by Jerry Gluskin, it makes it appear that the original story by Jerry Sackheim and Erwin Gelsey was rather a potpourri of unbelievable characters who were made even more unconvincing by the make-believe world in which they lived.

It has lotsa fun with itself for considerable footage by having the head of a newspaper morgue playing pranks and fluttering the femme hearts of all the staff before one finds out it is a straight melodrama. The prankster is made to appear as more or less a conceited ass, but later it is emphasized that he was a real war hero and a real fellow, notwithstanding.

The newspaper itself is a dream. Marble halls and luxurious private office, but no sign of a city desk or the presses. No teletype or paraphernalia, but just oodles of splendor and romantic yearnings.

Finds Fake-First Edition

Then, of a sudden, the little gal who had been the butt-end of the brave ex-service man's gag, finds something in a rare, first-edition book that smacks of skullduggery with a loud odor.

Janet Martin, daughter of a newspaperman who now wants a newspaper career for herself, finally gets a menial job on the splendorous "Gazette." Together with feature editor Douglas Fowley, Janet helps to trace down and build up a case against a gang of literary forgers who have been making a fortune out of fake rare and first editions.

Dale Evans, top feature item, has far from a feature role. She is merely the gal to whom Fowley is engaged—the sister of the literary editor (William Bakewell), who gets bumped off by the racketeers. Dale

Republic Pictures Presents
"THE TRESPASSER"
AVERAGE Racketeering Melodrama, produced by William J. O'Sullivan and directed by George Blair. Screenplay by Jerry Gruskin from an adaptation by Dorrell and Stuart E. McGowan from an original story by Jerry Sackheim and Erwin Gelsey. Photography by John Alton, ASC. Musical direction by Mort Glickman. Art direction by Frank Hotelling. Edited by Arthur Roberts. Tradedown at Republic Studios, Wednesday AM, July 2, 1947. Running time, 71 minutes.

does have one singing number, however, which nicely qualifies the use of her charming personality for such an insignificant bit.

Second in feature billing is Warren Douglas, who plays the aforesaid prankster with little else to do until the very tardy action spot at the finish of the picture. Then Warren gets into the thick of things and proves that he has seen service.

Janet Martin, however, is quite something different—as feature entry No. 3. She has charm, poise and plenty of personality. What's more, she can act—and is the one bright spot in the film.

As No. 4, good old troupier Doug Fowley carries through like a vet but is forced to take many an incongruous script-hurdle to make his feature-editor role seem believable. And No. 5 is Adele Mara as a supernumerary in the news-morgue where she and Janet work for the prankster.

In the supporting cast there are some good performances from names that mean as much as the featured division above. Gregory Gay turns in a smooth job of the suave book-cheater. Grant Withers is just a plain-clothes cop.

From all of this you can readily glean that pretty much of the business and the characters are slightly on the topsy-turvy side, and they are. After all the mix-up starts to iron itself out, the picture is about over. But then things start to happen. In the last lengths, action becomes predominant and there is enough fighting to satisfy the most rabid fisticuff-and-brawl fan.

Fowley gets Dale Evans back as his heart's desire, whom he had lost through her brother's lies to protect his own skin before he got killed. Janet is paired off with Warren Douglas who finally stopped clowning long enough to prove he could fight. And that's that.

—E. E.

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Too Short?



 VINCENT SHERMAN 

DIRECTOR



In Preparation

“DON JUAN”

“FLAMINGO ROAD”

 “THE UNFAITHFUL” 

A WARNER BROS. PICTURE

PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%—Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. *Denotes a Hollywood Review "Picture of the Week" award.

ALLIED ARTISTS

(In Release)

BLACK GOLD (6/23)85%

COLUMBIA

(Now SHOOTING)

IT HAD TO BE YOU

Cast: Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders.

ProducerDon Hartman
AssistantNorman Deming
DirectorsDon Hartman and Rudy Mate
Director of PhotographyRudy Mate
Assistant directorSam Nelson
Dialogue directorFred Sears
Story by Melvin Frank and Norman Panama

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerCasey Robinson
DirectorHenry Levin
AssistantMilton Feldman

THE STRAWBERRY ROAN

Cast: Gene Autry, Gloria Henry, Jack Holt.
ProducerArmand Schaefer
DirectorJohn English
AssistantEarl Bellamy

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Randell, Peggy Ann Garner.

ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

DEVIL SHIP

Cast: Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso.

ProducerMartin Mooney
DirectorLew Landers
AssistantPaul Donnelly

THE CRIME DOCTOR'S GAMBLE

Cast: Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.

ProducerRudolph Flothow
DirectorWilliam Castle
AssistantCarter DeHaven, Jr.

(Filming Completed)

SIX-GUN LAWCharles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell

BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAY.....Jean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGSPaul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone)Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

THE PRINCE OF THIEVES—Jon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

I LOVE TROUBLEFranchot Tone, Janet Blair, Janis Carter, Adele Jergens.

(In Release)

ALIAS MR. TWILIGHT (2/25).....75%
BETTY CO-ED (12/24).....80%
BLIND SPOT (3/5).....80%
BLONDIE KNOWS BEST (12/17).....80%
BLONDIE'S BIG MOMENT (2/4).....80%
BLONDIE'S HOLIDAY (4/1).....80%
BOSTON BLACKIE & LAW (1/7).....75%
BULLDOG DRUMMOND AT BAY (4/15).....80%
CIGARETTE GIRL (3/5).....75%

THE MILLERSON CASE (5/12)80%
★DEAD RECKONING (1/14).....90%
FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/12)90%
GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%
RETURN OF MONTE CRISTO

(Small) (12/3).....85%
SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24).....80%
SINGING ON THE TRAIL (9/24).....75%
THAT TEXAS JAMBOREE (6/11).....80%
THIRTEENTH HOUR ("Whistler") (3/12).....80%
THE MILLERSON CASE (5/12).....80%
FOR THE LOVE OF RUSTY (6/30).....80%
LAW OF THE CANYON (6/30).....70%
THE GUNFIGHTERS (6/9).....90%

EAGLE LION

(Distributed by PRC)

(Now SHOOTING)

ADVENTURES OF CASANOVA

(Color)

Cast: Arturo de Cordova, Lucille Bremer (courtesy M-G-M), Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva.

ProducerAubrey Schenck
DirectorRoberto Gavaldon
Story by Crane Wilbur and Karen De Wolf

WILD CONQUEST

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

RED STALLION (Color).....Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

GOOD NEWSJune Allyson, Peter Lawford.

THE PIRATES (Technicolor)Judy Garland, Gene Kelly.

ALIAS A GENTLEMANWallace Berry, Tom Drake.

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British)
(Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12).....85%
REPEAT PERFORMANCE (5/22)85%
REPEAT PERFORMANCE (5/22).....85%
KILLER ART LARGE (5/29).....70%

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY

(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)

Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Green
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)

CASS TIMBERLANE

Cast: Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay.

ProducerArthur Hornblow, Jr.
DirectorGeorge Sidney
AssistantGeorge Rhein

IF WINTER COMES

Cast: Walter Pidgeon, Deborah Kerr.
ProducerPandro S. Berman
DirectorVictor Saville
AssistantJack Greenwood

KILLER McCOY

Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.
ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWN.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder.

MERTON OF THE MOVIES.....Red Skelton

BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVE.....Hepburn, Henried, Robert Walker

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

(In Release)

THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26)90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17).....85%

IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only)95%

MY BROTHER TALKS TO HORSES (11/19).....85%

★SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10).....90%

UNDERCOVER MAISIE (3/12).....85%

★THE YEARLING (Color) (11/26).....100%

THE ROMANCE OF ROSY RIDGE (7/7) 85%

FIESTA (6 16)90%

THE HUCKSTERS (6/30)90%

MONOGRAM

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDALBowery Boys

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.

A GUY NAMED JOE PALOOKALeon Errol, Joe Kirkwood.

FLASHING GUNSJohnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy Kakely, Dub Taylor, Beverly Jons, Douglas Fowley.

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19)80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26)80%

HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12).....85%

★IT HAPPENED ON 5TH AVENUE (Allied Artists) (2/4)85%

LAND OF THE LAWLESS (5/15)80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (B & 8) (4/8).....75%

NEWS HOUNDS (6 16)75%

KILROY WAS HERE (6/30)80%

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Phyllis Morris.

ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

NIGHT HAS A THOUSAND EYES

Cast: Edward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.

ProducerEndre Bohem
DirectorJohn Farrow
AssistantsHerb Coleman and Jim Rosenberger

(Filming Completed)

DREAM GIRL (Technicolor).....Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

THE TROUBLE WITH WOMEN.....Ray Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karl-loff, Kellaway, Ward Bond, Virginia Grey, Catherine Craig, Lon Chaney.

VARIETY GIRL.....Mary Hatcher, DeForest Kelley, Olga San Juan, and All Paramount Stars

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden.

ROAD TO RIOCrosby, Hope, Lamour,

THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan



LEW AYRES

“THE UNFAITHFUL”

A WARNER BROS. PICTURE

OVER THE BACK FENCE

HOLLYWOOD REVIEW

JULY 14, 1947

● ALLAN HALE, JR., who is now a bigger man than his father, will appear as a football star in the Blanchard and Davis gridiron yarn "On Parade." Alan used to play tackle at Hollywood High . . . Spotted none other than Greta (20 Gs richer) Garbo and Harry (Behind the Make-up) Crocker knee-deep in cheese-cake at Cafe Jay in Santa Monica the other evening . . . There are two reasons for that big broad smile being worn by Ed Birdman. He has just sold the Birdman Steel Co. for a cool 1 1/2 million, as well as having just been paid back his investment (plus) in the Tent Theatre Assn's presentation of "Dream Girl" . . . English Films, Inc., of NY, have cancelled the franchise of Trans-International Films and opened their own Pacific Coast branch office at 7166 Melrose. That means "English" will handle their own distribution—straight . . . It is reported that the sneak preview reaction to Barry Sullivan in "The Gangster" was so good that the King Bros. are trying to pact him for two more pix . . . That sepia beauty giving out with the vocals at Ciro's is Mary Louise, under salary as a featured artist with Cab Calloway's band.

● DAVE GARBER, U-I producer, will be host tonight at his Van Nuys home for a meeting of the members of the film industry—including writers, directors and stars—to further a campaign to help the Industrial Center and Home for the Aged at Reseda. This move is of special interest to the film colony of the valley and it intends to see that the non-profit, non-sectarian Home gets the assistance it needs right now. Only penniless applicants are considered for admission, but right now there are more than 4,000 destitute old men on the list needing help badly . . . A new star was born (maybe) at Columbia ranch last week when producer-director Don Hartman donned make-up and appeared in a scene with one line of dialog in "It Had To Be You." Hartman assumed the part of "4th. fireman" in a sequence with Cornel Wilde. Don's line—which probably won't go down in history—was: "It's okay with me, chief."

● GROUCHO MARX has an offer of 10 G's a week plus expenses to appear in a one-man act at a famed Madranos Cirque Theatre in Paris. Though completely out of line with his present plans, he and his agent brother, Gummo, are mulling its possibilities . . . Albert J. Cohen left Hollywood Saturday by plane for Mexico City to arrange for production of the first of a series of independent pictures at the Churubusco studios . . . Robert Alterman and Arthur Jacobs have opened their new public relations offices at 7904 Santa Monica Blvd. Frank Lieberman, veteran of 8 1/2 years in Warners publicity, joins in the venture . . . J. Arthur Rank is serious about adapting the Fred Pelton system of movable stages in his future studio building program in England. Pelton staged a demonstration of the system for Rank and the latter immediately forwarded the details to his engineers in Great Britain. Now it looks like another American idea will see the light of day first in a foreign land.

● CLARENCE BROWN will return day after tomorrow by plane from Honolulu, winding up that much dreamed about vacation . . . The AFofL attitude toward the Taft-Hartley bill surely dims the hopes of any studio labor peace for some time to come . . . Andy Russell wings out today for his Eastern disc-jockey tour . . . We'd like to read and see screened that new story of Alfred Zeisler's (German director now under contract to RKO), entitled "1955 A.D.," which he plans to produce independently. Cary Grant and Bob Montgomery are the possible stars for the story which tells of the landing in United States of an inhabitant from another planet which is supposedly 2,000 years ahead of us in progress. Page Superman! . . . Roy Rogers winds up his circus tour next Saturday and planes back here to start July 22 in "The Gay Ranchero" at Republic.

● MICHEL KRAIKE, who recently did "Indian Summer" for RKO, last week joined with Monte Brice in forming an organization to produce the Civil war classic, "The Red Badge of Courage" for the screen . . . That 8-tube, telephone-television cable connection between here and Blythe, Calif., has been laid and now only needs a 1,500-ft. splice-in to get it into action. Each tube is capable of carrying 600 telephone conversations and one television program . . . A new device has been developed by Leonard Poole and M. A. (Andy) Anderson for wild cameras to change speeds during action scenes. Demonstrations proved last week that action can be speeded or retarded at will by simply changing motor speeds. The device changes shutter automatically to compensate for the difference in exposures.

● WILLIAM WILDER and his Para camera crew sail from NY July 29 to shoot background scenes in occupied Germany for his "A Foreign Affair" . . . Thomascolor, Inc. of Los Angeles are planning to float a million-share issue of stock to the public at \$5 per Class A common . . . Eric Johnston, MPA prexy, is in Warsaw to inspect studios there and in Lodz . . . Five fan mags are reported to have dropped 400,000 circulation from December of '46 to March of '47—based upon ABC figures . . . Eagle-Lion is planning a 100-

theatre day-and-date premiere for their "The Red Stallion" . . . Bob Hope and his family have set sail for home from Barranquilla, Colombia, and are due to arrive in Hollywood by plane Wednesday so Bob can start work on "The Paleface" at Para . . . Manufacturers of television sets are now ready to market a machine with a "giant" screen of 19x25 inches . . . Fanchon & Marco and its subsidiary, the Patmar Corp., has counter-sued Paramount in a \$4 1/2-Million anti-trust action. It's all part of the plan to regain the Downtown theatre in LA . . . Under that amicable settlement between Columbia and director Charles Vidor, Col. will get fifty percent of the profits on all of the next six Vidor films he makes!

PONDER

- THE 'BEST SELLER'
- MIDDLE MAN COSTS

● There's a thought-provoking contradiction in Hollywood sales psychology, according to Maxwell Geffen, publisher of Omnibook. He admits that best-selling books make the best boxoffice pictures. But he denies the validity of the Leon Guterman report which presumes that filming a book insures best-selling status.

Geffen says that "though it is true that the best pictures are more and more based on best-selling books, it is not true that the sale of a book to the films will necessarily place it in the best-seller status."

He points out that the majority of big boxoffice-best-sellers had achieved the best-seller mark before filming; and that many boxoffice hits do not prove out on the book market.

Geffen feels that books cannot be made best sellers by promotion unless they have something which makes them best-sellers anyway.

And therein lies the basic difference between film and fiction.

Hollywood's expert praisers have proved constantly that they can sell product which is definitely without merit. Product which actually should never be released at all—often is lifted through shrewd exploitation right up into the boxoffice high spots.

Profits From Mistakes

The tremendous vitality of film as an entertainment medium makes this possible. Just as it makes possible the continued abuses which Hollywood has fostered and for which it has been censured through the years. It is the entertainment power of visualization which permits Hollywood to continue to make profits from its repetitive mistakes.

It would seem that Geffen is right. Because fiction, which is without the vivid illusion of reality which hypnos film, must depend upon the creative power of the author to generate a mind's-eye reality—the reality with which all films are blessed automatically.

...Ye Editor's Page

Producers and publishers who depend too much on each other might do well to ponder Mr. Geffen's report.

● A new cooperative production-distribution system is on the filmic horizon. Principal aim of the plan is the elimination of the middleman and his costs. The exhibitor, through his connection with the new company, would also have a closer contact with the making of the product.

This thought-provoking idea is the brain-child of Jerome B. Rosenthal, attorney and tax expert, who has presented the proposal to the heads of MPTOA and Allied.

Costs Can Be Cut

Rosenthal believes that expenses in all departments, from initial financing to film rentals, can be drastically reduced. His project gives exhibs the option of paying film rentals in advance, thus providing completion money for film production and reducing financing costs. The exhibs would benefit through lower rentals.

In the same manner, in production, directors, writers and talent could buy stock in the company, receiving both salary and dividends. Producers would be eliminated by having a production liaison manager between work units and the distributing end.

Rosenthal points out that present financing charges are sometimes as high as 35 percent. His plan not only saves this exorbitant take but also gives talent a profit without excessive taxation. . . .

Definitely something for exhibs to ponder.

● Since one of our main problems—if not THE most important problem dealing with faulty pix is story weakness, the temptation is to search constantly for a curative.

From every angle of study, one point stands out. There is a definite cure for the lackadaisical approach on the part of many producers.

The research goes on. Such a major item like this cannot be dropped into the minor mail shoot.

Although it won't help you much in running your theatre or in piling up more grosses on your current weak-storied pix, it might give you some satisfaction to know there IS a solution to this time-worn problem—just around the corner.

'VARIETY GIRL' Is Star-Studded Ballyhoo Film Of Rollicking Fun

Fast Moving, Swell Entertainment That Should Tinkle Tills

★ ★ "VARIETY GIRL" is a refreshing surprise—a star-studded, rollicking funfilm, with everyone on the Paramount lot in on the act . . . and with a reason for their being in it! Read the cast-box adjacent!

In short, it is the first of those pix that have been jam-packed with stars which makes sense.

There's a reason. You see "Variety Girl" is out-and-out propaganda for the Variety-Clubs-of-America movement. In this case, the folks on the main-stem and in the hinterlands will love the propaganda.

Baby In Turkish Bath

It tells how the Variety Clubs were born—of the first chapter with only eleven members who usually headquartered in a Turkish bath. One night while they were gathered in the rub-room, one of the theatre managers' ushers comes in with a baby, found left beneath one of the seats after the audience had gone home. A note, pinned to the girl-baby, bequeathed her to the club.

So they adopt the infant and finance her education while being brought up by foster parents. Eighteen years later, the "baby" is sent to Hollywood for a possible picture career. The same theatre manager, in whose showshop the infant had been found, is now the "boss" of Paramount studios.

Mary Hatcher, a really brilliant singer, plays the Variety Girl. Her character name is "Catherine Brown," and thinking that wouldn't look so well in lights, she assumes the alias of "Amber La Vonne." But another studio gate-crasher, Olga San Juan, steals the "Amber" name to grab off a room reservation.

From then on, it is a case of mistaken identity. Mary and Olga become roommates and friends, but Olga gets all the breaks from the studio because Boss Ferguson believes she is the Variety "baby."

Dunks Boss In Pool

Through the story proceedings, Mary gets herself violently disliked by the Boss when she inadvertently pushes him into a swimming pool—a happenstance that turns into a regular gag when Fate gives him some sort of water-drenching every time they meet.

The brazen little Olga gets away with next-to-murder, but holds the center of the stage until the very end—when she decides to square it all and give Mary the break.

The picture is clowning from start to finish, with all of the Paramount stars being brought in for fun, farce and zany antics.

Crosby and Hope are a riot as

Paramount
Presents
"VARIETY GIRL"
FINE
90%
Musical comedy, produced by Daniel Dare and directed by George Marshall. Original screenplay by Edmund Hartmann, Frank Tashlin, Robert Welch and Monte Brice. Musical score and direction by Joseph J. Lilley. Photographed by Lionel Linden, ASC., and Stuart Thompson, ASC. New songs by Frank Loesser. Art direction by Hans Dreier and Robert Clatworthy. Edited by LeRoy Stone. Tradedown at Westwood Village theatre, Tuesday evening, July 8, 1947. Running time, 95 min.

usual; Bendix a standout; Ladd and Dotty Lamour lead the gang in a swell number; Mitch Leisen becomes a good actor!; DeMille proves no one can fire him; Spike Jones and his gang pull a real nifty; Pearl Bailey thrills with a character song, "Tired"; Gary Cooper, Ray Milland—but why go on? It is just a little bit too good to be true for such a gang-up of big names.

In the story cast, Mary Hatcher as the "Variety Girl" singer and Olga San Juan as the pretender are now set for future stardom if anything like perfect performances count for recognition. Olga San Juan comes mighty close to stealing the show but, for sweet purposes, let us say that the two gals share honors equally.

Just as proof that "Variety Girl" is novelty all the way—you should see and hear Cecil B. DeMille tell the Paramount Boss to get the hell off his set—and the Boss later saying: "Who can fire DeMille!"

For tinkling boxoffice tills, "Variety Girl" is just what the doctor ordered. Book it soon for a lotta playdates.

Warner Sales Meets Set In N.Y. and Chi.

Ben Kalmenson, V.-P. and Gen'l S.M. of Warner Bros., has set two sales conventions to be held at the N. Y. Waldorf-Astoria, July 31 to Aug. 2, and at the Chicago Blackstone Hotel, Aug. 4 to 6.

New York sessions will be attended by forces from eastern, central, mid-Atlantic and Canadian territories. Chicago meeting is for mid-west, prairie, southeast, southwest and west coast forces.

Enterprise May Make 8 Pix Next Season

Enterprise has announced it will enlarge their production schedule to seven or eight major pix for the 1947-48 season.

Bernerd Buys 'Time'

Producer Jeffrey Bernerd has purchased "There'll Come a Time," and will start casting with Anthony Quinn and Katherine DeMille in leading roles.

The Players and Characters For "Variety Girl"

Bing Crosby, Bob Hope, Gary Cooper, Ray Milland, Alan Ladd, Barbara Stanwyck, Paulette Goddard, Dorothy Lamour, Sonny Tufts, Joan Caulfield, William Holden, Elizabeth Scott, Burt Lancaster, Gail Russell, Diana Lynn, Sterling Hayden, Robert Preston, Veronica Lake, John Lund, William Bendix, Barry Fitzgerald, Cass Daley, Howard De Silva and Macdonald Carey. Mary Hatcher as the "Variety Girl." Olga San Juan as "Amber La Vonne." De Forest Kelley as the talent scout. William Demarest as the barker. Frank Faylen as the stage manager. Frank Ferguson as the studio boss. Special appearances by Cecil B. DeMille, Mitchell Leisen, Frank Butler, George Marshall, and specialties by Roger Dann, Pearl Bailey, The Mulcays and Spike Jones with his City Slickers.

'MARAUDERS' Is A Quaint, Little 5-Reel Gun-Brawl Over A Church

Hopalong Adventure Quite Different In Script Convenience

• "THE MARAUDERS" is just another Hopalong Cassidy adventure—the only different slant being that it is rather quaint and easy-going. Very apparently no one connected with the story, especially the original scripter, took matters seriously. In fact, the writer, Charles Belden, made it a script of convenience.

When matters start to look serious, there's always a story reason for not getting too excited—just hold on to your seats and Hopalong will iron it out.

Strange as it may sound in type, the entire picture is just one long gun-brawl from start to finish—with lapses in the shooting to give the footage a chance.

Set Stage For Action

In the very beginning, however, the stage had to be set—so there are several scenes of registering "Californy's" premonition that some strange things are going to happen. And they do.

When it starts to rain, Hopalong and his two pals, Californy and Lucky, hole up in a deserted church of a ghost town. They are finally awakened by a gang starting to tear down the church. Hopalong says "You can't do this," but the boss wrecker says "We will."

Natch, the argument becomes a fight and the gang leaves only to hide behind the rocks before starting the guns a-barkin'. A gal and her mother, who come to pray and play the organ each morning in the church, are caught in the middle, which makes Hoppy's attitude a protective one.

Then there's a good old deacon who also is a protective soul. During pauses in the shooting, the suspicion becomes murkier as to who is behind all this, so Hoppy gets out and rides away to seek the reason. He finds a woman has been buying up all the land 'round the ghost town, but the church

Hopalong Cassidy Productions
Presents

"THE MARAUDERS"

(A United Artists Release)

AVERAGE Western Melodrama, produced by Lewis J. Rachmil

75% and directed by George Archainbaud. Original screenplay by Charles Belden, based on the characters created by Clarence E. Mulford. Photographed by Mack Stengler, ASC. Music by David Chudnow. Edited by Fred W. Berger. Tradedown at General Service studios, Tuesday P.M., July 8, 1947. Running time, 60 min.

was common property, having been built by public donations.

When Hoppy returns, the fighting goes on, and the audience is soon let in on the know that the ringleader of all the skullduggery is the good old deacon. He starts across the church roof to the belfry. Hoppy sees the bell-rope move and decides to ring the bell. When he does he jerks down the deac, who plummets through the floor to his death beneath. And, lo! his body dents the earth enough to disclose the ground is saturated with oil!

There you have it—but during the strange proceedings, Californy gets a romantic thought about the gal's mother—and Lucky has real matrimonial ideas about the gal.

William Boyd presents his usual fine performance of Hoppy, and his two pals are ably presented by Andy Clyde and Rand Brooks.

Settings, music and all production items are in nice order for the average secondary, such as is "The Marauders."

'Miracle' Skyrockets Natalie Wood At TCF

On the strength of her outstanding performance in "Miracle on 34th Street," Natalie Wood, juvenile star, was signed last week to a long-term contract by 20th and was immediately cast for one of the top roles in "On to Oregon."

COLOR ★ BLACK & WHITE ★ SOUND
SCREEN TESTS
MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD
LARSEN & LEAVITT, INC. GL-7307
5717 SUNSET BOULEVARD

Hollywood REVIEW

July 14, 1947

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The Cast Of Characters ("The Marauders")

Hopalong Cassidy WILLIAM BOYD
California Carlson Andy Clyde
Lucky Jenkins Rand Brooks
Black Ian Wolfe
Susan Dorinda Clifton
Mrs. Crowell Mary Newton
Black Harry Cording
Clerk Earle Hodgins
Oil Driller Dick Bailey



ANN SHERIDAN

“THE UNFAITHFUL”

A WARNER BROS. PICTURE

PRODUCTION, BOOKING GUIDE

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
8IG TOWN AFTER DARKPhilip Reed, Hillary Brooke.
WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.
BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

(In Release)

I COVER BIG TOWN (5/5).....	85%
★BLAZE OF NOON (3/5).....	90%
CALCUTTA (4/15).....	85%
★CALIFORNIA (Color) (12/17).....	95%
DANGER STREET (P-T) (4/22).....	75%
EASY COME, EASY GO (2/4).....	85%
★FEAR IN NIGHT (P-T) (3/5).....	90%
★IMPERFECT LADY (3/12).....	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7).....	85%
★MY FAVORITE BRUNETTE (2/18).....	85%
THE PERFECT MARRIAGE (Wallis) (11/19).....	80%
SEVEN WERE SAVED (P-T) (2/25).....	80%
★SUDDENLY IT'S SPRING (2/11).....	90%
★ WELCOME STRANGER (4/29).....	95%
PERILS OF PAULINE (5/15).....	90%

New PRC

(Now SHOOTING)
BLONDE SAVAGE
Cast: Leif Erickson, Gale Sherwood, Veda Ann Borg.
ProducerLionel Toll
DirectorS. K. Seeley
AssistantBob Saunders

GUN LAW
Cast: Al LaRue, Jennifer Holt, Fuzzy St. John.
ProducerJerry Thomas
DirectorRay Taylor
AssistantIra Webb

LINDA BE GOOD
(Cameo Production)
Cast: Elyse Knox, John Hubbard, Marie Wilson, Alan Nixon.
ProducerMattie Kemp
DirectorFrank McDonald
AssistantBob Farfan

(Filming Completed)
BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
IT'S MOIDER.....The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.
(Untitled PHILO VANCE).....William Wright
CAN'T GET THAT GALSheila Ryan, Edward Norris, Chill Wills, Kenneth Ferrell, Chili Williams
GAS HOUSE KIDS GO WEST.....Gas House Kids and John Shelton, Chili Williams
BURY ME DEAD.....Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart
CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.

(In Release)

PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5).....	75%
BORN TO SPEED (1/28).....	75%
DEVIL ON WHEELS (1/28).....	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7).....	75%
LIGHTHOUSE (2/18).....	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7).....	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22).....	85%
WILD COUNTRY (1/28).....	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE WEST TO GLORY	
RETURN OF RIN-TIN-TIN (Color)	
HEARTACHES (7/7).....	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6 16).....	80%
PIONEER JUSTICE (6/30).....	80%

R-K-O

(Now SHOOTING)
RETURN OF THE BADMEN
Cast: Randolph Scott, Gabby Hayes.
ProducerNat Holt
DirectorRay Enright
AssistantGrayson Rogers
I REMEMBER MAMA
Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

ROUGHSHOD
Cast: Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.
ProducerRichard Berger
DirectorMark Robson
AssistantNate Levinson

YOUR RED WAGON
Cast: Cathy O'Donnell, Farly Granger, Howard da Silva, Jay C. Flippen.
ProducerJohn Houseman
DirectorNicholas Ray
AssistantJames W. Lane

TARZAN AND THE MERMAIDS
(Sol Lesser Prod.)
Cast: Johnny Weissmuller, Brenda Joyce, Linda Christian, John Laurence.
ProducerSol Lesser
DirectorRobert Florey
AssistantBert Briskin

(Filming Completed)
FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson
(Continued on Page 10)

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb
MAGIC TOWN (Riskin)James Stewart, Jane Wyman, Kent Smith
THE FUGITIVE (Argosy).....Henry Fonda, Dolores del Rio, J. Carol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo
INDIAN SUMMER.....Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color)Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy
HOW DEAR TO MY HEART (Disney) (Color)Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives
DICK TRACY vs. THE GRUESOME GANGBoris Karloff, Ralph Byrd, Anne Gwynne
TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey
MEMORY OF LOVEMerle Oberon, Dana Andrews, Ethel Barrymore.
MOURNING BECOMES ELECTRARosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.

(In Release)

A LIKELY STORY (4/22).....	80%
BANJO (4/15).....	75%
BEAT THE BAND (3/5).....	75%
★BEST YEARS OF OUR LIVES (Goldwyn) (12/3).....	100%
BORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7).....	85%
DICK TRACY'S DILEMA (5/6).....	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
FALCON'S ADVENTURE (12/10).....	80%
★FARMER'S DAUGHTER (3/12).....	95%
★HONEYMOON (4/15).....	85%
IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24).....	95%
SAN QUENTIN (12/3).....	85%
★SINBAD THE SAILOR (Color) (1/14).....	90%
TARZAN AND HUNTRESS (Lesser) (4/1).....	85%
THE LOCKET (12/24).....	80%
THEY WON'T BELIEVE ME (5/8).....	90%
THUNDER MOUNTAIN (5/7).....	80%
TRAIL STREET (3/19).....	85%
VACATION IN RENO (10/15).....	75%
SEVEN KEYS TO BALDPATE (6/9).....	75%
UNDER THE TONTO RIM (6/9).....	80%
CROSSFIRE (6/30).....	90%

REPUBLIC

(Now SHOOTING)
THE RED PONY
Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich
THE FABULOUS TEXAN
Cast: William Elliot, John Carroll.
ProducerEdmund Grainger
DirectorEdward Ludwig
AssistantLee Lukather
MACBETH
Cast: Orson Welles, Jeanette Nolan, Edgar Barrir, Roddy McDowall.
ProducerOrson Welles
DirectorOrson Welles
AssistantJack Lacey

UNDER COLORADO SKIES
Cast: Monte Hale, Adrian Booth, Foy Willing, Riders of the Purple Sage.
ProducerMel Tucker
DirectorR. G. Springsteen
AssistantDick Moder

(Filming Completed)
DRIFTWOOD.....Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.

THAT'S MY GAL (Color)Donald M. Barry, Lynne Roberts, Jan Savitt Orchestra
WYOMING.....William Elliott, Vera Ralston, John Carroll, Virginia Grey, Albert Dekker, Madame Maria Ouspenskaya, George "Gabby" Hayes

BLACKMAILWilliam Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor

THE TRESPASSERSDale Evans, Warren Douglas, Adele Mara, Janet Martin, Grant Withers, Douglas Fowley, William Bakewell, Vince Barnett.

SPRINGTIME IN SIERRAS (Color)Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Sons of Pioneers

MAD VENTURE (Wilder).....Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney
Hale, Adrian Booth, Foy Willing & Riders of the Purple Sage
THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg

RUSTLERS OF DEVIL'S CANYONRed Ryder
MARSHAL OF CRIPPLE CREEK."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy Rogers, Jane Frazee.

(In Release)

ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26).....	80%
BELLS OF SAN ANGELO (5/21).....	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HIDORADO (1/7).....	80%
HIT PARADE OF 1947 (4/29).....	85%
HOMESTEADERS PARADISE VALLEY (Red Ryder) (2/25).....	75%
LAST FRONTIER UPRISING (Color) (2/25).....	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/6).....	85%
OREGON TRAIL SCOUTS (5/16).....	80%
OUT CALIFORNIA WAY (Color) (12/24).....	80%
PILGRIM LADY (1/28).....	80%
PLAINSMAN AND LADY (11/5).....	85%
SANTA FE UPRISING (1/21).....	80%
SIoux CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTOINE (2/4).....	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
WINTER WONDERLAND (5/21).....	75%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6 16).....	70%

20TH CENTURY-FOX

(Now SHOOTING)
GENTLEMAN'S AGREEMENT
Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents
THE FOXES OF HARROW
Cast: Rex Harrison, Maureen O'Hara, Victor McLaglen, Vanessa Brown, Gene Lockhart, Hugo Haas.
ProducerWilliam A. Bacher
DirectorJohn M. Stahl
Screenplay by Wanda Tuchock
From Novel by Frank Yerby

GREEN GRASS OF WYOMING
Cast: Peggy Cummins, Charles Coburn, Burl Ives.
ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

NIGHTMARE ALLEY
Cast: Tyrone Power, Joan Blondell, Helen Walker
ProducerGeorge Jessel
DirectorEdmund Goding
AssistantGaston Glass

DAISY KENYON
Cast: Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.
ProducerOtto Preminger
DirectorOtto Preminger
AssistantTom Dudley

(Filming Completed)
MOTHER WORE TIGHTS (Color).....Grable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson
THE KISS OF DEATHVictor Mature, Brien Donlevy.

Kathleen Winsor's FOREVER AMBER (Color).....Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodgroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor, Louise Currie, Larry Blake

CAPTAIN FROM CASTLE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

INVISIBLE WALL (Wurtzel)Don Castle, Virginia Christine.

OFF TO BUFFALODan Dailey, Nancy Guild, Charles Winninger, Alan Young.

(In Release)

MIRACLE ON 34th STREET (5/5).....	85%
BACKLASH (Wurtzel) (4/1).....	80%
★BOOMERANG (1/28).....	95%
BRASHER DOUGLOON (2/18).....	80%
CARNIVAL IN COSTA RICA (Color) (4/1).....	80%
DANGEROUS MILLIONS (Wurtzel) (12/3).....	85%
★HOMESTRETCH (Color) (4/22).....	95%
JEWELS OF BRANDENBURG (Wurtzel) (4/15).....	75%
MOSS ROSE (5/20).....	85%
THE GHOST AND MRS. MUIR (5/14).....	85%
THE LATE GEORGE APLEY (2/4).....	80%
★THE RAZOR'S EDGE (11/19).....	100%
★SHOCKING MISS PILGRIM (Color) (1/7).....	90%
13 RUE MADELEINE (12/24).....	90%
WAKE UP AND DREAM (Color) (12/3).....	85%
THE CRIMSON KEY (7/7).....	70%
I WONDER WHO'S KISSING HER NOW (6 16).....	85%
BOB, SON OF BATTLE (6/9).....	80%

HAL ROACH

(Filming Completed)
CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel, Margot Grahame, Marie Wilson, Barbara Bates.
HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)
THE BISHOP'S WIFE
Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

THAT'S LIFE
(Goldwyn-Technicolor)
Cast: Danny Kaye, Virginia Mayo, Steve Cochran, Ester Dale, Benny Goodman, Tommy Dorsey, Charles Barnet, Louis Armstrong, Hugh Herbert, Felix Bressart, J. Edward Bromberg.
ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

(Filming Completed)
SECRET LIFE OF WALTER MITTY (Color) (Goldwyn).....Danny Kaye, Virginia Mayo, Boris Karloff, Ann Rutherford, Fay Bainter.

WHAT'S GOING ON IN HOLLYWOOD

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)
Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan
AssistantMaurice Vaccarino

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%

SCREEN GUILD

(Filming Completed)

THE BURNING CROSS (Somerset)Hank Daniels, Virginia Patton.
SCARED TO DEATH (Color).....Bela Lugosi, George Zucco, Douglas Fowley, Molly Lamont, Joyce Compton, Nat Pendleton, Roland Varno, Angelo Rossito
BUSH PILOT (release of Dominion Productions of Canada)Rochelle Hudson, Jack LaRue, Austin Willis
THE HAT BOX MYSTERY (Screen Arts)
Tom Neal, Pamela Blake, Virginia Sale, Allen Jenkins
CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas Blackley

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5)80%
MY DOG SHEP (12/31)80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color)80%
QUEEN OF AMAZONS (3/5)80%
RENEGADE GIRL (2/18)80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)75%
DRAGNET (7/7)75%
KILLER DILL (5/13)80%

SOL WURTZEL PRODS.

(Now SHOOTING)

ROSES ARE RED

Cast: Don Castle, Peggy Knudsen.
ProducerHoward Sheehan
DirectorJames Tinling

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE

(Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurlst

William Saroyan's

THE TIME OF YOUR LIFE

(Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

THE DEAD DON'T DREAM

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde.
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantBill Faralla

(Filming Completed)

CHRISTMAS EVE (8ogeaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

COPACABANA (Coslow)Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curt-right, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Littel, Edgar Kennedy

THE MARAUDERS (Hopalong)Boyd

A MIRACLE CAN HAPPEN (8ogeaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

8ODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney

WITHOUT HONOR—William Boyd, Andy Clyde.

INTRIGUE (Bischoff)George Raft, June Havoc.

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogeaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)85%
RAMROD (Sherman-Enterprise) (3/5)70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
★SIN OF HAROLD DIDDLEBOCK (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17)80%
HOPPY'S HOLIDAY (5/2)80%
HOPPY'S HOLIDAY (5/13)80%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

BLACK BART, HIGHWAYMAN

Cast: Yvonne De Carlo, Dan Duryea.
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantWilliam Holland

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.

ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Collins, Cynthia Corley, Helen Conried.
ProducerNunnally Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

(Filming Completed)

RIDE THE PINK HORSE Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

PIRATES OF MONIEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmun, Gilbert Roland, Gale Sondergaard

SLAVE GIRL (Color)Yvonne de Carlo, George Brent, Lois Collier, Broderick Crawford, Andy Devine.

THE LOST MOMENTSusan Hayward, Robert Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE EXILE (Fairbanks Prod.)Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.

IVY (6/16)85%

(In Release)

ABIE'S IRISH ROSE (Crosby) (11/26).....85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%
CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating
DANGEROUS VENTURE (Hopalong) (2/25)75%
★DISHONORED LADY (Stromberg) (4/22)95%
BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19)80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19)95%
SONG OF SCHEHERAZADE (Color) (1/28)85%
SMASH-UP, The Story of A Woman (Wanger) (2/11)85%
STAIRWAY TO HEAVEN (Color) (British) (12/24)95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★TIME OUT OF MIND (3/19).....90%

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
ProducerOwen Crum
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

(Filming Completed)

LIFE WITH FATHER (Color)William Powell, Irene Dunne, Elizabeth Taylor.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamo, Osa Massen, Broderick Crawford, Craig Stevens

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King.

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.

DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea

THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield.

WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Page

NEED FOR EACH OTHERJoyce Reynolds, Robert Hutton.

(In Release)

BEAST WITH FIVE FINGERS (12/24).....85%
CHEYENNE (4/29)95%
★HUMORESQUE (12/24)95%
LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31)80%
★NORA PRENTISS (2/11)90%
★PURSUED (U. S.) (2/18)85%
★STALLION ROAD (3/19)95%
THAT WAY WITH WOMEN (2/18).....80%
★TIME, PLACE, GIRL (Color) (12/10).....85%
★TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7)85%
THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%

Briefs of New PIX

COLUMBIA

SIX-GUN LAW . . . Another Durango yarn in which Charles Starrett again jumps in and out of cowman-masked rider costumes. Charlie is a young rancher who is forced into the sheriff's badge while under the onus of having killed a man. While he's sent for Government aid, he spends his time sleuthing out the low-down on the town boss. In almost no time at all he gets the goods on the whole gang of low-lives and wins the approbation of the township—which heretofore has eyed him with distaste.

FLASHING GUNS . . . Johnny Mack Brown and Ray Hatton's latest saddle saga. Ray's son gets mixed up with a bunch of no-gun-goons who are master-minded by the covetous banker of Rawhide. Johnny spends most of the footage rescuing the boy, his sister, Ray and the deed to the ranch. Seems there's silver in them thar hills and it takes lotsa lead and fancy fist-work to keep it in the family.

RKO-RADIO

ROUGHSHOD . . . Romance melodrama with plenty of scrappin' and shootin'. Mix-up centers around four gambling gals who were kicked out of town on ethical principles — three escaped convicts and a strong-handed rancher and his son. The cons are looking for the rancher with mayhem in mind. He's the guy responsible for their incarceration. It all ends up in a blaze of guns and romance. Sounds like husky entertainment.

YOUR RED WAGON . . . Romance melodrama with a suspense tempo. A juvenile delinquent escapes prison with a group of vicious gangsters. His motive is to clear himself of false charges. Yarn pivots around his constant, unavailing efforts as he becomes more deeply involved with the criminals who won't let him alone. Interwoven with the sordid background is a sweet romance with a daughter of one of the criminals. It's a "futility of crime" motif.

REPUBLIC

MACBETH . . . Orson Welles' version of the Shakespearean masterpiece. Welles compacts it into about an hour-and-a-half, by combining several characters into one interpretive figure who personifies the power of good. Like most Welles productions, this one uses low-key photography to build a pulsating mood-atmosphere background. Should be worth waiting for, as Welles feels that there's a large audience for quality-intellectualism on film.

'BLACK NARCISSUS'

(Continued from Page 2)

love for Mr. Dean. She knew, through intuition, that Sister Superior was also in love with him.

Jealousy of a man—in a nunnery! There you have it.

Sister Ruth refuses to renew her vows and discards her robes. She goes to Dean, offers herself—in love. He scoffs and, in bitter hatred, she returns to the nunnery to kill the Sister Superior.

Fate deals the hand, however, when Sister Ruth attacks on the cliff's edge, sending the wicked Sister to her death instead.

Now the Sister Superior realizes the time has come to give up the fight—and leave. She knows it will mean a black mark against her in the order—that she will be reduced in rank—but she cannot cope with the undercurrent of emotions that had become a veritable whirlpool of destruction.

She knew what Sister Ruth knew—what she had gone through. She knew, too, she was human. Mr. Dean had told her—and being human meant the destruction of her will-power.

The only way out was to go home—get away from India, and Mr. Dean.

And so, like reading the last page of a tragic letter of confession, that is the ending of the story. The little pack train of the four surviving nuns starts home.

There is nothing too pretty about it all. It is simply stark truth because it IS human. Although it is not based upon Roman Catholicism, it will be no surprise if the picture should be banned by the Catholic Church.

Deborah Kerr was borrowed from MGM for the most important role. Her portrait of the young Sister Superior is distinctly of the Academy Award class. After seeing her work here, it is most difficult to imagine how and why her artistry was sought for the cast of "The Hucksters."

Kathleen Byron, as Sister Ruth, is second in prominence. When all of her pent-up emotions break the dam of reserve, her characterization is exceptionally dramatic. If not a nun, she would be termed a psych case. As a nun, she was merely being disloyal to the order. Under either description, Miss Byron's work is superb.

Of less importance, but highly commendable is the work of Sabu as the young General, Jean Simmons as a seductive maid who flaunts her sex, and May Hallatt as the housekeeper of the House of Women.

The weakest point about the picture is its title. "Black Narcissus" is merely the name of a cheap perfume used by Sabu which has no bearing on either the premise or the theme of the story.

As for booking "Black Narcissus," the percentage of intelligentsia in your patronage is your yardstick. This type will love it. Strange as it seems, we believe that type is in the majority.

—E. E.

Russian Edicts And Maneuvers To Shunt Outside Pix Exposed

● Inside dope on how Russia maneuvered to keep Hollywood pictures from exhibition in Czecho-Slovakia was received over the week-end at 20th-Fox. Under Russian edict, the Czech government was forced to show 60 per cent Russian-made films, and the U.S. State Department carefully selected its 40 per cent headed by such productions as Darryl Zanuck's "Wilson" and "Abraham Lincoln in Illinois" produced by RKO.

The populace flocked to these two pictures in such numbers that the films ran overtime and Russian products did little business. Theatre managers had to begin showing American pictures at midnight to get in under the Russian edict in exhibiting their 60 per cent.

As a consequence, Russia issued another edict which compelled the Czechs to make all their own pictures with Russian money, supervision and foreign product from the country.

Shelton-Doran Star In S-G's 'Dark Road'

Somerset Picture Corp. have set "The Dark Road," described as 'a different type of romantic-melodrama', as their second film for Screen Guild release slated to roll under the aegis of Walter Colmes, Somerset's youthful producer-director.

John Shelton has been signed for the starring role with Ann Doran set for the feminine lead.

Alson Prods. Start 'Years' at Enterprise

Alson Productions, Inc. have concluded rental arrangements with Studio Manager Joseph C. Gilpin and have checked in to Enterprise to start preparation for production on "The Tender Years," to star Joe E. Brown, with shooting scheduled to begin July 14.

'Miracle Show' Record

Film Classics' "Miracle Show," comprising "Shape of Things to Come" and "The Man Who Could Work Miracles," broke the one-week record of the Squire Theater, New York, by \$3,911.

Betty Roadman To 'Mama'

Betty Roadman, who has just closed in the Tent Theater's "Dream Girl," has signed for the Charlotte Greenwood play, "I Remember Mama," opening in Santa Barbara, July 24.

Al Lewis Goes Indie

Al Lewis, U-I producer, will enter the indie field shortly. He has several properties lined up.

Nesbitt On New Pact

John Nesbitt, Passing Parade narrator, has been inked to a new MGM contract.

(Stage Review)

'THREE'S A FAMILY'

● "Three's a Family," the exciting comedy by Phoebe and Henry Ephron, was ably presented at the Tent Theater on Ventura Blvd., Tuesday night as the second production of the Tent Theater Group. Its plot was effectively handled by a cast headed by Margaret Hamilton, Kathleen O'Malley, Jimmy Lloyd, Harrison Lewis and Helene Heigh.

Babies, plus more babies, is the theme of "Three's a Family," which concerns the humorous developments which occur in a small apartment when the Whitaker's daughter, Kitty, moves in with her infant. An alcoholic maid complicates matters when she takes the baby out for an airing and the family gets the impression that the child has been kidnapped. Blaming his wife for carelessness, the young husband decides to divorce her but the situation is finally straightened out when the alcoholic maid returns with the missing baby.

Burt Jeter of the New York Theater Guild staged the play, which can be seen nightly (except tonight) through the remainder of this week.

Negro Artist To PA For 'Burning Cross'

Somerset Pictures has signed Joel Fluellen for a p.a. tour with "The Burning Cross," Screen Guild release, with the negro actor to play colored theatres in Philadelphia, Detroit and other cities with big negro populations. Fluellen opens his junket in Detroit Aug. 2.

RKO Spots Football Yarn On '48 Schedule

"The Education of the Heart," professional football yarn, goes on producer Robert Sparks' 1948 schedule at RKO.

Duchin To Col. Records

Eddy Duchin has signed a 5-year platter contract with Columbia Records for solo discs and special piano albums.

'Silver Lining' Alive

"Silver Lining," life story of Marilyn Miller, will be produced by Jerry Wald for Warners', despite rumors that pic has been dropped.

Paul Lukas On 'Express'

RKO has added Paul Lukas, Charles Korvin and Robert Coote to cast of its Europe-made "Berlin Express."

Add To Tent Sked

Tent Theatre Ass'n has added "The Play's the Thing," by Molnar, to its summer stock schedule at the Tent Theater on Ventura Blvd.

P-T Inks Berke

William Berke has signed a four-pix megging deal with Pine-Thomas.

Levinson & Flexer's 'Impossible' Movies Cooking For Exhibs

When Hollywood cartoon makers told Leonard L. Levinson that his radical new idea for color cartoons was impossible, he promptly set up his own production unit, dubbed it "Impossible Pictures, Inc." and went into high gear.

Associated with Levinson is David Flexer, theatre-chain owner, who feels certain that exhibs everywhere will go big for the new cartoons. Levinson is writing the stories. Frank Nelson will narrate. Pix will roll in Ansco color.

Robert Ryan Set To Star In 'The Set-Up'

"The Set-Up," starring vehicle for Robert Ryan, goes before the cameras immediately as producer Richard Goldstone's initial picture for RKO.

Based on Joseph Moncure March's narrative poem "The Set-Up," the film deals with a prize fighter whose life is in peril because he wins a ring battle he was supposed to "throw."

Jack Cole Signs To Direct 'G-D' Dances

Jack Cole, who, with his dancers, has attracted considerable attention to Slapsy Maxie's show, has been signed to direct the dances in "Gold Diggers of 1848" for Oliver Smith and Paul Feigay, who will produce the Betty Comden and Adolph Green play on Broadway this Fall.

Vince Price To Play In 'Central Park'

U-I has set Vincent Price for the Boss Tweed role in "Up in Central Park," Sigmund Romberg Technicolor musical which stars Deanna Durbin and Dick Haymes.

Edith Leslie In 'Alley'

Edith Leslie, New York stage actress now appearing in "Dream Girl" at the Tent Theatre, has been signed by 20th for "Nightmare Alley." Play starts tomorrow with Guy Madison and Diana Lynn in top spots.

Three Wax "Mardi Gras"

"Come to the Mardi Gras," samba, has been recorded by Xavier Cugat for Columbia; Victor Lombardo for Majestic; and Fernando Alvares for Signature Records.

Golf Program On KMPC

Olin Dutra conducts the "Golf Doctor" each Saturday evening from 7:00 to 7:15 over KMPC. It's a comprehensive roundup on all golfing activities.

Wolfe Now Dozier Aid

Manny Wolfe, former head of the story and writer department at RKO, will join U-I today as assistant to William Dozier, associate head of production.

"ADVENTURE ISLAND"
...Paramount

"BLACK GOLD"
...Allied Artists

"HAL ROACH'S COMEDY CARNIVAL"
...United Artists

"GUNFIGHTERS"
...Columbia

"RED STALLION"
...Eagle-Lion Films

"THE VIGILANTES RETURN"
...Universal

CURRENT RELEASES IN

Cinecolor

The Picture of the Week

'SONG OF LOVE' A GORGEOUS REFLECTION OF SCHUMANN, BRAHMS AND LISZT MUSIC

TOPS of the week

● **IN SCREWBALL SCRIPTS**—Is that of Columbia's wacky "Her Husband's Affairs," cooked up by Ben Hecht and Charles Lederer. Entire yarn is wild myth-gag of hair-remover-restorer — called "On-Again-Off-Again"—linked by a story you could write on your cuff.

● **IN PRODUCER CRITICISM**—Was handed out by Harry Brandt, head of the ITCA, last Thursday at the Brown Derby when he told a welcoming group that films for the most part the past year have been "simply terrible." He blamed the producers for allowing stars to demand such fat sal—
(Continued on Page 2)

Short Package Interstate Creates 'New Mirth Of Nation For '47'

● Dallas—An all-shorts show, consisting of 11 Warner Bros. subjects with Mel ("Bugs Bunny") Blanc's voice as m.c. providing continuity for the bill, has been prepared by the Interstate circuit for showing in its theatres throughout the southwest.

Show is called "The New Mirth of a Nation for 1947" and includes Academy Award winners "A Boy and His Dog" and "Facing our Danger," as well as five animated cartoons and other shorts.

12 REVIEWS TODAY

(Page)	(Release)
1—"SONG OF LOVE"	MGM
3—"HER HUSBAND'S AFFAIRS"	Col
3—"THE BURNING CROSS"	S-G
6—"LURED"	UA
6—"MERTON OF THE MOVIES"	MGM
7—"SLAVE GIRL"	U-I
7—"SECOND CHANCE"	20th
10—"THE CORPSE CAME C.O.D."	Col
10—"LAST OF THE REDMEN"	Col
11—"PRAIRIE RAIDERS"	Col
11—"SCARED TO DEATH"	S-G
11—"GAS HOUSE KIDS GO WEST"	PRC

Clarence Brown And Katharine Hepburn Attain New Heights

★ ★ ★ "SONG OF LOVE" is something that every music-lover has long dreamed about—hoped that someday it could happen on the screen. It is a gorgeous reflection of musical highlights by Robert Schumann, Johannes Brahms and Franz Liszt.

A foreword tells you that certain necessary liberties have been taken with incident and chronology but that the basic story of the lives of these three great composers remains true.

Actually, it is more the story of Clara Weick Schumann, wife of Robert—played by Katharine Hepburn.

In it, la Hepburn and producer-director Clarence Brown attain new heights in their already famed careers. How either can miss on Academy awards for their achievement in this excellent production will be the big question mark—unless, of course, another greater miracle, femme-star portrayal and producing-directing accomplishment comes along before the voting starts.

With MGM's okay for all stops
(Continued on Page 2)

60 Day-Daters For Rep.

Jimmie Grainger, Republic v.p. sales director, has added 23 more theatres for the day-and-date engagements following the premiere of "Wyoming" next Wednesday in Cheyenne. That makes a total of 60 for the simultaneous run.

Warners Buy 'Montana'

Warners has acquired "Montana," cattle-war original by Thames Williamson who will do the screenplay. William Jacobs produces and Vincent Sherman will direct.

Niven Stars In 'Tenses'

David Niven will star for Samuel Goldwyn in "Take Three Tenses," best seller by Rumer Godden, author of "Black Narcissus."

Metro-Goldwyn-Mayer presents

"SONG OF LOVE"

EXCELLENT Musical Drama, produced and directed by Clarence Brown. Screenplay by Ivan Tors, Irmgard Von Cube and Allen Vincent, and Ribert Ardrey. From the play by Bernard Schubert and Mario Silva. Musical direction by Bronislau Kaper. MGM Symphony Orchestra conducted by William Steinberg. Photography by Harry Stradling, ASC. Art directors, Cedric Gibbons and Hans Peters. Musical adviser, Laura Dubman. Edited by Robert J. Kern. Tradeshown at the Academy theatre, Wednesday evening, July 16, 1947. Running time, 117 min.

Showmanship

Horse-And-Buggy Parade For Big 'Father' Premiere

● Skowhegan, Me.—Every surrey and other horse-drawn carriage to be found in this part of Maine will be pressed into service on Aug. 14 for the big parade being staged in connection with the world premiere of Warner's Technicolor film version of "Life With Father" at the Lakewood Theatre.

The carriages will be used in conveying New York and Boston delegations of celebrities arriving for the premiere. The parade will follow a one-mile route from the local railroad station to the Skowhegan State Fair, where a nationwide broadcast in connection with "Life With Father" will take place over CBS.

'Saxon Charm' For U-I

U-I has set Joe Sistro as producer and Claude Binyon as writer-director of the new Frederic Wakeman novel, "Saxon Charm." On the heels of Wakeman's "The Hucksters," this could easily be a boxoffice charm.

Jas. Mason On His Own

James Mason will produce his own indie next September in New York, with Phyllis Calvert in a key role.

Crockett's Life On Sked

"Sunrise In My Pocket," Edwin Mayer's play on the life of Davy Crockett, will be made by Paramount.

The PERSONALITY . . .



Of The Week . . .

KATHARINE HEPBURN

—BECAUSE of her remarkable portrait of Clara Schumann in MGM's "Song of Love," which today rates the "Picture of the Week." As the wife of the great composer, la Hepburn is in her element. Always highly sensitive and serious about any role, she took this for every ounce of dramatic and human value to turn in an unquestionable Academy Award performance.

Gallup's Poll

List Of Popularity Tops For Sept. Photoplay Mag

● Dr. George Gallup's Audience Research, Inc. poll reveals that so far this year Columbia's "The Jolson Story" leads all other films in popularity. Listed alphabetically — femme and male—the top stars in the mid-year tabulation of this survey are:

Ingrid Bergman, Bette Davis, Greer Garson, Rita Hayworth, Lana Turner, Humphrey Bogart, Gary Cooper, Bing Crosby, Bob Hope and Alan Ladd.

The copyrighted story of the findings will appear in the September issue of Photoplay magazine.

Holm In 'Snake Pit'

Celeste Holm gets the coveted role of "Grace" in "The Snake Pit," in a cast including Olivia de Havilland, Mark Stevens and Leo Genn, the English actor.

Joseph Bernhard's

FILM CLASSICS

presents

'THE PATIENT VANISHES'

STARRING JAMES MASON

COAST PREMIERE

Four Music Halls

July 29

Hollywood MOTION PICTURE REVIEW

Television - Radio

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JULY 21, 1947

MGM STEPS Plans Under Way For Release Increase To 3-Monthly Next Year

● With the trend in most key-city first runs toward fewer rental days, thereby demanding more features on the market, MGM is planning to step up its release schedule to at least 3 films monthly at the first of the year.

Although it will be some time before the Culver City lot can get back to a pre-war basis of production, the inside info is that Metro is aiming toward their old sked of 50 to 52 pictures annually.

This policy is directly opposite that of most majors who contend that, regardless of market trends, the high production costs are forcing them to make fewer pix next year.

Tops Of The Week

(Continued from Page 1)

aries and start the cost ball rolling upward, as well as for granting them dictatorial powers on stories, directors, etc., which has resulted in such trite screen offerings.

● **IN BOXOFFICE ITEMS** — Was Para's "Perils of Pauline," which copped over 50-grand at the Los Angeles and Hollywood Paramount theatres in its first week and got away to a smashing second week.

● **IN PROGRAM EXTREMES** — Is the summer airshow stand-in for Henry Morgan under Schick sponsorship. While the most original air-comedian in years built up the Schick audience to real heights with unique satire, the summer replacement — "Lights Out" — dips to the lowest mark for the most hackneyed formula of routine chiller on record.

● **IN NEWS-WEEKLY ITEMS** — James C. Petrillo's belly-laff story testimony before the Washington congressional committee about the monkey that knew the difference between a good and a bad egg.

'SONG OF LOVE' GORGEOUS MUSIC

(Continued from Page 1)

out, Brown gave it every investment possible to make it a production of excellency. Accordingly, it comes well nigh being the perfect marriage of all co-ordinated elements.

Famous for throwing her heart and soul into everything she attempts, Katharine Hepburn seems to have got her teeth a bit deeper into this role than anything since "Morning Glory." So much so that she has surpassed

even that memorable performance which won her an Academy Award.

Her piano performance of synchronization alone truly justifies the use of that hackneyed Hollywood word—Terrific.

On the other hand, it is not all Brown and Hepburn. Paul Henreid moves far forward in the spotlight with easily the best portrait of his career—that of Robert Schumann, who reached so far into the beyond for melody that his mind snapped.

Robert Walker and Henry Daniell as Brahms and Liszt make those two composers as human as they were great. Else Janssen turns in her usual grand performance as the Schumann housekeeper and the seven Schumann children are portrayed by one of the finest groups of moppets ever gathered under one tent.

Music Underlying Motif

Although the music is the underlying motif throughout, the story of their human frailties, is dominant enough to make for fine entertainment.

It runs the gamut of adoring romance through comedy trials and tragic tribulations—to death. But even death could not separate these great lovers, spiritually.

The picture opens with Clara as one of the world's most renowned pianists giving a command performance for the king. She is so in love with the young composer, Robert Schumann, that she defies her father and marries him to live in meagre surroundings and bear him seven children.

Only once after their marriage does she return to her concert work—to make enough money to permit Robert to work on his "Faust." Through the efforts of young Brahms and the famed Liszt, Schumann's work is finally recognized, but too late. Mentally ill, he finally collapses on the podium while conducting his own masterpiece.

Devotes Life To Work

Brahms, who has always loved Clara despite their difference in ages, begs her to marry him after Robert's death, but she decides to give the rest of her life to concert work for the presentation of her husband's compositions alone.

It is befitting, therefore, that the picture ends with Clara giving another command performance for the new king—who, as a child prince, had heard Clara play for his father.

To some, "Song of Love" may seem a bit too long but, as most music lovers will voice it: "It would be a crime to cut a single foot of such an excellent musical drama." —E.E.

'Trail' Next For Mono

"Dusty Trail" is next Johnny Mack Brown starrer on producer Barney A. Sarecky's schedule for Monogram.

The Cast of Characters

("Song of Love")

Clara Weick Schumann	KATHARINE HEPBURN
Robert Schumann	PAUL HENREID
Johannes Brahms	ROBERT WALKER
Franz Liszt	Henry Daniell
Professor Wieck	Leo. G. Carroll
Bertha	Else Janssen
Julie	Gigi Perreau
Felix	"Tinker" Furlong
Marie	Ann Carter
Eugenie	Janine Perreau
Ludwig	Jimmie Hunt
Ferdinand	Anthony Sydes
Elise	Eilene Janssen
Dr. Hoffman	Roman Bohnen
Haslinger	Ludwig Stossel
Princess Valerie Hohenfels	Tala Birell
Judge	Kurt Katch
King Albert	Henry Stephenson
Reinecke	Konstantin Shayne

INDIE COSTS

IMPPA Asks A Lot From SAG In Hopes Of Some Assistance

● The Independent Motion Picture Producers Assn. has presented the Screen Actors Guild with a great number of requests for concessions which would help cut costs for the small-budget movie-makers.

They want a 10-hr. instead of an 8-hr. day for players, and a 60-hr. week in place of the 40-hr. week. From another union they want to duck 5-men crews where a 3-man crew can do the work. They want different working conditions from the IATSE and the Screen Directors' Guild.

It is the IMPPA belief that if the SAG considers their wants favorably, other unions and guilds might fall in line.

MPA To Release 'Power'

"The Power Behind the Nation," two-reel Technicolor documentary on the elements of America's greatness, will be released by the Motion Picture Producers Assn. The short subject was made by Warners.

Is 'Gruesome' Boxoffice?

Instead of "Dick Tracy Meets Karloff," RKO has decided to title the next adventure of the comic sleuth, "Dick Tracy Meets Gruesome."

'Bells' For Sebastian

After several years' absence, Dorothy Sebastian returns to the screen in "Miracle of the Bells" as an actress pal of Valli's.

Mitchum Star In 'Rachael'

Robert Mitchum is set to co-star with Loretta Young and William Holden in RKO's Dore Schary production, "Rachael."

O'Hanlon In Reporter Role

George O'Hanlon has been inked by John W. Rogers and Harry Joe Brown for top reporter-narrator spot in an untitled Blanchard-Davis yarn.

Thaxter In 'Ram' Cast

Phyllis Thaxter has been inked for Irving Cummings' "Sign of the Ram," Columbia big-budgetter.

Musical Review 'SONG OF LOVE' By Rudy de Saxe

★★★★ This is unquestionably one of the finest jobs in music presentation to come out of Hollywood in a long time. MGM need not fear the reaction of musicians, music lovers and the public in general to "Song of Love." The response is bound to be enthusiasm.

A unique feature in "Song of Love" is the fact that no background music was especially written for the picture. All the music heard is part of the visual plot, and was used and recorded in its original version as composed by Schumann, Liszt and Brahms.

This thought of bringing the music logically into play, is felt right at the very beginning, in the presentation of the titles. The scene opens, with a symphony orchestra tuning up, the director approaching the conductor's podium. And simultaneously with the introduction of the titles, the orchestra begins to play, with the piano striking the well known notes of Liszt's "Piano Concerto in A Minor." This is undoubtedly one of the best pieces of showmanship ever used in a main title.

The visual performance by Miss Hepburn is one of the most sensational displays of perfect synchronization of keyboard technique ever witnessed.

Recordings of all the piano numbers were by Artur Rubinstein, and to him goes most of the credit for a stupendous rendition. A word of praise should go to the MGM symphony orchestra for a swell performance, to William Steinberg for his conducting, and to Bronislau Kaper for his music supervision.

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

'HUSBAND'S AFFAIRS' On-Again Off-Again, Advertising-Gag Myth

Hecht-Lederer Yarn Garners Laffs With Broad Wacky-Satire

★ "HER HUSBAND'S AFFAIRS" is a comedy long on gags and short on story. After a slow start, the gags start to pile up plenty of laughs to warrant rating it good entertainment. The title, however, is a misnomer and the picture is that type which the patron will fail to remember except by its main gag.

The gag is the invention of a crackpot inventor, who creates a concoction which threatens the abolition of shaving because it destroys hair. Lo and behold, it turns out to be just about the opposite.

When first tossed in the lap of a shaving-cream tycoon, it is known as "Off-Again," the dream of every man to thwart that 5-o'clock shadow. When it works in reverse, he tabs it "On-Again," the dream of every man who feared baldness.

Gets Off Beam

Lucille Ball and Franchot Tone are starred as a married couple who have love troubles—because he is constantly jumping the genius track and getting off-beam as an advertising whiz, and she is always little Miss Fix-it who gets him out of trouble and back on the right course.

His ego is such that he can't stand her interference—her constantly saving him. Her every move shatters his own glory and increases her own.

When the wild inventor, whom Franchot has befriended with the use of their garage for a laboratory, makes his fantastic discovery, there comes the dream of wealth. Their long delayed honeymoon is again forestalled—and again, and again.

Things reach a rather hectic pass when the governor seeks the arrest of Tone and the inventor for growing too much hair, and later for not growing enough. The situation becomes even worse when, attempting to escape arrest, there is an explosion in the lab-garage, and Tone is accused of murdering the inventor.

Washes Up Nicely

Lucille, always trying to help, finally tries to prove her husband insane to save him from the death penalty, but it all comes out nicely in the wash-up.

From the production viewpoint, there is nothing missing. Raphael Hakim surrounded himself with everything to shoot for top comedy. Sylvan Simon's direction is equally good in that the tempo and pace is consistent with the business as it progresses according to script.

In the story and script lies the picture's shortcomings.

Although the entire affair is one of wacky satire which provides a

Columbia Pictures presents
"HER HUSBAND'S AFFAIRS"
GOOD 85% Situation - Gag Comedy, produced by Raphael Hakim and directed by S. Sylvan Simon. Original screenplay by Ben Hecht and Charles Lederer. Musical score by George Duning with musical direction by W. M. Stoloff. Photography by Charles Lawton, Jr., ASC. Edited by Al Clark. Tradeshown at the Pantages theatre, Hollywood, Thursday evening, July 17, 1947. Running time, 84 minutes.

goodly supply of ribald amusement, the premise is a bit too much on the mythical and farcical side to hold water as something believable.

Unlike "The Hucksters," which also deals with screwy advertising angles, this one lacks consistency to the point of being loose at every joint. At times, even Franchot Tone and Lucille Ball—as well as several members of the exceptionally strong supporting cast—cannot cope with the farcical twists of improbability.

Done with tongue-in-cheek à la the Ben Hecht touch, the gags dominate the plot which is slim, indeed, and the corn shows embarrassingly through the coarsely woven screenplay.

Edward Everett Horton is an advertising executive, known as "Egghead" and afflicted with dialog that puts two strikes against him before attempting anything like a characterization. Here, farce was doubtless the idea.

On the other hand, Gene Lockhart was given a rather straight role as the merchandising tycoon, with frittering only on what the gag comedy supplied.

Mikhail Rasumny gets away with a sort of happy medium between the two extremes. As the crackpot inventor, he takes himself seriously at all times. The advertising experts also believe in him, which is enough to make any audience wonder—well, at least ponder.

For frothy entertainment, "Her Husband's Affairs" will not disappoint—especially if presented as just that on the lower half of a drama-top bill. The word "Affairs," however, has nothing to do with the case—as far as women go.

It is supposed to stand for the series of predicaments into which he is precipitated by the on-again, off-again discoveries.

—J. E.

Sondergaard 'Sis' Debuts

Hester Sondergaard, sister of Gale Sondergaard, debuts in Mark Hellinger's "The Naked City."

O'Connor In 'With It'

Universal-International has picked "Are You With It," the Sam Perrin, George Balzer, Harry Revel Broadway musical, as next starring vehicle for Donald O'Connor.

The Cast of Characters
(*"Her Husband's Affairs"*)
Margaret Weldon LUCILLE BALL
William Weldon FRANCHOT TONE
J. B. Cruikshank Edward Everett Horton
Professor Glinka Mikhail Rasumny
Peter Winterbottom Gene Lockhart
Mrs. Winterbottom Nana Bryant
Governor Fox Jonathan Hale
Dr. Frazee Paul Stanton
Mrs. Josper Mabel Paige
Vice-President Starrett Frank Mayo
Vice-President Beidler Pierre Watkin
Vice-President Brady Carl Leviness
Vice-President Nicholson Dick Gordon
Tappel Douglas Wood

Cast of Characters
(*"The Burning Cross"*)
Johnny Hank Daniels
Doris Virginia Patton
Chester Raymond Bond
Agatha Betty Roadman
Lud Dick Rich
Charlie Joel Fluellen
Strickland Walden Boyle
Gibbons Alexander Pope
Tony John Fostini
Tobel John Doucette
Hill Jack Shutta
Kitty Mady Norman
Bubby Glen Allen
Dawson Matt Willis

'BURNING CROSS' Good Tolerance Programmer With 'Klan' Premise

Highly Melodramatic And Timely Concept Makes It Commercial

● "THE BURNING CROSS" takes up the tolerance torch as the first low-budget effort in the new anti-racism cycle. Somerset Pictures deserves a salute for a courageously uninhibited exposé of the facts, factors and warped psychology behind the Ku Klux Klan and other hate mongers.

"Cross" is timely, compact in concept, saturated with highly melodramatic material and vital Americanism doctrine. It should fulfill all lower-drawer requirements, despite scant budget.

Yarn is based upon actual facts. It carefully delineates the various types of disillusionment, psychotic greed, megalomania and other psycho-sociological maladjustments which lead fools or despairfuls into the ugly net of the Klan.

This is objectified through Hank Daniels, a returned young soldier whose service-engendered tension and concomitant anxiety-complex makes him a ripe tool for the Klan.

Daniels turns in an entirely believable performance. Hank has the ability, personality and physical qualifications for bigger roles and costlier pix.

Direction Not Consistent

Much of the uneven histrionics is, of course, attributable to the fluctuating direction of Walter Colmes, who generates stark and dynamic action footage, but often breaks down the quieter tempos of social and family sequences.

The story is retrospectional, related by Daniels as a legal confession which he signs as a finale; and which implies his usage and his participation in the flagrant hoodlums which are a ritualistic part of Klan precepts.

Script carries him from his post-war wanderings which resulted from battle tension—back eventually to his home town. Here, the changes in himself and in the town itself make him a stranger and his treasured memories a mockery.

Final bitterness is the loss of the girl he left behind. Though they had never been engaged and he had not written often, he presumed an under-

Somerset Pictures Present
"THE BURNING CROSS"
(A Screen-Guild Release)
OKAY 80% Tolerance melodrama, produced and directed by Walter Colmes. Original screenplay by Aubrey Wisberg. Photography by Walter Strenge. Art direction by Frank Sylos. Edited by Jason Bernie. Tradeshown at Nassour studios, July 17, 1947. Running time 77 min.

standing which did not really exist. He finds her betrothed to his best friend, John Fostini, who had been rejected for service because of a weak heart.

When Hank discovers that jobs are scarce, he gets employment through Dick Rich, a Klan organizer who gradually leads the unhappy and bewildered boy into his vicious organization. Hank eventually takes part in the terrorizing and mistreatment of a foreign-born and thus "un-American" florist.

Fostini, who has seen the outrage, warns Daniels to get out of the Klan, pleads with him to save himself. He is overheard, dragged before the Flaming Cross and, in trying to escape tar-and-feathers, murdered.

Awakened by this inhumanity, Daniels tries to resign. He is forced to participate in the intimidation of a negro he has known since childhood. When the colored man, standing on his constitutional rights, persists in trying to vote, he and his family are wiped out. Hank had tipped the Klan-controlled police.

His betrayal of the Klan oath is divulged. Daniels is brought before the Flaming Cross for the usual mockery of a trial and lynching.

Fortunately, Miss Patton has been working with state officials. She has gotten the truth from Hank, and state troopers arrive in time. Daniels works the final vestiges of his bitterness out of his system by beating to a pulp organizer and terrorist Rich.

State investigator Walden Boyle makes it plain that Daniels' confession has proved his essential decency and that his sentence will be light. Virginia makes it equally clear that she intends to be there waiting.—W.J.



HOLLYWOOD SIDESHOW



RADIO . RECORDS . FILMUSIC . STAGE . TELEVISION . BANDS . NITERIES . BALLYHOO

Behind Scenes

Special Pix Of Industry Activities By MPA-Acad.

• The Academy-sponsored series of specialized pictures, portraying all phases of industry activity for public consumption, has been given the green-light and Grant Leenhouts has been appointed "coordinator-producer" in the interest of the Motion Picture Assn. and the Academy.

All major studios will participate in the making of the pix which will include everything from scenes of technical difficulties in film making to the problems of exhibitors.

The "Story Behind Films" committee, which will supervise the series, is composed of representatives of the producers, directors, actors, writers and theatre managers.

Bands, Orks And Musical Aces Cast In 'That's Life'

Three ace musicians, Harry Babsin on the bass, Louis Bellson on the drums and Alton Hendrickson on the guitar, have been added to the "swing-greats" appearing in Goldwyn's "That's Life."

Benny Goodman, Tommy Dorsey, Louis Armstrong, Lionel Hampton, Charlie Barnett and Mel Powell are also in for acting as well as band roles.

Local 'Artafairs' A Model

The film colony's art auction at the Beverly-Wilshire Hotel, July 31, for the United Jewish Welfare fund will be the model for all such "Artafairs" in all key-cities of the nation, according to Dore Schary.

Maskers Rehearse Rooms

The Maskers are rehearsing "Separate Rooms," comedy by Joseph Carol and the late Alan Dinehart. Barry Bernard directs. Staging is in Aug.

Krupa Drums For 'Eyes'

Gene Krupa and his ork will appear in Sam Katzman's musical "Bright Eyes," which rolls Aug. 15.

The REVIEW Salutes...



LYNN BARI

—BECAUSE her stardom talents are now doing double duty in both pictures and on the air waves. She's co-starred with Pat O'Brien in the New Rexall theatre series which delineate the fundamental strength of the American way of life. Miss Bari gives new meaning to the majesty of the nursing profession, as "Susan Read," head nurse.

Karin Booth In 'City'

Karin Booth goes in to the femme romantic lead in MGM's "The Big City," which Joe Pasternak produces with Leslie Kardos making his megging debut after 3-years on the Metro payroll as a writer.

New Still Show Deadline

Entry deadline for the forthcoming Still Photographers Show to be held August 15-17 in the CBS lobby, has been upped to July 31.

Football 'Round-Up' Set

"The Sam Hays Football Round-Up" has already been set as a permanent Fall feature over KHJ at 7 PM, starting Sept. 24.

Andrews Gets Secretary

Otto Preminger has inked Victoria Horne as Dana Andrews' secretary in Twentieth's "Daisy Kenyon."

WB-RCA Tie-Up

To Research Big Screen Television For Theatres

• Launching a joint program of research on large-screen television, a contract was signed last week between RCA and Warner Bros., which may be of far-reaching significance in the mass entertainment field.

The new types of large-screen video apparatus which RCA has recently developed at Camden, N. J., will be shipped immediately to the Warners studios where a concentrated campaign of progress and refinement will get under way.

This has to do only with television reception of theatre-screen size, whereby a complete show might be televised via coaxial cable over an established theatre circuit.

Parkyakarkus Will Make Educational In Valley

Parkyakarkus (Harry Einstein) is set to co-produce a series of independent educational films at a former valley war-plant which has been reconverted for motion picture production.

Pix will run about 3-reels, with 16mm. versions for schools. Parky's producing associates are Mauri Kantro and Charles Hendrickson.

Jarvis' 'Ballroom' On Film

Script on Al Jarvis' "Make Believe Ballroom" will be ready for Fall production at Columbia and released in time for celebration of his 15th year of the Ballroom.

Levant In Jolson Show

Oscar Levant has been set as one of the permanent features on the Al Jolson-Kraft Music Hall show over NBC this Fall by the J. Walter Thompson agency.

Lane To Million Dollar

Frankie Lane moves into the Million Dollar Theatre, August 20, with his own show.

Platter Matters

By WARREN COWAN

• Following in the path of one of the great film contributions of all time is RCA Victor's distinguished album of excerpts from "Henry V." The brilliance of Laurence Olivier's reading, together with William Walton's magnificent musical underscoring of Shakespeare's lines, make the recorded version of "Henry V" well worthy of continued performance. On eight record sides, the most important excerpts and soliloquies from the play, alternating with sufficient musical episodes from the film, produce a superbly unified, overall effect . . . Musicraft has handed Mel Torme a terrific new platter pact . . . Famous singing star dropped the equivalent of three months' earnings at the tables in Las Vegas last weekend.

• Jimmie Garland, Judy's sister, is the new femme singer with the Merry Macs and she may be the shot in the arm so long needed by the swing-singing group . . . Donald O'Connor beat out Peter Lind Hayes and Henry Morgan when he was signed last week by Hamilton-Whitney Productions to wax a series of albums labeled "Songs About History" . . . Miguelito Valdes is building a new band for a top local engagement . . . Carmen Miranda's now in the music publishing biz . . . Andrea King, the fast-rising actress, will wax an album of kiddy stories for Columbia . . . Jack Benny closing a recording deal with RCA Victor? Take our word for it, there's something big cooking there!

Whiteman Salutes N. G.

Paul Whiteman's orchestra salutes N.Y.'s 27th and 42nd National Guard Divisions on N. G. Assembly broadcast next Wednesday at 8:30 PM over ABC.

'Miss Duffy' In 'High C'

Sandra Gould, the "Miss Duffy" on the "Duffy's Tavern" airshow, will make her film debut as a flip phone operator in Warners' "Romance in High C."

Jallyho Restaurant

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BASEBALL

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July 22, 23, 24—8:15 p.m.
vs. SACRAMENTO
July 25, 26—8:15 P.M.
Sun., July 27—Double Header—1:30 P.M.

GILMORE FIELD
RESERVATIONS—WE. 5151

THE HOLLYWOOD REPORTER

Vol. XCIV, No. 25. Price 10c

TODAY'S FILM NEWS TODAY

Tuesday, July 8, 1947

TWENTY MILLIONS FOR 'VERDOUX'

TRADE VIEWS

• ON A WHIRLWIND of controversy Charles Chaplin's "Monsieur Verdoux" prepares to meet its waiting millions in October. With but a six-week debut showing in New York as a teaser introduction, the Chaplin production has created the most sensational controversy in the history of show business.

When "Verdoux" hits its general release on October 15th exhibitors can throw their hats into the air, open wide the cash tills, preparatory to the greatest avalanche of boxoffice gold of the year.

Chaplin, with unerring aim, has in "Monsieur Verdoux" answered the prayers of exhibitors and the public. And the time is now at hand for a "Verdoux" to beat recession, or the threat of recession, at the boxoffice.

Much has been written of the revolutionary entertainment that is dynamically packaged in "Verdoux." You have heard that it is jolting, shocking, haunting—"the most unusual entertainment ever filmed." You know by now that in "Verdoux" Chaplin, for the first time, abandons his little tramp character to play Monsieur Verdoux, the diabolical, charming and modern French Bluebeard.

All of this is true. But there is more—much more to tell.

"Monsieur Verdoux" is a comedy, the greatest of all comedies because it is interlaced with a satirical thrust that might only be found in the pages of Dean Jonathan Swift. It is a new kind of comedy, with a new kind of laughter—some of it bordering on hysteria. And yet with its original humor there are the priceless moments of the Chaplin that has dominated comedy since the birth of the screen.

"Monsieur Verdoux" presents the most fascinating and haunting romance ever screened. No one has ever been able to come near the Chaplin formula. He holds a unique copyright on his type of love story—a love story that hurts, that frightens, that stays with you as a haunting lingering memory.

There is beauty and there is pathos; there is laughter and there are tears—the great and infallible ingredients which have made Chaplin the master of screen story-telling.

Chaplin is supported by the hilarious Martha Raye, the luscious Marilyn Nash (Chaplin's newest discovery), the tender Mady Correll, the frustrated Isobel Elsom, the mellow Robert Lewis and the love-hungry Barbara Slater.

Modern Bluebeard Shocker To Out-Gross All Chaplin Pictures, Says D.J. McNerney

San Francisco.—Charles Chaplin's "Monsieur Verdoux" will top a twenty million dollar gross within one year, D. J. McNerney, one of the nation's leading showmen and executive vice-president of the Blumenfeld chain of theatres, predicted today.

"Chaplin has produced a box-office gold mine for the exhibitors and an entertainment feast for the public," declared McNerney, whose chain of forty leading theatres also has a partnership with United Artists.

Winchell, Time, Cite Chaplin Controversy

New York.—Words of extravagant praise and violent controversy swept the nation as "Monsieur Verdoux" closed its pre-release debut here.

Walter Winchell told his twenty-five million readers and Time Magazine advised its five million, that Chaplin's "Verdoux" is big-time news.

Wrote Winchell: "James Agee has written a monumental piece for The Nation in praise of Chaplin's 'Mons. Verdoux.' Agee thinks the film 'is one of the great works of our time.'"

Time went to town with three columns, hailed "Verdoux" as "the most notable film in years—the most fascinating" and described Chaplin's portrayal of the modern French Bluebeard as "one of the most beautiful single performances ever put on film."

Summarized Time: "The film is a daring individual gesture, dared in an era when such acts are rare. He has replaced his beloved sure-fire tramp with an equally original character. The set pieces of pure slapstick are as skilled and delightful and as psychologically penetrating as any Chaplin has ever contrived."

Critics Still Trail In Dust With Chaplin Hailed As Master

In a colossal eulogy of Charles Chaplin and his "Monsieur Verdoux," Jimmie Tarantino, famed trade magazine editor and critic, over this past weekend on page one of the Hollywood Nite Life, wrote in part:

"But Chaplin is not one of the Screen Greats—or, as we believe—the Screen's Greatest—for nothing.

"Since celluloid first flickered at the Nickelodeons, Chaplin has shown the way. Today, with 'Monsieur Verdoux,' Chaplin irrevocably proves again he stands at the head of the entertainment parade.

"'Monsieur Verdoux' will out-gross anything Chaplin has ever done—and that goes for 'The Dictator' which took in more than fifteen million dollars. 'Verdoux' will easily pull in twenty million within a year and it wouldn't surprise me at all if 'Verdoux' turns out to be the biggest grosser of any picture as it is that rare kind of production that can easily be re-issued for the next ten years."

McNerney said the Chaplin production had been booked solid in their forty theatres.

'Charm, Wit, Spice Verdoux'—Scheuer

Lauding Charles Chaplin as "a man of rare personal charm, magnetism and wit," Famed Writer and Critic Phillip K. Scheuer told fifteen million readers, through the pages of Collier's Magazine, that the star "turns on all three full force as Monsieur Verdoux."

Wheeler Dryden Back

Wheeler Dryden, associate director on "Verdoux," returned yesterday from Big Bear-ing.

Exhibitors Get Set For Chaplin Splash

A few minutes after you have finished reading this extraordinary page, 20,000 of them will be in the airmail to that number of exhibitors who are awaiting the October 15th signal to unleash Chaplin's greatest picture.

'Verdoux' Tops British Rating In All Empire Press

British press, covering the Empire, raised its typographical voice as one to cheer Charles Chaplin as the modern French Bluebeard in "Monsieur Verdoux."

Stuart Gelder, London News-Chronicle, wrote in part: "Likely to be the first convincing answer out of Hollywood to Sir Stafford Cripp's demand for better productions."

Brighton English Argus: "Epochal... one of his inimitable blends of slapstick, pathos and satire."

P. H. Powell, in London Star: "Chaplin as Bluebeard just as funny. Everyone will be relieved to know that although we have here Chaplin, the tragedian, the murderer in kid gloves, he is also in a thousand little delicious touches the comedian in baggy trousers. He cannot do anything crude."

London Evening News: "'Monsieur Verdoux' brought cheers."

Picturegoer: "Chaplin is marvelous. The story is so thickly peppered with comedy that one has to hold tight to one's seat to keep from rolling."

'Verdoux' Great Says Sage; Must Be Seen Many Times

Harold Clurman, famed author, in Tomorrow Magazine, wrote in part of "Verdoux":

"Charles Chaplin's 'Monsieur Verdoux' is one of the most fascinating documents of our day. The picture is great! Chaplin does not escape the world through his comic disguise; he faces it. That is why he is an artist of singular force. Those who do not quite decipher his meaning or who do not wish to fathom it because it disturbs them, would do well to listen and attend again and again."

Mady Correll 'Skinned'

Mady Correll, featured in "Verdoux," will play the Tallulah Bankhead role in the Lake Tapaco Players production, "Skin of Our Teeth."

CHARLES CHAPLIN

HYSTERICAL LAUGHTER
HAUNTING ROMANCE
SHOCKING DRAMA

'MONSIEUR VERDOUX'

'LURED' Has Pomp & Power, But Ordinary Story and Script Hurt

Excellent Cast And Expensive Mounting Cause Of 'Good' Tag

★ "LURED" has everything—except a good script. The cast is excellent, delivering an extremely smooth blend of finished histrionics. Hunt Stromberg has given "Lured" tastefully expensive mounting and backed it with some of the best technical credits in the business. But with all this pomp and power, the pic is still just another well-handled murder-mystery which utilizes, however suavely, the same old tricks by the same old characters. "Lured" is good entertainment but not outstanding. And it would be bettered through compaction.

Sardonic Humor Touches

Douglas Sirk capably directs; his pace is deftly maintained, integrating widely divergent elements of the play, such as moments of sardonic humor in the midst of terror.

William Daniels comes through with distinctive camera work which immeasurably strengthens the mood building by director Sirk. Film editor John M. Foley gets nice integration from his over-long material but supervising editor James E. Newcom should take "Lured" back to the cutting room and snip out a quarter-hour of superfluous footage.

The locale is modern London, where Scotland Yard Inspector Charles Coburn is going nuts trying to solve the disappearance of eight young and lovely gals. Each time another drops out of sight, Scotland Yard gets a cryptic warning in the form of morbid poetry with Beaudelaire-like allusions to the beauty inherent in death.

Only other clue has been the series of ads in the newspapers which seek the attention of beautiful women. The good Inspector gets nowhere until taxi dancer Tanis Chandler answers one of the ads and subsequently is unheard from. Tanis' closest friend is Lucille Ball, an American lass who works at the same dance hall.

Lucille has that old Yankee git up 'n git . . . She barges into the Inspector's office and demands action. The Inspector knows just what it takes to be a good sleuth and he figures Lucille has it. She agrees to become bait for the murderous poet by answering every goofy ad in every personal column.

This, of course, takes the luscious Miss Ball into a series of odd, whimsical, humorous and dangerous adventures. One note, signed "music lover" asks her to meet him at a concert. The writer doesn't appear, but she meets debonair man-about-town George Sanders who promptly goes on the make.

Another ad lands her a job as a maid in the home of a noble. Here

Hunt Stromberg
Presents
("LURED")
United Artists Release
Murder melodrama, starring George Sanders, Lucille Ball, Charles Coburn and Boris Karloff. Produced by James Nasser and directed by Douglas Sirk. Original screenplay by Leo Rosten. Photography by William Daniels. Musical score by Michel Michelet. Production design and art direction by Nicolai Remisoff. Edited by John M. Foley. Previewed at the Hawaii theatre, July 11, 1947. Running time, 110 minutes.

GOOD
85%

head butler Alan Mowbray finally introduces her to a mysterious gent involved in some unknown but obviously shady deals. The guy is Joseph Calleia, who heads a gem-smuggling gang which has used lovely women.

Calleia, suspicious of Lucille, attacks her. She's saved by Sanders and it looks as if the disappearances are solved. Sanders and Lucille are all set for the holybonds when another note comes to the Yard. Lucille, it says, will be the next victim.

By the time Inspector Coburn has gone through Sanders' files and effects, it looks like an open-and-shut case against him. When he learns that his gal has been a policewoman—his sensitive heart is broken and he refuses to defend himself.

Work Out Nifty Plan

But Lucille and the Inspector work out a nifty little plan which traps the real killer. It's Saunders' partner, Sir Cedric Hardwicke, a frustrated gentleman with a penchant for poetry and pulchritude. Lucille gets her man and so does Inspector Coburn. —W. J.

Musical Score Review 'LURED' By Rudy de Saxe

★★ Drama and suspense are the strong points in the musical score of "Lured." Composer Michel Michelet has written music which adequately fits the plot development of the story. Main title is well done, melodious, rich in contrast and color, leading directly into the mood.

Of interest is the novel treatment of Franz Schubert's music in the Symphony Hall sequences. Particularly worthy of mention is the "Quintet" for strings, which has been very cleverly arranged for screen presentation. The night club scene, for which an original French song was composed by Michelet, is likewise well done.

All together, the score is good, well planned and recorded, and in keeping with the mood. David Chudnow was musical supervisor.

Col. Grabs Ross Ford

Ross Ford, former WB contract player, has been signed by Columbia on a term pact with his first chore as Logan in "The Sign of the Ram."

Cast of Characters

"LURED"

GEORGE SANDERS as Robert Fleming
LUCILLE BALL as Sandra Carpenter
CHARLES COBURN as Inspector Temple
BORIS KARLOFF as Charles Van Druten
Sir Cedric Hardwicke as Julian Wilde
Joseph Calleia as Dr. Moryani
Alan Mowbray as Maxwell
George Zucco as Detective Barrett

The Cast of Characters

("Merton of the Movies")

Merton Gill RED SKELTON
Phyllis Montague Virginia O'Brien
Beulah Baxter Gloria Grahame
Lawrence Rupert Leon Ames
Frank Mulvaney Alan Mowbray
Jeff Baird Charles D. Brown
Von Strutt Hugo Haas
Mr. Gashwiler Harry Hayden
Marty Tom Trout

'MERTON' Is Old-Fashioned Fare But Skelton's Antics Compensate

Virginia O'Brien In First Straight Role Clicks But So What?

★ "MERTON OF THE MOVIES" is truly a standby comedy plot of the early movie days, but, even though modernized to some extent, it is far from being the perfect vehicle for the clowning of Red Skelton.

Skelton is a loud and extreme satirist. His following has been built up by boisterous antics that click with those who cannot appreciate satire in the subtle vein. As Merton, he is bereft of much of his clowning except when the story occasionally permits him to go slapstick.

There is the exception that proves the rule, however. Merton, as you doubtless recall, studied the dramah via a fake correspondence school and he therefore considers himself a dramatic actor. One of his lessons had been on the 30-ways of kissing. When he applies the correspondence formula of kissing Virginia O'Brien—both of them playing it straight—the result provokes belly-laffs.

But the story of Merton is rather old-fashioned fare these days. Even with Skelton kicking it up to the qualification of Good Entertainment, one cannot help but feel that this famous story and play of yesteryear now has been made once too often.

Something Missing

One innovation in the MGM revival is that Virginia O'Brien gets her first straight role. She, too, is stripped of practically every comedienne possibility. As a femme stunt-trouper who decided to mother the naive Merton, Virginia clicks nicely, but, so what? It is just as you would expect if you were Sonja Henie without skates, Deanna Durbin without a song, Fred Astaire without a dance.

The production investments, as handled by Albert Lewis, are all in wonderful order. Technically, "Merton" is all that one could desire. Robert Alton's direction, too, is evenly paced and maintains an ever-upward graph of as much comedy suspense as the peculiar mixture of story and Skelton permits.

The temptation, therefore, would be to toss most of the blame for whatever bogs this down to the screenplay. In the case of Merton, that wouldn't be fair. What George Wells and Lou Breslow did to the old Harry Leon Wilson novel brings it as much

Metro-Goldwyn-Mayer

Presents

"MERTON OF THE MOVIES"

GOOD

85%

Comedy produced by Albert Lewis and directed by Robert Alton. Screenplay by George Wells and Lou Breslow—based on the novel by Harry Leon Wilson and the play by George S. Kaufman and Marc Connelly. Musical score by David Snell. Photography by Paul C. Vogel, ASC. Edited by Frank E. Hull. Trade-shown at Fox-Wilshire theatre, Los Angeles, Wednesday evening, July 9, 1947. Running time, 81 min.

up to date as possible. And, without destroying the old yarn completely, they did a fine job of patterning it to Skelton's propensities.

The two items of trouble were simply these: Merton just doesn't jell as rich comedy for today's screen diet—and the mixing of Merton and Skelton is like mixing oil and water.

The revamped version of the Kaufman-Connelly play runs something like this:

The correspondence school actor gets his local publicity by accident, and, when the syndicates pick it up to make him nationally known, a publicity-seeking film scout invites him to the film capital as a guest.

So Merton comes to Hollywood—back in the early days of the movies, when acting wasn't much less corny than taught by the fake correspondence schools. The usual trials and tribulations of trying to crash the studio gates follow, with the stunt-gal helping all she can.

When he does get an accidental opportunity, he ruins the scene. Three takes proves he is impossible, but when the movie-idol hero goes on a long binge and the producer is stuck with a heavy dramatic production without his star, the stunt-gal shows him the stumble-bum acting of Merton as filmed for the previous production.

Changes To Burlesque

The idea is then to turn the dramatic picture into one of burlesque by allowing Merton to take himself seriously—and just sit back and accept the comedy results. It works, but Merton very naturally has a bit of difficulty in realizing he is a comedian.

That story was a big story back in "those" days. Today, after reading, very few would rate it worthy of better than routine-B treatment. With the prestige of the title, however, and Red Skelton, MGM doubtless thought it had A-possibilities. —J.E.

'SLAVE GIRL' Has Many Moments Of Humorous Satire And Burlesque

Doesn't Click As It Was Blueprinted But Will At Boxoffice

● "SLAVE GIRL" attempts the gay, tongue-in-cheek comedy satire which kids everything and everybody. Producer-writers Michael Fessier and Ernest Pagano have been particularly successful at this type of nothing-sacred ribaldry. Unfortunately, "Slave Girl" doesn't quite make the top grade. It's no more than okay in quality, despite a big budget and an equally big sales potential.

There are, of course, moments of spine-tickling humor, rich in satiric implication. There are moments of unashamed burlesque which should delight audiences through their sheer pratfall pungence.

Eye-Easy Color Values

And all of the footage is eye-delightful, with gorgeous Technicolor emphasis on exotic costumes, backgrounds, panoramic beauty and expensive set contrasts.

But much of the quality is forced, the tempo often uneven and the humor spotty. Most of this thinness stems from the Fessier-Pagano script; which over-emphasizes the screwball motif by pulling all stops and breaking down the illusion of reality in places where it is needed to sustain suspense and general interest.

Yarn is predicated of an incident in early American history when the state department was appeasing the ruler of Tripoli. Gold was offered in exchange for ten Yank sailors captured by the Tripolitarians.

To Tripoli With Gold

Story sends socialite George Brent to Tripoli with the gold—acting for the Government. Brent is competent as usual, but the extremely broad role does not give the suave cosmopolite a task in which he performs naturally and to best advantage. The buffoonery element is not Brent's forte.

Slave girl Yvonne DeCarlo lures George into a trap, so's she can swipe the gold for her secret love, Shaikh Carl Esmond. Yvonne is betrothed to the smoothly nasty ruler, Albert Dekker, whom Esmond wants to depose. He needs the gold to buy allies.

When Brent finds the gold gone, he fills the cask with bricks, hoping to stall long enough to get help from the local American Consul. Dekker discovers the hoax and tosses Brent

Universal-International Presents

"SLAVE GIRL"

OKAY

80%

Comedy satire in Technicolor, starring Yvonne De Carlo and George Brent. Produced by Michael Fessier and Ernest Pagano. Directed by Charles Lamont. Original screenplay by Fessier and Pagano. Photography by George Robinson and W. Howard Greene. Art direction by Abraham Grossman. Music by Milton Rosen. Set decoration by Russell A. Gausman and Edward R. Robinson. Edited by Frank Gross. Previewed at the Forum theatre, July 15, 1947. Running time, 80 minutes.

and bodyguard Broderick Crawford into the royal hoosegow.

Crawford had bought himself a nifty slave number, Lois Collier, along with other trinkets. She gets them and the Yank sailors out—and the chase routines begin. These episodes are over-long, but some are shrewdly staged take-offs on the typical asininities of programmer westerns and cliffhanger corn.

"What Comes Naturally"

Before it's all over, Yvonne finds out that her boy-friend is a six-star stinker. She naturally falls in love with the handsome, husky and ever-wolfing Brent.

The finale finds Esmond's band of desert cutthroats locked in battle with Dekker's outfit. This sequence is a nifty, with both sides dashing at each other on horseback, waving wicked scimitars, closing in dramatic combat—when the dust and excitement is over—all of 'em are wiped out and there's nothing left but a pack of sheepish-looking horses.

Running throughout the story is a constant commentary by a camel, who interpolates snide remarks about pix in general and this one in particular. Occasionally one of his cracks is a cutie. Most of 'em are simply sincerely moronic.

Sample of his better quips comes in the midst of a frenzied fight sequence. Camel remarks, "We interrupt this scene to remind you that we camels prefer doctors, two to one!" The action stands suddenly still, suspended, for this wacky witticism.

Made To Fit Pattern

It might also seem that the pic was started as one more romance-adventure, the thin quality recognized, and renovated to fit the screwy pattern.

Cast is uniformly strong, but Chas. Lamont's direction fails to coalesce the story threads with either tempo or the intended mood.

Technical qualities are splendid. Photographers George Robinson and W. Howard Greene turn in bang-up chores. Plaudits too, for art director Abraham Grossman and the rest of the technical staff.

"Slave Girl" isn't high calibre—but it's in for the moolah. —W.J.

The Cast of Characters ("Slave Girl")

Francesca	YVONNE DeCARLO
Matt Claibourne	GEORGE BRENT
Chips Jackson	Broderick Crawford
Pasha	Albert Dekker
Aleta	Lois Collier
Ben	Andy Devine
El Hamid	Carl Esmond
Liverpool	Arthur Treacher
Yusef	Philip Van Zandt
Telek Taurog	Dan Seymour
Proprietor—"Sign of the Grapes"	Trevor Bardette
Captain	Eddie Dunn
Head Guard	Mickey Simpson

The Cast of Characters ("Second Chance")

Kendal Wolfe	Kent Taylor
Joan Summers	Louise Currie
Roger Elwood	Dennie Hoey
Sgt. Sharpe	Larry Blake
Doris Greene	Ann Doran
Conrad Martyn	John Eldredge
Nick	Paul Guilfoyle
Pinkie	William Newell
Jerry	Guy Kingsford
Sam	Charles Flynn
Bart	Eddie Fetherston
Montclair	Frances Pierlot
Mrs. Davenport	Betty Compson
Mr. Davenport	Edwin Maxwell

'SECOND CHANCE' O.K. Secondary Slant Of Slick-Jewel-Theft Yarn

Competently Handled And Grooved For The Modest Market Slot

● "SECOND CHANCE" is the old slick jewel-thieves yarn, so heavily overworked a decade ago. Present version is competently executed, maintains pace and interest and hits the market slot as okay lower-drawer entertainment. Which is evidently what executive producer Sol M. Wurtzel intended.

Arnold Belgard's screenscript of the Lou Breslow-John Patrick original is tightly woven, using a single-line of conflict and sharply delineating the central characters by using secondary roles as feeders.

Nice Directorial Stint

As might be expected, James S. Tinling turns in a thoroughly workmanlike directorial stint, focusing upon basic dramatic elements and fitting the tempo to the changing emotional pattern. The cast troupes ably under his handling.

Associate producer Howard Sheehan gets plenty of value from his moderate budget. Benjamin Kline's photography, Eddie Imazu's art direction, Fay C. Babcock's sets and other technical credits are right up to solid programmer par.

A Streamlined Agent

Yarn pivots around Maiden Lane, jewel center in New York, where big-time gem racketeers ply their precarious trade. Louise Currie is the streamlined undercover agent who joins up with gem-snatchers in order to dig out the big lads on top. Miss Currie does nicely.

Kent Taylor dishes out charm, impeccable manners and commendable restraint, as a canny thief who goes for Miss Currie and illegal fortunes with equal suavity.

The two meet in a jewel merchant's office. Taylor poses as a buyer and swipes a thirty-thousand-buck diamond by switching it for a clever paste replica. Miss Currie helps Kent to get the stone out of the office despite frisking by Detective Sergeant Larry Blake and a gal copper who goes over the indignant Miss Currie.

They work through a pair of fences, turn over the gems and are about to collect when dick Blake picks up

Sol M. Wurtzel Presents

"SECOND CHANCE"

Twentieth-Century Fox Release

OKAY

80%

Crook melodrama, produced by Howard Sheehan and directed by James S. Tinling. Screenplay by Arnold Belgard from an original story by Lou Breslow and John Patrick. Photography by Benjamin Kline. Art direction by Eddie Imazu. Edited by Frank Baldrige. Trade-shown at Fox Western Ave. studios, July 15, 1947. Running time, 62 minutes.

their go-betweens. This makes Kent suspicious of his new gal-pal and he and his gang arrange a fake hold-up and shooting to test her. She comes through big and the gang arranges a snatch of the "Malabar" diamonds, a fortune in cut and mounted stones.

The robbery is foiled, despite a sudden switch in plans, because undercover copper Currie keeps Blake on the beam. Kent is wounded, the gang is captured.

Fadeout finds Kent asking Miss Currie to stick around a coupla years 'til he's free to take it up all over again.

Incorporated into the script is an enlightening short-subject on the fine art of diamondcutting. This extra-curricular element is judiciously inserted and doesn't have the sore-thumb quality common to this type of injected documentary.—W. J.

Rank Seeks Reactions

J. Arthur Rank, after checking results of Reactograph Research on audience at Carthay Circle showing of "Black Narcissus," has signed Reactograph for tests on all his pix. The test registers audience reactions.

St. Johns Winds 'Woman'

Adele Rogers St. Johns has finished scripting Allied's "Smart Woman" to fit the co-starring of Brian Aherne, Connie Bennett and Barry Sullivan, and has returned to MGM.

First Champion For Mono

Rod Cameron gets the male lead in the first Champion production, "Panhandle," which John C. Champion and Blake Edwards will make for Monogram release.

FOR SALE BY OWNER

Just completed 3 bdrms., 2 baths in heart of Encino. Here is 2000 sq. ft. of home with grounds designed as an integral part of living space. One of California's finest examples of modern planning. Designed by a well known art director. Shown by appointment. \$28,500.

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Hollywood REVIEW

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Recent Release

"STRANGE WOMAN"

HEDY LAMARR

STARRING IN

"DISHONORED LADY"

A Hunt Stromberg Production—Released Through United Artists



WILLIAM LUNDIGAN

as

"JACK GARET"

Management
Famous Artists Corp.

"DISHONORED LADY"

A Hunt Stromberg Production—Released Through United Artists

'CORPSE' Quite Gay Between Its Moments Of 'Mayhem & Murder'

Its Tongue-In-Cheek Approach Makes Good Values Outstanding

● "THE CORPSE CAME C.O.D." is a murder-mystery made with the tongue-in-cheek touch. Cast is quite gay between moments of mayhem and murder, befitting the insouciant Hollywood locale against which the yarn is backgrounded.

The plot is crippled with age, but it is fast-paced and boasts considerable ham-humor. Better-than-average programmer casting and mounting all add to sturdy support-feature status.

Jimmy Starr's original story has been screenscripted by George Bricker and Dwight Babcock, who take full advantage of the Film Capital's perennial fan-fascination. The glamor spots, eateries, celebrities, commentators, studios — everything out-of-towners and visiting firemen want to see — are paraded as a preface and to set the tone. It's good exploitation material.

Outsmarts Skulldiggers

George Brent is the breezy, gal-getting newspaperman who outsmarts the skulldiggers, the police, rival newshawks and the cast in general. Brent is his usual smooth and likeable self, but even he is heavily handicapped by the assembly-mill pattern of his characterization. Since practically every production ever ground out concerning clever news-sleuths who are always ahead of the police—follow this identical pattern—Brent must not be censured for the banality of his portrait.

Equally over-ripe is the task of rival reporter Joan Blondell. She's in love, of course, with Brent and of course she exhibits all the feminine cutyisms her type of role has made pre-cut and standard.

She tags around after him, tries to snatch his scoops, shows frenzied concern when he's in danger and assumes nonchalant indifference when he's turning on the charm for other gals. Brent runs equally true to form by keeping her dangling, locking her in closets to keep her out of his hair when the murder-trail gets hot and proving his love for her by lousing her up in general.

Yarn starts out strongly with a corpse rolling out of a packing box in the first ten minutes. Film star Adele Jergens gets it C.O.D., with a few bolts of costume material she'd ordered from her studio. The fresh cadaver is a studio associate.

Miss Jergens calls Brent instead of

Columbia Pictures presents
"THE CORPSE CAME C.O.D."

OKAY
80%

Murder melodrama, starring George Brent and Joan Blondell. Produced by Samuel Bischoff and directed by Henry Levin. Screenplay by George Bricker and Dwight Babcock, from an original story by Jimmy Starr. Photography by Lucien Andriot. Edited by Jerome Thomas. Reviewed at the Vogue Theatre, July 9, 1947. Running time, 86 min.

the police. He's an old and trusted friend and she feels the need of a manly chest to lean on. George calls police lieutenant Jim Bannon. While he's still on the phone, he sees the gorgeous Jergens slip out to where the body is lying and sneak back with one of the rolls of costume cloth, which she secrets in her bedroom.

Here the old routines get into gear. Police looie Bannon works with stern-lipped inefficiency. Brent dashes off in umpteen different directions in hot pursuit of endless clues he cleverly digs up out of nowhere. Miss Blondell dashes off in hot pursuit of boyfriend Brent. He spends as much time warning her away as Bannon does in warning Brent away from the chase.

Most of the action is concerned with Brent's series of sudden excitements. He finds another studio exec bumped off in his office. He peeks into studio storerooms and is almost shot by an unknown assailant. Blondell shares all this in her own quaint way. She swipes the photos Brent has made of the latest murder-victim. She gets tangled up in rolls of cloth in the storeroom.

Little Joan On Job

When Brent, following up his clues, goes to the murdered guy's house, is jumped by the unknown stalker and konked on the noggin, little Joan is right there to bring him to.

After George has spent considerable time in short-order fisticuffs and has figured the whole mystery out, he sneaks back to Miss Jergens' establishment, finds the bolt of hidden goods, opens a container in the end of it and finds a mess of diamonds.

This is good for more chases and fights as somebody swipes 'em from him. When all the shootin' and fist-swinging dies away, George has proved that looie Bannon is the murderous rat. Bannon also is the ex-spouse of Miss Jergens.

Bannon gets shot by his honest police stooge. Joan gets George, and mystery fans who aren't too fussy get a lotta excitement.

Technical values are high. Henry Levin does a smooth directional job, considering his material. —W. J.

Barton To Meg 'Noose'

Eagle-Lion has borrowed Charley Barton from U-I to direct the first Abbott & Costello pic on that lot, "The Noose Hangs High," which rolls Aug. 18.

The Players

("Corpse Came C.O.D.")
George Brent, Joan Blondell, Adele Jergens, Jim Bannon, Leslie Brooks, John Berkes, Fred Sears, William Trenk, Grant Mitchell, Una O'Connor, Marvin Miller, William Forrest, Mary Field, Clío Clark,

The Players

("Last of the Redmen")
Jon Hall and Michael O'Shea as co-stars; featuring Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin and Buzz Henry; supporting cast: Guy Hedlund, Frederic Worlock, and Emmett Hogan.

'LAST OF REDMEN' Depends On Colorful Action To Hit 'Average'

A Robust Screenplay And Vitacolor Make It Good Nabe Fodder

● "LAST OF THE REDMEN" is latest version of the James Fenimore Cooper classic, "Last of the Mohicans." The original plot has been kicked around here and battered slightly out of shape, but pic stacks up as sure-fire Sat. Mat. fodder and is okay for nabe support.

The screen translation, scripted by Herbert Dalmas and George H. Plympton, is robustly executed, shoving maximum emphasis on war-whooping injuns, smash 'em & slash 'em action along with enough dainty femininity to add the romance touch.

Smart Production Values

Sam Katzman has mounted "Redmen" shrewdly, getting smart values from the modest budget. While the Vitacolor camera hasn't yet reached competition class with C and T, Ira H. Morgan and Ray Fernstrom's photography utilizes color-power effectively. The bronze skins of powerfully muscled savages, the blazing splash of crimson-coated British troops, backgrounded by the softly varying greens of pine-studded wildernesses—these dynamic visual elements all blend effectively to give a semblance of production strength well above the actual cost.

Megger George Sherman draws valid performances from his cast, although none of the characterizations is better than programmer needs. Michael O'Shea gives out with rare shamrock-Irish brogue but his chassis is painfully miscast. Overslung avoirdupois and lack of stature ill-fits him for the romantic tradition of Cooper's long-legged, slim-hipped and graceful "Hawkeye."

On the other hand, Buster Crabbe makes a credible Indian villain, his huge shoulders and power-packed frame lending savage menace. Rick Vallin also is believable as Uncas, last of the Mohicans, and Hawkeye's buzzum buddy. The script, however, does not give him the opportunities for heart-string poignancy which the book and earlier film version exploited.

Jon Hall is under heavy handicap as a Redcoat Major. While no one can suspect him of being British, he exhibits a stiff self-sufficiency which passes plausibly for upper-crust Englishism—according to regular Hollywood formulae.

Yarn centers around Hall's effort to get the daughters of General Munro through hostile Indian territory to

Columbia Pictures presents

"LAST OF THE REDMEN"

AVERAGE

75%

Action melodrama in Vitacolor, starring Jon Hall and Michael O'Shea. Produced by Sam Katzman and directed by George Sherman. Screenplay by Herbert Dalmas and George H. Plympton from the James Fenimore Cooper novel, "Last of the Mohicans." Photography by Ray Fernstrom and Ira H. Morgan. Edited by James Sweeney. Reviewed at the Vogue Theatre, July 9, 1947. Running time, 78 min.

the Lake Champlain fort. Jon is strong, tough and willing, but he lacks trail wisdom. Luckily for him and the girls, Hawkeye O'Shea pops up, and, with Uncas, takes over the job of guide and mentor.

The young ladies involved in this hectic adventure are Julie Bishop and Evelyn Ankers. Since the time is 1757's French and Indian War, the gals wear all the gay and goofy paraphernalia demanded of high-bred lasses of that period. This complicated gear makes the fast flights they constantly indulge in to escape capture, a dramatic ordeal which emphasizes the romantic, rugged male-helpless female routine.

All the trouble comes from Iroquois Crabbe. He's been nursing a pet peeve against the whites, 'cause the General once had him flogged for getting tight and cutting up a bit. So Buster spends his footage betraying whites right and left, leading them into ambushes and leering lecherously at the gals, once he gets 'em in his power.

Start All Over Again

But every time Crabbe is right at the point of scalping the Major and taking lustful advantage of the maidens, Hawkeye O'Shea outwits him and the whole cast has to start all over again.

This trailing, shooting, knifing, wrestling and other assorted forms of mayhem take up practically an hour of the running time and most of it is effectively staged. Action switches from chases in canoes, or on foot, to horseback and wagon-train. "Redmen" really gives the action fans a full work-out. Corpses constantly clutter the scenery, and the upper cast is not excepted. Crabbe and Vallin knock each other off, and even one of the gals gets a lethal smack from a tomahawk.

Paul Pamentola's art direction, editing by James Sweeney and other technical credits deserve mention.

The kiddies'll lap this up and yell for more. —W. J.



'PRAIRIE RAIDERS' Average Entry In Durango-Kid Secondary Series

Mass Movement Stock Shots Used To Good Low-Budget 'Vantage

● "PRAIRIE RAIDERS" is latest in Columbia's Durango Kid secondary westerns. Pic stacks up strongly with similar low-budget ozoners, containing most of the action ingredients deemed necessary for the market.

Producer Colbert Clark gets maximum satisfaction from his minor budget, setting authentic backgrounds and making intelligent use of mass-movement stock-shots. Direction by Derwin Abrahams also pulls plenty of meaty material from the Ed. Earl Repp script.

Charles Starrett again gives a likeable interpretation of a heavy-fisted lawman whose integrity is matched by common sense and quick triggers. Supporting cast comes through efficiently, with more realistic roles than usual to get their histrionic teeth into.

Government agent Starrett leases Federal range land to rancher Robert Masters, who agrees to capture the wild horses thereon and break them for Army needs.

Uses Forged Deed

But varmint Hugh Prosser wants the critters for his own selfish ends and moves in with a forged governmental deed. Bulk of the footage delineates Starrett's and Masters' efforts to thwart Prosser's gang from capturing and shipping the hayburners—until agent Starrett can prove Prosser's deed is a phoney.

Whenever things get tough, Charlie dashes off into the bushes and promptly reappears as the fabulous Durango Kid, to whom nothing is impossible—including gay canter into heavy gun-fire which never even comes close enough to stir a breeze.

The lousy marksmanship of baddies and Law alike makes it quite clear

Jane Russell Lures Hope

Jane Russell has been inked by Paramount for the femme lead in Bob Hope's "Paleface," which Robert Welch produces with Norman McLeod reining.

Foster To Meg 'Rachael'

Norman Foster returns from below the Border to direct RKO's "Rachael." For past five years Foster has megged and produced Mexican pix.

'16 Fathoms' For Mono

James S. Burkett and Irving Allen will co-produce "Sixteen Fathoms Deep" for Monogram, with Allen directing.

Wilder To Do 'Bush'

"The Burning Bush," Heinz Herald play, has been purchased by William Wilder.

Columbia Pictures
Present

"PRAIRIE RAIDERS"

AVERAGE Western melodrama, starring Charles Starrett, produced by Colbert Clark and directed by Derwin Abrahams. Original screenplay by Ed. Earl Repp. Photography by George F. Kelley. Editing by Paul Borofsky. Reviewed at the Hitching Post theatre, July 11, 1947. Running time, 55 minutes.

75%

that the cast is aware they're all shooting blanks and just having fun. Nobody ever takes the time or trouble to get under cover.

A plausible romance theme is developed and threaded lightly through the yarn, which lends substance to the plot. Rest of the running time is about equally divided between ham-humor generated by Smiley Burnette and western music warbled by Smiley, Ozie Waters and his Colorado Rangers.

—W. J.

'GAS HOUSE KIDS' Get Extremely 'Cold' Introduction In 'GO WEST'

High-School Dialog And Script Grooves It For Kiddies Only

● "GAS HOUSE KIDS GO WEST" is evidently one of the first of a series of pictures depicting the adventures of the "Gas House Kids"—but this initial effort is certainly an extremely cold introduction for the lads.

For a programmer aimed at the trade that applauded the Dead-End Kids, East Side Kids and similar groups, the production details and technical credits do not call for too much fault finding—particularly when viewed from the poor man's budget.

But, oh, what a story. And oh, what dialog and business.

Since the film's producer, Sam Baerwitz, was responsible for the original yarn, and three more got their fingers into the screenplay—Robert E. Kent, Robert A. McGowan and Eugene Conrad—and Benny Rubin is labeled dialog director, that makes five guilty of screen mayhem.

Strictly on the high-school side, the results groove it solely for the kiddies—the wee-wee ones, at that—in short, that patronage one of our associates likes to call the Sat. Mat. crowd.

Without the slightest attempt at being facetious, it is sincerely hoped that no exhibitor will make the faux pas of playing this pic during an even-

The Cast of Characters

("Gas House Kids Go West") Emory Parnell, Chili Williams, Vince Barnett, William Wright, Lela Bliss, Ronn Marvin, Ray Dolcaine, and the "Gas House Kids": Carl Alfalfa Switzer, Benjie Bartlett, Rudy Wissler and Tommy Bond.

The Players ("PRAIRIE RAIDERS")

Charles Starrett, Nancy Saunders, Smiley Burnette, Robert Scott, Hugh Prosser, Lane Bradford, Ray Bennett, Doug Coppin, Steve Clark, Tom Coates, Frank LaRue, Bob Cason, and Ozie Waters.

The Players ("Scared To Death")

Bela Lugosi, Douglas Fowley, Joyce Compton, George Zucco, Nat Pendleton, Roland Varno, Molly Lamont, Angelo Rossitto, Gladys Blake, Lee Bennett, Stanley Andrews and Stanley Price.

'SCARED TO DEATH' Far Below Par By Way Of Script, Direction

Cinecolor, Art And Technical Credits Only Okay Elements

● "SCARED TO DEATH" is the type of cinematic mistake which is best forgotten as quickly as possible. Purporting to be a mystery chiller, it can hold suspense only for kiddies of very tender years and adults of concomitant mental age.

Production values are right up to secondary par, along with Marquee. But W. J. Abbott's screen version of his own original is so choppy, slow paced, loquacious and loose that the

Screen Guild Productions
presents

"SCARED TO DEATH"

POOR

65%

Suspense Melodrama in Cinecolor, produced by William B. David and directed by Christy Cabanne. Original story and screenplay by W. J. Abbott. Photography by Marcel LePicard. Edited by George McGuire. Reviewed at the Million Dollar Theatre, July 9, 1947. Running time, 65 min.

cast was licked before the Cinecolor cameras even turned.

Pic starts out excellently. An autopsy is about to be performed on a young woman. She has been killed without a trace of violence marking her body. As the surgeon speculates on this strange case, wondering what the dead girl had been thinking at the moment of murder, flash-back takes over the story.

From this point, the only elements up to secondary par are the sets, art direction, Cinecolor photography and other technical credits.

Yarn concerns the victim, Molly Lamont, a worthless wench who had betrayed her first husband to the Nazis in Europe during the war. Married again, subconscious fear of retribution haunts her, driving the last vestiges of charm out of her demeanor.

Strange Things Happen

Her fears are justified, strange things begin to happen. Green and horrible masks appear to leer at her.

While all this nonsense is going on, Bela Lugosi stalks in, with a dwarf as his buddy. Bela is pappa Zucco's cousin and a master of hypnotism. Dwarf and hypnotist spend their footage hamming like mad, sneaking in and out of scenes for no discernible reason, registering sinister power all over the place.

Absurdities A Regularity

Through most of this hubbub, with monotonous regularity, a green mask appears at a window, squints around menacingly and drops out of sight. Gladys Blake, the maid, drops to the floor, is pronounced dead and later gets right up. She's been hypnotized. Miss Lamont, however, isn't so fortunate. She drops over and stays dead. Her ex-husband is back from Europe.

He's a hypnotist, too. The masks, voices and sundry absurdities are his devices to worry la Lamont. She's been literally scared to death, it says in the script.

—W. J.

ing performance. Anyone who would, might readily be accused of being a commy—as far as upholding the prestige of the screen is concerned.

What kind of a story could bring about all this havoc? Well—here it is from a kindly Russian viewpoint:

The kids are hailed into court for having socked one of Stalin's male ballet prospects, who simply must dance like a queer every time he hears music. The police sarg reminds the kids they have lost their chance to play a basket-ball game, the winner of which gets a trip to California. Then the sponsoree of the game and the trip west enters and pleads for the kids, so the penalty is waived.

The basket-ball game is played and won by the kids. Here's how. The tall ballet-dancer of the opposition can toss 'em in at will, but when it gets to be a tie, someone plays a mouth-organ—so the dancer simply dances around. He just can't let loose of the ball! Oh, well.

Then they make a deal to drive a car through to California for delivery to a used car dealer. Not knowing it's a "hot" car, the police sarg drives it, himself. Strangely enough, the ranch

(Continued on Page 15)

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PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snajz—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Picture of the Week" award.

ALLIED ARTISTS

(In Release)

BLACK GOLD (6/23)85%

COLUMBIA

(Now SHOOTING)

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerCasey Robinson
DirectorHenry Levin
AssistantMilton Feldman

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Randall, Peggy Ann Garner.
ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

DEVIL SHIP

Cast: Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso.
ProducerMartin Mooney
DirectorLew Landers
AssistantPaul Donnelly

THE CRIME DOCTOR'S GAMBLE

Cast: Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.
ProducerRudolph Flothow
DirectorWilliam Castle
AssistantCarter DeHaven, Jr.

THE BLACK ARROW

Cast: Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams
ProducerEdward Small
DirectorGordon Douglas
AssistantCarl Hiecke

(Filming Completed)

SIX-GUN LAWCharles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell
BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

DOWN TO EARTH (Color)Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

THE SWORDSMAN (Color)Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

THREE WERE THOROUGHBREDS (Cavalier) (Color)Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

LITTLE MISS BROADWAYJean Porter, John Shelton, Ruth Donnelly, Vince Barnett, Jerry Wald Orchestra

SPORT OF KINGSPaul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAIRita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman)Dick Powell, Signe Hasso, Edgar Barrier

HER HUSBAND'S AFFAIRS (Simon-Hakim-Tone)Franchot Tone, Lucille Ball, Edward Everett Horton, Mikhail Rasumny, Gene Lockhart

KEEPER OF THE BEESMichael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe

THE PRINCE OF THIEVESJon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

I LOVE TROUBLEFranchot Tone, Janet Blair, Janis Carter, Adele Jergen.

IT HAD TO BE YOUGinger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROANGene Autry, Gloria Henry, Hack Holt

(In Release)

ALIAS MR. TWILIGHT (2/25)75%
BETTY CO-ED (12/24)80%
BLIND SPOT (3/5)80%
BLONDIE KNOWS BEST (12/17)80%
BLONDIE'S BIG MOMENT (2/4)80%
BLONDIE'S HOLIDAY (4/1)80%
BOSTON BLACKIE & LAW (1/7)75%
BULLDOG DRUMMOND AT BAY (4/15)80%
CIGARETTE GIRL (3/5)75%
THE MILLERSON CASE (5/12)80%
★DEAD RECKONING (1/14)90%
FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/12)90%

GUILT OF JANET AMES (3/5)90%
KING OF WILD HORSES (4/1)90%
LONE STAR MOONLIGHT (1/14)80%
LONE WOLF IN MEXICO (2/18)75%
MILLIE'S DAUGHTER (3/19)85%
MR. DISTRICT ATTORNEY (12/31)85%
OVER SANTA FE TRAIL (4/8)75%
RETURN OF MONTE CRISTO (Small) (12/3)85%

SECRET OF WHISTLER (1/14)75%
SINGIN' IN CORN (12/24)80%
SINGING ON THE TRAIL (9/24)75%
THAT TEXAS JAMBOREE (6/11)80%
THIRTEENTH HOUR ('Whistler') (3/12)80%
THE MILLERSON CASE (5/12)80%
FOR THE LOVE OF RUSTY (6/30)80%
LAW OF THE CANYON (6/30)70%
THE GUNFIGHTERS (6/9)90%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

RED STALLION (Color)Robert Paige, Ted Donaldson, Noreen Nash, Jane Darwell, Guy Kibbee, Willie Best

Vera Caspary's OUT OF THE BLUEGeorge Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

LOVE FROM A STRANGERJohn Hodiak, Sylvia Sidney, Ann Richards, John Howard, Isobel Elsom, Una O'Connor, Elizabeth Patterson.

GOOD NEWSJune Allyson, Peter Lawford.

THE PIRATES (Technicolor)Judy Garland, Gene Kelly.

ALIAS A GENTLEMANWallace Berry, Tom Drake.

ADVENTURES OF CASANOVAArturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British) (Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21)85%
★LOST HONEYMOON (3/12)85%
REPEAT PERFORMANCE (5/22)85%
REPEAT PERFORMANCE (5/22)85%
KILLER ART LARGE (5/29)70%

ENTERPRISE

(Released Through United Artists)

(Now SHOOTING)

THEY PASSED THIS WAY

(Sherman)

(Shooting at White Sands National Monument, Alamogordo, New Mexico)
Cast: Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia.

ProducerHarry Sherman
Associate ProducerGene Strong
DirectorAlfred E. Green
AssistantNate Barrager
Production managerHerb Hirst

M-G-M

(Now SHOOTING)

KILLER McCOY

Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.
ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.
ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.
ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.
ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

THE KISSING BANDITFrank Sinatra, Kathryn Grayson, Sono Osato.

CYNTHIAElizabeth Taylor, George Murphy, Mary Astor, S. Z. Sakall, Jimmy Lydon, Gene Lockhart, Spring Byington.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

A WOMAN OF MY OWNGreer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color)Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color)Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder.

MERTON OF THE MOVIESRed Skelton

BALLERINA (Color)Margaret O'Brien, Cyd Charisse, Danny Thomas, Karin Booth

GREEN DOLPHIN STREETLana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEESJeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF LOVEHepburn, Henried Robert Walker

SONG OF THE THIN MANPowell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

CASS TIMBERLANESpencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMESWalter Pidgeon, Deborah Kerr

(In Release)

THE ARNELO AFFAIR (2/18)80%
★BEGINNING OR THE END (2/25)85%
DARK DELUSION (4/15)75%
★HIGH BARBAREE (3/26)90%
LADY IN THE LAKE (12/3)90%
LITTLE MISTER JIM (6/11)80%
LOVE LAUGHS AT ANDY HARDY (12/17)85%
IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only)95%
MY BROTHER TALKS TO HORSES (11/19)85%
★SEA OF GRASS (2/11)100%
THE SECRET HEART (12/10)90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARLING (Color) (11/26)100%
THE ROMANCE OF ROSY RIDGE (7/7)85%
FIESTA (6 16)90%
THE HUCKSTERS (6/30)90%

MONOGRAM

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton

LOUISIANAGovernor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

FRONT PAGE SCANDALBowery Boys

HIGH TIDE (Wrather)Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release)Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.

A GUY NAMED JOE PALOOKALeon Errol, Joe Kirkwood.

FLASHING GUNSJohnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.
SONG OF THE WINCHESTERJimmy Kakely, Dub Taylor, Beverly Jons, Douglas Fowley.

(In Release)

SARGE GOES TO COLLEGE (5/5)80%
FALL GUY (3/19)80%
GINGER (1/28)75%
GUILTY, The (Wrather) (3/26)80%
HARD-BOILED MAHONEY (Bowery Boys)
HIGH CONQUEST (3/12)85%
★IT HAPPENED ON 5TH AVENUE (Allied Artists) (2/4)85%
LAND OF THE LAWLESS (5/15)80%
MR. HEX (12/3)85%
RIDING CALIFORNIA TRAIL (2/11)75%
SONG OF SIERRAS (12/17)75%
TRAILING DANGER (4/1)75%
VACATION DAYS (2/11)80%
VIOLENCE (B & B) (4/8)75%
NEWS HOUNDS (6 16)75%
KILROY WAS HERE (6/30)80%

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.
ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Phyllis Morris.
ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

NIGHT HAS A THOUSAND EYES

Cast: Edward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.
ProducerEndre Bohem
DirectorJohn Farrow
AssistantsHerb Coleman and Jim Rosenberger

(Filming Completed)

DREAM GIRL (Technicolor)Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

THE TROUBLE WITH WOMENRay Milland, Teresa Wright, Brian Donlevy

WHERE THERE'S LIFEBob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZCrosby, Fontaine

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis)John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille)Gary Cooper, Paulette Goddard, da Silva, Karl-loff, Kellaway, Ward Bond, Virginia Grey,

SAIGONLadd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color)Randolph Scott, George 'Gabby' Haves, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIOCrosby, Hope, Lamour, THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T)Brenda Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.

BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

(In Release)

I COVER BIG TOWN (5/5)85%
★BLAZE OF NOON (3/5)90%
CALCUTTA (4/15)85%
★CALIFORNIA (Color) (12/17)95%
DANGER STREET (P-T) (4/22)75%
EASY COME, EASY GO (2/4)85%

PRODUCTION, BOOKING GUIDE

★FEAR IN NIGHT (P-T) (3/5).....	90%
★IMPERFECT LADY (3/12).....	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7).....	85%
★MY FAVORITE BRUNETTE (2/18).....	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19).....	80%
SEVEN WERE SAVED (P-T) (2/25).....	80%
★SUDDENLY IT'S SPRING (2/11).....	90%
PERILS OF PAULINE (5/15).....	90%
VARIETY GIRL (7/14).....	90%
★ WELCOME STRANGER (4/29).....	95%

New PRC

(Now SHOOTING)

GUN LAW

Cast: Al LaRue, Jennifer Holt, Fuzzy St. John.
Producer Jerry Thomas
Director Ray Taylor
Assistant Ira Webb

LINDA BE GOOD

(Cameo Production)

Cast: Elyse Knox, John Hubbard, Marie Wilson, Alan Nixon.

Producer Mattie Kemp
Director Frank McDonald
Assistant Bob Farfan

(Filming Completed)

BLACK HILLS Eddie Dean, Roscoe Ates.
TOMORROW YOU DIE..... Hugh Beaumont,
Sheila Ryan, John Ireland.

IT'S MOIDER.....The "Gas House Kids"
with Carl Switzer, Tommy Bond, Ray Dolcieme.

(Untitled PHILO VANCE).....William Wright
CAN'T GET THAT GALSheila Ryan, Edward Norris,
Chill Wills, Kenneth Ferrell, Chili Williams

GAS HOUSE KIDS GO WEST.....Gas House
Kids and John Shelton, Chili Williams

BURY ME DEADHugh Beaumont,
Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

CHECK YOUR GUNSEddie Dean, Roscoe Ates,
Nancy Gates.

BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg

(In Release)

PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5).....	75%
BORN TO SPEED (1/28).....	75%
DEVIL ON WHEELS (1/28).....	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7).....	75%
LIGHTHOUSE (2/18).....	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7).....	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22).....	85%
WILD COUNTRY (1/28).....	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE WEST TO GLORY	
RETURN OF RIN-TIN-TIN (Color)	
HEARTACHES (7/7).....	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6/16).....	80%
PIONEER JUSTICE (6/30).....	80%

R-K-O

(Now SHOOTING)

RETURN OF THE BADMEN

Cast: Randolph Scott, Gabby Hayes.
Producer Nat Holt
Director Ray Enright
Assistant Grayson Rogers

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
Producer Harriet Parsons
Director George Stevens
Assistant John Morris

ROUGHSHOD

Cast: Robert Sterling, Claude Jarman, Jr.,
Gloria Grahame, Myrna Dell.
Producer Richard Berger
Director Mark Robson
Assistant Nate Levinson

YOUR RED WAGON

Cast: Cathy O'Donnell, Farly Granger, Howard da Silva, Jay C. Flippen.
Producer John Houseman
Director Nicholas Ray
Assistant James W. Lane

TARZAN AND THE MERMAIDS

(Sol Lesser Prod.)

Cast: Johnny Weissmuller, Brenda Joyce,
Linda Christian, John Laurenz.
Producer Sol Lesser
Director Robert Florey
Assistant Bert Briskin

THE MIRACLE OF THE BELLS

(Jesse L. Lasky Prod.)

Cast: Fred MacMurray, Valli, Frank Sinatra
Producers.....Jesse L. Lasky, Walter MacEwen
DirectorIrving Pichel
AssistantHarry D'Arcy

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hickman.

SO WELL REMEMBERED (Rank-RKO).....John
Mills, Martha Scott, Patricia Roc, Trevor Howard,
Richard Carlson

(Continued on Page 10)

OUT OF THE PAST.....Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda Fleming,
Richard Webb

MAGIC TOWN (Riskin)James Stewart,
Jane Wyman, Kent Smith

THE FUGITIVE (Argosy).....Henry Fonda.
Dolores del Rio, J. Carol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo

INDIAN SUMMER.....Alexander Knox,
Ann Sothern, George Tobias, Sharyn Moffett,
Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)
Edgar Bergen and Charlie McCarthy,
Dinah Shore, Mickey Mouse, Donald Duck
and Goofy

HOW DEAR TO MY HEART (Disney) (Color)
Luana Patten, Bobby Driscoll, Beulah Bondi,
Burl Ives

DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color)John Wayne,
Laraine Day, Sir Cedric Hardwicke, Anthony Quinn,
Judith Anderson, James Gleason, Eduardo Noriega,
Michael Harvey

MEMORY OF LOVEMerle Oberon, Dana
Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRARosalind
Russell, Michael Redgrave, Raymond Massey,
Katina Paxinou.

(In Release)

A LIKELY STORY (4/22).....	80%
BANJO (4/15).....	75%
BEAT THE BAND (3/5).....	75%
★BEST YEARS OF OUR LIVES (Goldwyn)	
(12/3).....	100%
BORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7).....	85%
DICK TRACY'S DILEMA (5/6).....	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
FALCON'S ADVENTURE (12/10).....	80%
★FARMER'S DAUGHTER (3/12).....	95%
★HONEYMOON (4/15).....	85%
IT'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24).....	95%
SAN QUENTIN (12/3).....	85%
SECRET LIFE OF WALTER MITTY (7/14).....	90%
★SINBAD THE SAILOR (Color) (1/14).....	90%
TARZAN AND HUNTRESS (Lesser) (4/1).....	85%
THE LOCKET (12/24).....	80%
THEY WON'T BELIEVE ME (5/8).....	90%
THUNDER MOUNTAIN (5/7).....	80%
TRAIL STREET (3/19).....	85%
VACATION IN RENO (10/15).....	75%
SEVEN KEYS TO BALDPATE (6/9).....	75%
UNDER THE TONTO RIM (6/9).....	80%
CROSSFIRE (6/30).....	90%

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
Producer Lewis Milestone
Director Lewis Milestone
Assistant Robert Aldrich

THE FABULOUS TEXAN

Cast: William Elliot, John Carroll.
Producer Edmund Grainger
Director Edward Ludwig
Assistant Lee Lukather

UNDER COLORADO SKIES

Cast: Monte Hale, Adrian Booth, Foy Willing,
Riders of the Purple Sage.

Producer Mel Tucker
Director R. G. Springsteen
Assistant Dick Moder

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Greenwood.

THAT'S MY GAL (Color)Donald M. Barry,
Lynne Roberts, Jan Savitt Orchestra

WYOMING.....William Elliott, Vera Ralston,
John Carroll, Virginia Grey, Albert Dekker,
Madame Maria Ouspenskaya, George "Gabby" Hayes

BLACKMAILWilliam Marshall, Adele
Mara, Ricardo Cortez, Stephanie Bachelor

SPRINGTIME IN SIERRAS (Color).....Roy
Rogers, Jane Frazee, Andy Devine,

Stephanie Bachelor, Sons of Pioneers

MAD VENTURE (Wilder).....Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,
Alan Carney

Hale, Adrian Booth, Foy Willing & Riders
Purple Sage

THE FLAMEVera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dowling,
Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County
Boys, James Cardwell, John Kellogg

MARSHAL OF CRIPPLE CREEK."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.

MACBETHOrson Welles,
Jeanette Nolan, Edgar Barrier

(In Release)

ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26).....	80%
BELLS OF SAN ANGELO (5/21).....	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HELDORADO (1/7).....	80%
HIT PARADE OF 1947 (4/29).....	85%
HOMESTEADERS PARADISE VALLEY	
(Red Ryder)	
LAST FRONTIER UPRISING (Color)	
(2/25).....	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/6).....	85%
OREGON TRAIL SCOUTS (5/16).....	80%
OUT CALIFORNIA WAY (Color)	
(12/24).....	80%
PILGRIM LADY (1/28).....	80%
PLAINSMAN AND LADY (11/5).....	85%
RUSTLERS OF DEVIL'S CANYON (7/14).....	80%
THE TRESPASSER (7/14).....	75%
SANTA FE UPRISING (1/21).....	80%
SILOUX CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTONIO (2/4).....	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
WINTER WONDERLAND (5/21).....	75%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6/16).....	70%

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents

THE FOXES OF HARROW

Cast: Rex Harrison, Maureen O'Hara, Victor
McLaglen, Vanessa Brown, Gene Lockhart,
Hugo Haas.

ProducerWilliam A. Bacher
DirectorJohn M. Stahl

Screenplay by Wanda Tuchock

From Novel by Frank Yerby

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl
Ives.

ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell, Helen
Walker

ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

DAISY KENYON

Cast: Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stewart,
Connie Marshall, John Davidson.

ProducerOtto Preminger
DirectorOtto Preminger
AssistantTom Dudley

THE SNAKE PIT

Cast: Olivia De Havilland, Leo Genn, Mark
Stevens, Celeste Holm, Minna Gombell

Producer.....Robert Bassler, Anatol Litvak
AssistantH. Weinberger

(Filming Completed)

MOTHER WORE TIGHTS (Color).....Grable,
Dan Dailey, Jr., Mona Freeman, Connie
Marshall, Michael Dunne, Vanessa Brown,
Ruth Nelson

THE KISS OF DEATHVictor Mature, Brien
Donlevy.

Kathleen Winsor's FOREVER AMBER (Color)....
Linda Darnell as Amber St. Clare,
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Langan
as Capt. Rex Morgan, George Sanders
as Charles II, Leo G. Carroll

as Matt Goodegroom, Margot Grahame
as Bess, Natalie Draper as Lady
Castlemaine, Jessica Tandy as Nan Britton,
John Russell as Black Jack Mallaro,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

SECOND CHANCE (Wurtzel).....Kent Taylor,
Louise Currie, Larry Blake

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Cesar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color)
Lon McCallister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee MacGregor

INVISIBLE WALL (Wurtzel)Don Castle,
Virginia Christine.

OFF TO BUFFALODan Dailey, Nancy
Guild, Charles Winninger, Alan Young.

(In Release)

MIRACLE ON 34TH STREET (5/5).....	85%
BACKLASH (Wurtzel) (4/1).....	80%
★BOOMERANG (1/28).....	95%
BRASHER DOOBLOON (2/18).....	80%
CARNIVAL IN COSTA RICA (Color)	
(4/1).....	80%
DANGEROUS MILLIONS (Wurtzel)	
(12/3).....	85%
★HOMESTRETCH (Color) (4/22).....	95%
JEWELS OF BRANDENBURG (Wurtzel)	
(4/15).....	75%
MOSS ROSE (5/20).....	85%
THE GHOST AND MRS. MUIR (5/14).....	85%
THE LATE GEORGE APLEY (2/4).....	80%
★THE RAZOR'S EDGE (11/19).....	100%
★SHOCKING MISS PILGRIM (Color)	
(1/7).....	90%
13 RUE MADELEINE (12/24).....	90%
WAKE UP AND DREAM (Color) (12/3).....	85%
THE CRIMSON KEY (7/7).....	70%
I WONDER WHO'S KISSING HER NOW (6/16).....	85%
BOB, SON OF BATTLE (6/9).....	80%

HAL ROACH

(Filming Completed)

CURLEY (Color)Frances Rafferty
THE FABULOUS JOE (Color).....Walter Abel,
Margot Grahame, Marie Wilson, Barbara Bates.

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David
Niven, Monty Woolley, Gladys Cooper,
Marcia Anne Northrop, Sara Haden,
Elsa Lanchester, James Gleason

ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri

Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

THAT'S LIFE

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Cochran,
Ester Dale, Benny Goodman, Tommy
Dorsey, Charles Barnet, Louis Armstrong,
Hugh Herbert, Felix Bressart, J. Edward Bromberg.

ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline
MacMahon, Cecil Kellaway, John Qualen,
Albert Sharp, David Wayne.

ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey

Screenplay by Peter Berneis

From the Novel by Robert Nathan

AssistantMaurice Vaccarino

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%

WHAT'S GOING ON IN HOLLYWOOD

SCREEN GUILD

(Now SHOOTING)

THE DARK ROAD

(Somerset Productions)

Cast: John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey
ProducerWalter Colmes
DirectorWalter Colmes

(Filming Completed)

THE BURNING CROSS (Somerset).....Hank Daniels, Virginia Patton.
BUSH PILOT (release of Dominion Productions of Canada)Rochelle Hudson, Jack LaRue, Austin Willis
THE HAT BOX MYSTERY (Screen Arts) Tom Neal, Pamela Blake, Virginia Sale, Allen Jenkins
CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color).....
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color).....
DRAGNET (7/7).....75%
KILLER DILL (5/13).....80%

SOL WURTZEL PRODS.

(Now SHOOTING)

ROSES ARE RED

Cast: Don Castle, Peggy Knudsen.
ProducerHoward Sheehan
DirectorJames Tinling

DANGEROUS YEARS

Cast: William Halop, Ann Todd, Jerome Cowan, Anabel Shaw, Richard Gaines
Producer.....Sol B. Wurtzel
Director.....Arthur Pierson
AssistantPaul Wurtzel

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE

(Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurlst

William Saroyan's

THE TIME OF YOUR LIFE

(Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

UNTITLED

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde, Rand Brooks, Herbert Rawlinson, Anne O'Neal
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantWilliam Faralla

(Filming Completed)

CHRISTMAS EYE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

PERSONAL COLUMN (Stromberg).....Lucille Ball, George Sanders, Charles Coburn, Sir Cedric Hardwicke, Joseph Calleia, Robert Coote

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

COPACABANA (Coslow)Groucho Marx, Carmen Miranda, Gloria Jean, Andy Russell, Steve Cochran, James Cade

STORK BITES MAN (Comet).....Jackie Cooper
ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curtright, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Littel, Edgar Kennedy
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney
WITHOUT HONOR—William Boyd, Andy Clyde.
INTRIGUE (Bischoff)George Raft, June Havoc.
THE DEAD DON'T DREAM.....William Boyd, Andy Clyde

(In Release)

FABULOUS DORSEYS (Rogers) (2/25) ... 70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15).....Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF 8EL AMI (Loew-Lewin) (3/12).....85%
RAMROD (Sherman-Enterprise) (3/5).... 70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
★SIN OF HAROLD DIDDLEBOCK (Sturges-Hughes) (3/19).....90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17).....80%
HOPPY'S HOLIDAY (5/13).....80%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

IMAGINATION

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.
ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Collins, Cynthia Corley, Hans Conreid.
ProducerNunnall Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

ProducerZolton Korda
DirectorHorace Hough
AssistantJoseph Kenny

RIVER LADY

(Technicolor)

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter

ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantJoseph Kenny

(Filming Completed)

RIDE THE PINK HORSE Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmun, Gilbert Roland, Gale Sondergaard

SLAVE GIRL (Color)Yvonne de Carlo, George Brent, Lois Collier, Broderick Crawford, Andy Devine,

THE LOST MOMENTSusan Hayward, Robert Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE EXILE (Fairbanks Prod.)Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.

BLACK BART, HIGHWAYMAN.....Yvonne DeCarlo, Dan Duryea

(In Release)

ABIE'S IRISH ROSE (Crosby) (11/26)85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%
BLACK NARCISSUS (7/14).....95%
CARNEGIE HALL (LeBaron-Morros) (3/26).....No Rating
DANGEROUS VENTURE (Hopalong) (2/25).....75%
★DISHONORED LADY (Stromberg) (4/22).....95%
BUCK PRIVATES COME HOME (3/26).....80%
★EGG AND I, The (3/26).....95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19).....80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
SONG OF SCHEHERAZADE (Color) (1/28).....85%
SMASH-UP, The Story of A Woman (Wanger) (2/11).....85%
STAIRWAY TO HEAVEN (Color) (British) (12/24).....95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★TIME OUT OF MIND (3/19).....90%

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.

ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

(Filming Completed)

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craia Stevens

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King,

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,

DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.

THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,

WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige

NEED FOR EACH OTHERJoyce Reynolds, Robert Hutton.

(In Release)

BEAST WITH FIVE FINGERS (12/24).....85%
CHEYENNE (4/29).....95%
★HUMORESQUE (12/24).....95%
LOVE AND LEARN (3/26).....75%
THE MAN I LOVE (12/31).....80%
★NORA PRENTISS (2/11).....90%
★PURSUED (U. S.) (2/18).....85%
★STALLION ROAD (3/19).....95%
THAT WAY WITH WOMEN (2/18).....80%
★TIME, PLACE, GIRL (Color) (12/10).....85%
★TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7).....80%
THE UNFAITHFUL (6/2).....90%
POSSESSED (6/2).....95%
IVY (6/16).....85%

Briefs of New PIX

COLUMBIA

SIGN OF THE RAM . . . dramatic interpretation of the Margaret Ferguson novel. A young woman marries a widower who has three children. In saving them from drowning, she is dashed against rocks and crippled. From her wheelchair she tries to hold the family together. Her deeply emotional, over-maternalistic efforts to protect her brood practically destroy them. A penetrating analysis.

DEVIL SHIP . . . action melodrama concerning an ex-captain of a tuna schooner who gets into more tough luck than Dick Tracy ever thought of; he gets a contract for ferrying felons from the mainland to Alcatraz—and gets a series of double-crosses right with it. After all the fightin', shootin' and similar heroics are over, he gets the gal and the villains get a watery grave.

EAGLE-LION

NORTHWEST STAMPEDE . . . Ciné-color western about a guy, a gal and a hoss. A cowpoke with itchy heels comes home to his ranch when he gets word that his Dad has died. The guy finds the ranch in charge of Pop's pretty secretary-treasurer. She tries to capture and tame him—while he's trying to capture and tame an equally wary wild stallion. By the time he's put a halter on the hoss—she's got a halter on him.

T-MAN . . . a semi-documentary on the tough, efficient but gentlemanly agents of the Treasury Department. This bunch of lawmen crack down on narcotic, alcohol, tax and other offenders. But most of the "T-Man" is concerned with the activities and capture of counterfeiters. Script is slanted to maximum action.

PRC

GUN LAW . . . wherein cowpoke Government agents move into a small western town to ferret out the leaders of a band of saddle-bums who're charging exorbitant rates for the town's food supply which they control. Agents join the gang, earn the hatred of the honest citizens but finally clean up the varmints. Lotsa action and a shy shot of romance.

LINDA, BE GOOD . . . pivots around a muchly-married and not too successful authoress. While businessman hubby is out of town, she joins a burlesque show to learn the ins-and-outs of how the other half lives. Which involves her in a comedy of errors, culminating in better books, better salary for hubby—thru a gentle little blackmail of his boss—and better understanding.

Record Co-Op

Several Diskers Already Signed By Johnny Cline

● United Artists Records, a cooperative company to make and market for the independents, has been founded by Johnny Cline, platter manufacturer of Long Beach.

Cline boasts of having already signed Urban, Rhapsody, Excelsion, Minor, Hit and Hucksters recording firms for the new set-up. UAR will handle all national distribution as well as publicizing of the small labels.

Janet Waldo In 'Arms'

Janet Waldo, star of CBS's "Corliss Archer," plays leading femme role in "Arms and the Man," at the Pasadena Community Playhouse, starting tomorrow.

From Sagebrush To Ring

Hoss-opera hero Bob Steele has been set to play a prizefighter in MGM's "Killer McCoy," which Sam Zimbalist produces with Roy Rowland directing.

Another Short For Cowan

Tex Williams and Western Caravan have been set by producer-director Will Cowan for second Universal-International two-reeler skedded for this month.

Williams On 'Dark Road'

Guinn Williams starts his 30th year in pix with recent assignment to Somerset Productions' "The Dark Road," Walter Colmes prepping chore for Screen Guild release.

Inks Hardwicke For 'Coils'

Universal-International has inked Sir Cedric Hardwicke for role of "Dr. Libbard," in Aldous Huxley's "Mortal Coils," which Zoltan Korda directs.

Sirk-McKelway Collab

Doug Sirk and St. Clair McKelway are collabing on Sirk's own production, a Hollywood version of "Two Hearts in Three-Quarters Time."

'GAS HOUSE'

(Continued from Page 11)

to which they are going is the headquarters for the "hot car" gang, the leader of which is going to marry the sponsoree's daughter to cop the property.

One of the boys discovers the duplicity and then they trap the guilty parties. How? By stealing the sheriff's car and selling it to the used-car dealer. In short, they become thieves to catch a thief.

There's much more footage before the meanies are brought to justice, but even the big brawl at the finish is turned into comedy by ding-dong mal-lots and gag-line dialog.

Come to think of it, perhaps the entire picture was a typographical error and it was meant to be a burlesque—a la "Merton of the Movies." —J.E.

OVER THE BACK FENCE

HOLLYWOOD REVIEW

JULY 21, 1947

● JIMMY TALMADGE, son of Natalie Talmadge and nephew of Constance and Norma—all stars of the silent days—is still wearing that beaming smile behind his still camera over at 20th studios. You see Jimmy and Barbara are now the parents of another son, and Natalie, Connie and Norma are grandmas twice over . . . Mama Weiss, the Beverly Hills restaurateur, has been signed by the Wyn Publishing Co., of NY, to write a humorous book of her reminiscences of feeding Hollywood stars for the past 17 years. She has tentatively titled the tome, "The Blintz and Me" . . . The 3rd annual Frank Borzage motion picture golf tournament will be held Sunday, Aug. 3, at the California Country Club—with all the proceeds going to the Damon Runyon Cancer Fund. Tickets are 2-bucks. Call the club and grab yourself a pair. No better cause possible . . . Jason Bernie, son of the late Ben Bernie, has been named as film editor for Somerset Productions' "The Dark Road."

● MA GOLD, who is prepping "The Saga of Tom Horn" for production, still keeps an eye on that nitery of his, The Band Box. He says that the coterie of Hollywoodians-With-Lame-Arms continues to grow in club membership. He describes 'em as the ones who "when the check comes they have an impediment in their reach" . . . Hollywood screen stars, bands, riding clubs, and scores of Indians took part in a big parade through the downtown streets of Oklahoma City last Wednesday for the world premiere of Allied's "Black Gold." Anthony Quinn and Katherine DeMille, who headed the cast of the film, also headed the procession along with Governor Jimmy Davis, who is starred in Allied's "Louisiana."

● IRVING CUMMINGS and Paul Scardon were actors together at the old Mutual Reliance studios. Later Paul became a noted director of silent films, guiding such artists to fame as Bessie Barriscale, Blanche Sweet and others. Last week, at Irving's behest, Paul agreed to don make-up and play the role of a butler in "The Sign of the Ram." . . . In the new series of "screen masterpieces" the Academy is showing on Sunday evenings at the Academy Award theatre, "He Who Gets Slapped" has been chosen for next Sunday. "The Merry Widow," "The Big Parade," "Grass" and "Ben Hur" follow in order . . . Dave Garber, U-I producer, who was elected head of the movement for the Home for the Aged in the valley, has named Mrs. Nate Blumberg, Mrs. Ben Hersh and Mrs. Marshall Grant, Billy Gilbert, Hugh Herbert, Max Shane and Hal Finberg as a committee to put over the drive.

● GENE AUTRY has just signed what is believed to be the largest individual commercial tie-up on record. The contract calls for a Waco, Texas manufacturer to make and market 2½-million pairs of "Gene Autry Bluejeans" for boys during the next 5-years . . . The petite Belita is slated for the top femme role in Jack Bernhard's next Allied Artists' stint, "The Navajo Returns." . . . Harry Guttman has turned over the reins of his "European Arts" to his assistants, Hough Gregori and Pete Gorla while he dons the grease to appear in Para's "Night Has a Thousand Eyes." . . . 20th has picked up the options on June Haver, Dan Bailey and John Russell. Russell won his spurs in a top role of "Forever Amber." . . . Fred Ullman, Jr., who recently resigned the presidency of the RKO-Pathé News to become a producer at the Gower street lot, planed in last night. Ironically enough, his first opus will be "The Boy Cried Murder."

● JERRY FAIRBANKS' new popular science short, "Moon Rockets," will be a part of American History. A print of the featurette will be placed in the film vaults of the John Hopkins university to show future generations the development of the V-2 rockets . . . It's good to see Norman Foster back here in the states, megging again for RKO. Now he's planning to train out of here a week from Wednesday for Eugene, Ore., for "Rachael" location scenes . . . Ann Dvorak is practically a nightly visitor at Ciro's since the dance team of Grace Poggi and Igor opened there. Ann and Igor (Dega) will be married the first week in August . . . Ingo Preminger, brother of Otto, has joined the Nat Goldstone agency in an executive capacity—having just purchased a new home in Brentwood . . . Nina Lombardi, screen actress-fiancee of crooner Frankie Lane, underwent major surgery last week. She was a pretty sick girl, but reported okay now.

● ORSON WELLES surprised everyone by winding up his "Macbeth" for Republic within his 21-day sked. Studio reports he also brought the pic in a little under the budget, but our script reads differently on that score . . . That was some shindig Joe and Dorothy Pasternak hosted in their Bev Hills home for Ted and Ruth Saucier of NY. Tony Martin, Cyd Charisse, Rosalind Russell, Fred Brisson, Larry Parks, Lana Turner, Tyrone Power and Jimmy Durante were just a few of the 200 guests who enjoyed the catering—mostly seafood from Kings . . . Remember Peggy Baldwin who was with Sam Goldwyn's story department for 11-years? She's now in the real estate biz and last week sold producer Jane Murfin a \$225,000 hunk of property at Wilshire and Swall Drive in Beverly Hills . . . After 2-years away from the screen, Mary Beth Hughes returns to films in a 16-chapter thrill-series Jerry Fairbanks is shooting for television.

KU KLUX KLAN

'Tolerance' Preview Good Exploitation for 'Cross'

● Due to its expose of the Ku Klux Klan, a special invitational screening of "The Burning Cross" was held last Thursday at the Academy theatre for more than 800 persons representing various tolerance organizations throughout the nation.

Officials of Screen Guild and of Somerset Pictures, the producers, gave the Council for Civic Unity the right to sponsor this special preview. There is a C for CU—or some similar organization combating intolerance—in practically every town, which makes this a sure-fire exploitation move wherever the picture is shown.

Video Still Needs Much Development For Theatres

Television, according to a recent report by the Motion Picture Research Council of the P.I.C.M.P., is still formative and needs considerable development before it becomes of practical use for the Theatre.

The report described a successful demonstration of color television, in which the image pickup was transmitted from video camera to projector by coaxial cable, not thru the air.

The report stresses that "large-screen black and white electronically projected pix are still inferior to the average picture and not satisfactory for other than newsreel type material."

From 'Exile' To 'Coils'

Nigel Bruce hardly got out of his make-up for a top role in "The Exile" at U-I last week when he was rushed to another set on the lot for the role of Col. Boswell in "Mortal Coils."

'Cartouche' For 'Heaven'

"Cartouche" will be first for Paul Henreid and Jack Chertok, instead of "The Heaven We Chase," as previously announced. Banner Films release.

Kings Buy 'Tenderfoot'

"The Tenderfoot," original by Richard Sale and May Loos, has been purchased by King Bros. for big-budget production thru Allied Artists. Eddie Albert and Gale Storm co-star.

Heavy Scripting At WB

Henry and Phoebe Ephron began scripting Warners' "John Loves Mary" last week, which put the total number of pix in the scripting stage up to 18.

Jap Doc Tagged 'Death'

RKO's "Hirohito's Children" has been given the final tag of "Design for Death." It's a Japanese documentary feature narrated by Kent Smith and Hans Conreid.

Hollywood REVIEW

July 21, 1947

Page 15



BETTY HUTTON

"THE PERILS OF PAULINE"

A PARAMOUNT PICTURE

Hollywood REVIEW

MOTION
PICTURE
TELEVISION
RADIO

Vol. 39, No. 21—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of July 28, 1947

ACTING POOL PLAN BEING GIVEN KEEN CONSIDERATION BY INDIES

While Zenith Prexy Goes Forward, Critics Foment

● Indie producers' rising-cost headache has resulted in a player pool plan being advanced by I. E. Chadwick, IMPPA prexy.

The idea, now before the Screen Actors Guild for consideration, would give players full working hours but would necessitate a new type of actors' pact.

The new set-up would permit a pool bit player to move from one production to another in the same day—finish his short stint in each pic—all for the same one-day pay. Thus Indie producers could offer pool play-

ers steady employment at the regular wage scale.

The idea is intended to extend to minor contract players who work on a weekly basis. The actor would do his usual four-day chore and then finish out the week for another producer—on the same pay-check.

SAG has not yet acted on this nor on a counter-suggestion that players in productions costing less than a hundred-thousand work sixty hours weekly.

While the idea has stirred up heavy controversy, the musicians pool, under which Chadwick artists function, seems to sponsor the change.

Yank Correspondent Signs With Col. As Screenwriter

Walter Bernstein, famed Yank magazine correspondent of World War II, last week became the first member of the Army weekly's staff to be signed to a screen writing contract.

Bernstein has been inked by Columbia and is now engaged in the development of an original story.

Home Television Admission Price Made \$1. Per Picture Per Family

Modest Budgeteers Could Then Borrow-Loan At Will

● Zenith Radio Corporation's telefilms, under its pay-as-you-view plan, will cost each set-owning family a buck per pic. That's the price set by Zenith prexy Eugene McDonald. Out of it, pic producer would get twenty-five cents.

McDonald is presently negotiating with a high-placed film executive who expects twenty million eventual new outlets from the plan.

The entire concept is under fire from tele station WBKB's head man, Bill Eddy. He says flatly that the Yank television public just won't pay for video entertainment in addition to paying for a home set. The public,

The PERSONALITY . . .



Of The Week . . .

PHYLLIS CALVERT

BECAUSE her new Paramount contract, which permits her to divide her time between Hollywood and London, makes her a new International star . . . Because she has already won her acting spurs in England by hitting the top of the British popularity polls . . . And because, in her brief time here, she has proved to be one of the most cooperative personalities on the Paramount lot.

PATHE DEAL

W-B Buys Weekly En Toto All But The Rooster T.M.

● The Warners-Pathe deal, by which the Brothers will take over Pathe Newsreel, lock stock and barrel—personnel and quarters included—has been consummated. Pathe retains only the rooster trademark.

August 11 is the tentative date when Pathe will vacate, its shorts and commercial pix departments moving to new buildings.

With the inking of the four-million-dollar deal, the only actual change to take place will be the Warners ensigne replacing the Pathe trademark on future newsreel releases.

TOPS of the week

● IN ARGUMENTS — Is the one arising over whether or not television should have a boxoffice angle or reach the homes under the same formula as present-day radio—via advertising sponsors. In this issue, you will find news on both sides of the question. The nation-wide interest in the pay-as-you-go plan brought forth by Gene McDonald is so sweeping that it has the advertising agencies groping on the ropes.

● IN GOOD NEWS — (But still a shocker for the middle-aged who hate to think of themselves growing old) was the announcement that Shirley Temple is going to have a baby. Think of it—"Little Miss Marker" a mother. The baby is expected in mid-February. Shirley says she will finish her role in Argosy's "War Party" before her temporary retirement.

● IN COMMON SENSE — Is Harry Brandt's decision to follow through on PRC's Harry Thomas to keep all exhibs acquainted with the actual costs of film production. Perhaps the showmen have headaches enough, but they should understand why there is such a quarrel over film rental prices when the 25-Grand hoss opera of yesterday now costs over 100-Gs. So

(Continued on Page 2)

7 REVIEWS TODAY

(Page)	(Release)
3—'SOMETHING IN THE WIND'	U-I
6—'RED STALLION'	E-L
6—'GREEN FOR DANGER'	E-L
7—'SONG OF THE THIN MAN'	MGM
7—'SPORT OF KINGS'	Col
8—'SPRINGTIME IN THE SIERRAS'	Rep
9—'WYOMING'	Rep

ARTHUR PIERSON

Now Directing

'Dangerous Years'

FOR SOL M. WURTZEL

UNDER CONTRACT TO 20TH CENTURY-FOX

Hollywood MOTION PICTURE REVIEW

Television - Radio

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VOL. 39, NO. 21

JULY 28, 1947

Tops Of The Week

(Continued from Page 1)

far the rentals are still as they were pre-war.

● **IN GOOD CAUSES**—Is the movement headed by Jack Benny to form the new Hospitalized Veterans Foundation to handle the distribution of individual radio receiving sets to 125,000 hospitalized men who were disabled in the service. With loneliness their greatest enemy, this movement should prove to be one of the greatest weapons for defeating it—proving again that entertainment and the show business can nearly always come forward with the right solution.

● **IN ASININITY**—Is the investigation of those millions handed out by the government to Howard Hughes for the development of wooden aircraft—or rather the manner in which the daily press is covering it. Those fabulous “Hollywood Parties,” thrown by Hughes is nothing short of cheap banner-fodder and cheese-cake for the newspapers with Hollywood again paying the piper. Since when did Howard H. become so threadbare financially that he would need any of the government's dough to throw a party if he saw fit? What happened in the construction of aircraft is an entirely different item.

Dempsey-Kings Huddle

Jack Dempsey is in town to close a deal with the King Bros. for rights to his life story. Biog will be titled “The Manassa Mauler.” Pact is handled by Dempsey's former manager, Jack Kearns.

‘Tender’ Top Roles Signed

Josephine Hutchinson, Noreen Nash and Charles Drake have been signed for top roles in Alson Productions' “The Tender Years,” starring Joe E. Brown. Twentieth releases.

Herald-Endore On ‘Bush’

Heinz Herald and Guy Endore have been set to write the screen version of “The Burning Bush” for producer William Wilder. Shirley Collier Agency handled.

PONDER- *The Story Situation*

● THE SPOTLIGHT of criticism against motion pictures produced recently is becoming glaring, indeed. From many sides comes the hew and cry of “What's happening in Hollywood?” Harry Brandt's statements at a recent luncheon given in his honor by the Independent Producers to the effect that our films are “inferior . . . terrible . . . lousy!” may or may not be one hundred percent correct, but there is little doubt there has been plenty of provocation for complaint. The criticism in the main is simply too general.

‘Ace In Hole’

Margaret O'Brien May Be Club To Swing Disney Pix

● With only one pic left to go on Walt Disney's release deal with RKO, Metro is angling for Disney's distribution.

The MGM bait is a loan of Margaret O'Brien for the title role in the cartoonist's “Alice in Wonderland.”

It is presumed that this possibility is contingent upon outcome of Disney's dickering with RKO on the use of his lot for several RKO productions.

Geraldine Brooks Gets Her Break In ‘Glory Enough’

Geraldine Brooks, who was a stand-out in her first two pix, “Possessed” and “Cry Wolf,” will get her stardom boost from Warners in the femme lead of ‘Glory Enough.’ Its a tale of a backwoods school-teacher by Georgia Harris. There will be two male leads opposite Geraldine.

Beverly Bayne's Comeback

Beverly Bayne, famous star of silent films, will appear in Mark Hellinger's “The Naked City,” which Jules Dassin directs.

La Jolla Gets Belasco

Leon Belasco has been inked by Gregory Peck for “The Guardsman,” at the La Jolla Playhouse.



THE SMUG LOOK on the faces of Enterprise Distribution head George Schaefer, Board Chairman David Loew and President Charles Einfeld, is quite justified. Schaefer is reporting an estimated \$32,000,000 gross on the new company's first five pictures, with “Arch of Triumph” potentially a contender for the country's top grosser spot. “Triumph” is right!

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

The solution necessarily will come only through a long-range program.

The Hollywood Review means to lead with its chin in an attempt to help—in some small way. In these columns, it is planned to carry on a war against inferior stories and screen-plays as well as defend all those who have waged such a futile battle to build up good screen material.

Hecht Again

‘Miracle’ Steals March On ‘Joan’ Via Scripting

● Jesse L. Lasky and Walter MacEwen have stolen a hefty exploitation march on Walter Wanger's forthcoming “Joan of Lorraine,” by writing special Joan of Arc sequences into their “Miracle of the Bells.”

Ben Hecht has been given the scripting stint for the interpolations and the producers expect to use nearly a thousand extras and close to two weeks of shooting for the added sequences.

Valli, Polish girl of “Bells,” will play the Joan-of-Arc role.

Gen'l Rose's Widow Puts OK On Gen'l Patton's Biog

Life story of General Patton may be filmed shortly, if plans of Jack Hess and the widow of General Maurice Rose mature.

General Rose, who lead the Third Armored Division of Patton's Fifth Army, was closely linked with Patton throughout the war and Hess has acquired story rights from Rose's widow.

FBI Yarn For Keighley

William Keighley's first directorial assignment under his new five-year Twentieth pact, is “The Street with No Name,” FBI factual yarn which Sam Engel will produce.

Writer Bruce To Produce

Scenarist-novelist George Bruce has been inked by Warners to a writer-producer pact. First assignment is “The Persian Cat” which William Jacobs will produce.

Shades Of Geo. Cohen

Final title for Twentieth's “Off To Buffalo” is “Give My Regards To Broadway,” starring Dan Dailey and Nancy Guild.

'IN WIND' Is Tailored Strictly For Deanna Durbin Talents and Boxoffice-Exploitation

Deanna's Vocals And Pichel's Direction Are Main Highlights

★ "SOMETHING IN THE WIND," unlike most musicomedies, spends most of its running time in building to clever situations upon which to plausibly hang its songs. Result is gay, frothy fun garnished with delightful music. It's "something" for exhibs, as upper-drawer attraction.

Deanna Durbin's nineteenth starrer, "Wind" is tailored to the typical Durbin talents but contrived to give her a whole new range of personality exploitation. In their screen translation of the Fritz Rotter-Charles O'Neal original, William Bowers and Harry Kurnitz have injected a combination of sophistry and wholesomeness which gives Deanna a distinctly different type of role. One which is appropriate to her maturity as a woman and a fine songstress.

Pichel's Direction Scores

From director of photography, Milton Krasner, to editor Otto Ludwig, technicians are excellent. But top credit must go to Irving Pichel for his exceptionally deft direction. It's his first helming of a musical and he builds a graceful, almost elfin tempo which makes the footage seem half as long as its actual ninety minutes.

Backing up the Pichel megaphone, producer Joseph Siström has mounted the pic lushly, incorporating every element possible to enhance quality and effect.

Deanna sings half a dozen slick numbers, including "Miserere" from "Il Trovatore" as a duet with Metropolitan star, Jan Peerce. It's magnificent and delightfully interwoven into the plot threads.

Many Bright Members

Among the bright new numbers written by Johnny Green, with lyrics by Leo Robin, are "You Wanna Keep Your Baby Lookin' Right," which Deanna appropriately warbles during a fashion show; theme song, "Something in the Wind," "Happy Go Lucky and Free," "It's Only Love" and "The Turntable Song" which she sings as a disc jockey.

"I Love a Mystery" is high spot for Donald O'Connor. It's a giggle-getting parody on radio horror shows and he really sells it. Deanna and Donald finale with a video extravaganza which is gorgeous but dragged in by the heels and slightly anticlimactic.

Much of the yarn is definitely on the improbable side and there are several episodes which smack of absurdity in plotting. While this is not particularly important commercially, the lack of perfectionism extends to illusion of reality elements where more thoughtful handling would have pleased the fussy.

Universal-International
presents

"SOMETHING IN THE WIND"

GOOD

85%

Music comedy, starring Deanna Durbin, Donald O'Connor and John Dall. Produced by Joseph Siström and directed by Irving Pichel. Screenplay by Harry Kurnitz and William Bowers, from an original story by Fritz Rotter and Charles O'Neal. Photography by Milyon Krasner. Art editors, Alexander Golitzen and Frank A. Richards. Music composed and directed by Johnny Green. Orchestration by Ted Duncan and George Sirov. Editing by Otto Ludwig.

During the duet between Deanna and Peerce, for example, a full orchestra accompaniment comes in, although both are in a jail. The sequence logically permitted Peerce to have a portable phonograph, which would have made the entire scene plausible.

In other similar situations, the orchestral background could have been introduced with the switching on of a radio. These weaknesses stand out because of an otherwise silken pattern.

Deanna is a disk jockey in search of a sponsor. She lives at home with Aunt Jean Adair and has no other living relatives. Existence is pleasant if not unduly exciting—until Auntie's past suddenly smacks 'em both in the puss.

Seems that Aunt Adair had been in love with a now dead tycoon, when

Musical Revue

'SOMETHING IN WIND'

By Rudy de Saxe

★★This is the first time that Miss Durbin has gone almost entirely to the popular side of the track. With the exception of one piece from "Il Trovatore" by Verdi, which she sings with Jan Peerce, all her numbers are pops.

Songs, which were especially written for the picture by Johnny Green, are commercially good, and should rate well with the public. It would not be surprising if a couple of them wind up on the Hit Parade.

Musical arrangements of the numbers are "solid" and well presented. Their treatment follows the conventional pattern a bit too closely though, and lacks originality and flash.

Another criticism is the incongruous technique of bringing in an orchestral background from thin air, as accompaniment to Miss Durbin's singing. If this were pure fantasy, one could understand such liberties. In this case, however, the story follows a rather logical and well planned pattern. Why not then be consistent and logical throughout?

Background scoring, also by Johnny Green, is melodious and in keeping with the story and mood. Main title, developed on the songs, is quite appropriate, and leads directly into the theme.

she was a girl. The family had broken 'em up, but he had provided for her through the years.

The youngest heir to the tycoon fortune, John Dall, gets wind of it and seeks out Deanna to pay her off—thinking she's the lady in question. He's never met either Deanna or Auntie and both have the same names.

This is the springboard from whence flows all the merriment. Deanna is righteously indignant and decides to give young Mr. Dall a real workout. Brother! She works out and over the whole family!

She scares 'em to death with the threat of scandal, by announcing grandpa tycoon is father of her entirely fictitious baby. She demands a million bucks. She breaks up two-some Dall and Helena Carter, with the help of Dall's cousin, Donald O'Connor, who has a yen for Miss Carter himself.

She Worries Him

She worries, aggravates, embarrasses and finally falls in love with Dall. He is equally versatile. Their new-found life is thwarted by Dall's socially-conscious Grandma, Margaret Wycherly, in the time-honored filmic tradition of, quotes, "Give him up, my dear, if you really love him. He'll be penniless if he marries you—and he'll hate you for it later"—or words to that effect.

Naturally, Deanna makes the heartbreaking sacrifice, accompanied by a tearful song. And, naturally, Grandma weakens in time for a happy fade-out. This is one of the few threadbare and clumsy pieces of plotting. Scripters Harry Kurnitz and Wm. Bowers missed a bet by not utilizing the million Deanna nobly tosses back in Grandma's lap. . . .

It must be admitted that such points are purely academic. "Something in the Wind" is in the big-money bracket.

—Bill.

Metal Dress

'Joan of Lorraine' Gets Go Signal After Delays

⊙ Unusual technical and costuming problems which have beset Walter Wanger's "Joan of Lorraine" have finally been licked and starting date for the Technicolor Ingrid Bergman starrer has been set for August 26.

Construction of the medieval armor was a difficult task, which necessitates the stamping out of 126 individual parts—each of which must be assembled into the complex pattern of ancient armor.

Getting all stages at the Hal Roach studios clear for simultaneous set construction constituted another problem; as did the involved technical advisorship, for which Rev. Paul Doncoeur flew here from Paris.

The Players

("Something in the Air")

Deanna Durbin, Donald O'Connor, John Dall, Charles Winninger, Helena Carter, Margaret Wycherly, Jan Peerce, Jean Adair, The Four Williams Brothers, Jacqueline de Wit, William Ching.

Admission Tag

Rossen Writes Plea For Teenage Prices To Be Cut

• Robert Rossen, producer-director-writer, last week offered the theatre owners of the nation a solution to the problem of lagging boxoffice receipts. In letters to top exhibitor organizations, he suggested:

"Teen-agers are the most enthusiastic of all movie-goers, yet they take the worst beating at the ticket window. They are on a limited budget, yet after twelve years of age they must pay adult prices. Thus they cannot attend nearly as often as they want to . . ."

Rossen clinched his point by reminding exhibs, "Early movie habits developed in formative years remain with them for the rest of their lives."

Tint Swing

March of Time Goes For Color On 'Europe' Release

• The March of Time has swung over to color. First tinter concerns the rebuilding of Europe.

It is expected that the company will use color permanently thereafter in answer to Warners' color newsreel which is due early next year.

The reconstruction short is being shot in Fullcolor, most of it in 16mm and blown up to 35mm.

Mono's Charlie Chans To Be Upped 100 Gs Per Pic

Monogram's new Charlie Chan series, with Roland Winters in the title role, will be upped \$100,000 in budget for each, with distant locations contemplated, such as Honolulu and New Orleans. Producer James S. Burkett rolls the first in August.

'Mister Music' For RKO

"Mister Music," an original by Jerry Horwin, has been purchased by Dore Schary and scheduled by RKO as a top 1948 feature.

Rep. Buys 50-G 'Dawn'

"Another Dawn," Earl Fettes original, has been bought by Republic for fifty thousand and tossed to producer John H. Auer.

Levant Goes Rhapsodic

Oscar Levant has composed a special rhapsody which he will play as part of his musical biz in "Romance in High C."

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HOLLYWOOD SIDESHOW

By Bob Minco

● DICK HAYMES has nixed the idea of buying seaplanes to service his out-of-this-world Toyon Bay Club on Catalina. The crooner has recruited a couple of ex-Navy pilots to do the job. Seems the boys will coax a Grumman Widgion across the channel twice daily from Clover Field. Tough duty, mates! . . . Before her new Coca-Cola show hits the ether August 17, Ginny Simms will warble herself into condition for three weeks at the Waldorf's Starlight Roof in Gotham. . . . CBS' fascinating Frenchman, Jean Sablon, has himself a new job these days. (Did we say job?) He's teaching starlets Dorothy Ford and March Maguire the intricacies of Gallic gab in the lush surroundings of his own backyard. The gals neva knew French could be like this!

WALTER O'KEEFE, emcee of CBS' "Double or Nothing," is currently scribbling his bio. Tome, titled "My Mother Dropped Me," covers interesting highlights in his colorful career. O'Keefe has tried many jobs for size—and most of them fitted. Actor, writer, song writer, singer, dancer, story teller, real estate salesman, student for the priesthood, playwright, impersonator, satirist—tripping happily from one to the other, and successfully Coming up on Broadway next year is the legiter, "The Man of the Year," for which O'Keefe penned music and lyrics.

ED EAST of CBS' "Meet the Missus" can rest on his laurels for awhile. The emcee-auctioneer, who makes a living by auctioning off miscellaneous and unwanted items, recently outdid himself by selling a nine-foot, carved avocado stump, no less, for twenty-six dollars. Said stump irked a North Hollywood housewife who called on Ed to help her get it out of the backyard. The unnamed buyer is still at large.

RADIO • RECORDS • FILMUSIC • NITERIES • TELEVISION • BANDS

Full Color

Trimble Laboratories To Invade Theatrical Field

● Trimble Laboratories, makers of Fullcolor advertising films, last week stepped into the regular entertainment field.

First deal is with Film Classics, for whom it will supply the positives on eleven Technicolor reissues.

The Fullcolor two-hue process is similar to the method employed by Cinecolor. Present plant capacity is a million feet monthly, on dual-tones and five hundred thousand monthly on three-tone prints.

Heavy inroads into the three-color market are not contemplated until Monopack is released in volume.

Douglas Brothers Will Be Prominent In 'True Love'

Both Melvyn Douglas and his brother George Douglas will appear in Para's "My Own True Love." This is George's first make-up stint since before the war when he was with the Theatre Guild in "Little Women."

Audio To Film 3 Judos

Dr. Ferenz H. Fodor, Audio Pictures prexy, and June Tegner, head of the International Judo Association have signed a deal to film a series of three shorts on Judo as educational features.

Alexander-Lee Albums

Ben Alexander and H. B. Lee will make recordings for children. First album will be released in November. The partners own a recording business in Palo Alto.

(Stage Review)

'BLOSSOM TIME'

● Producer Gene Mann rates another bow for his second Greek Theater operetta, "Blossom Time," which opened Monday night in Griffith Park. Based on the music and loves of composer Franz Schubert, the Romberg opus pleased throughout with A-1 production values and highly glossed performances by the entire cast.

Paul Keast, playing and singing the role of Schubert, registered strongly in the lead. Frank Hornaday, Deane Carroll and Corinna Mura were all effective in their respective roles.

The REVIEW Salutes—



LAURENCE OLIVIER

—BECAUSE his new eight-sided "Henry V" Record Drama of Shakespeare's historic trilogy is a masterpiece of voice-artistry. He brings to life for posterity the screen triumph which has won him international acclaim and Knighthood.

Dozier Borrows Jourdan

Rampart Productions prexy, William Dozier, has borrowed Louis Jourdan, French star, from David O. Selznick to co-star with Joan Fontaine in "Letters From An Unknown Woman," for U-I release.

'Manning News' All Set

"Knox Manning News" goes on the Columbia California Network in September for 52 weeks. Contract with sponsor, Los Angeles Soap Co., was placed by Raymond R. Morgan Company.

'Barn Dance' Continues

KNX's "Hollywood Barn Dance," for over 14 years a Saturday night favorite, will be sponsored by Arrowhead & Puritas Water, starting next Saturday.

Sullivan Off To La Jolla

Barry Sullivan has been inked for the top male role in "Biography" which co-stars Eve Arden and opens August 5 at the La Jolla Theatre.

Phil Baker Penning Biog

Phil Baker, emcee of CBS's "Take It or Leave It," is currently writing his biography, titled "I Shop for Pallbearers."

Telepictures

New Organization Formed By Widow of Zane Grey

● After many years of seeing other interests cash in on the name of the late Zane Grey, the Grey family announces the formation of their own motion picture producing organization, to be known as Telepictures, Inc.

Stephen Slesinger, head of the New York publishing house and adventure strip syndicate which bears his name, is president of the new company.

Mrs. Zane Grey, widow of the writer, is vice president, with her son, Romer Grey, as a second veepee.

(Stage Review)

'THE PLAY'S THE THING'

● "The Play's the Thing," Ferenc Molnar's delightful comedy, was given an effective presentation at its premiere at the Tent Theatre on Ventura Blvd., Wednesday evening. Third in a series of summer stock productions, the show was under smooth direction of Ben Kamsler, formerly of Columbia studios.

A young actor, played by Jack Edwards, Jr., is the protege of two famous playwrights, impersonated by Robert Warwick and Norman Rainey. The actor falls in love with an actress (Eva Gabor) with not only beauty but a colorful past. The romantic situation, however, is complicated when a former sweetheart of the charming lady, an old actor, played by Alan Reed, appears on the scene and the young suitor lapses into dire jealousy. However, with the aid of the experienced playwrights, matters are adjusted and the young actor discovers that his love for the actress is reciprocated.

Miss Gabor is excellent as the actress and ditto commendable performances were turned in by Warwick, Edwards, Reed, Rainey.

BASEBALL

HOLLYWOOD vs. OAKLAND

July 29-30-31, Aug. 1-2.—8:15 p.m. Sun., Aug. 3—Double Header—1:30

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Frank DeVol and his orchestra add new brilliance to the waltz. Full orchestration and a flowing symphonic style.

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'The Boy Next Door' • 'I Wake Up Smiling'
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JACK CUMMINGS

P R O D U C E D

“FIESTA”

**“THE ROMANCE
OF ROSY RIDGE”**

In Preparation

“NEPTUNE’S DAUGHTER”

“THE STORY OF MONTY STRATTON”

METRO-GOLDWYN-MAYER

'GREEN FOR DANGER' Introduces New Players and Old Techniques

Scotland Yard Yarn Of War II Presents Secondary Mystery

• "GREEN FOR DANGER," British made murder mystery, is an okay supporting feature which has the typical strengths and weaknesses of English product. This J. Arthur Rank offering introduces new faces and old techniques. Technical elements are not up to Yank standards, but the performances are good, one is outstanding, and the story is entirely as believable as most American whodunits.

The screenplay was concocted by Sidney Gilliat and Claude Guernsey from a novel by Christiana Brand. It's an envisualized report dictated by Scotland Yard Inspector Alastair Sim, on a case he has just finished.

Sim Dominates Show

Sim dominates the show, with a performance which is little short of flawless. He adroitly displays the grim humor, egotistical self-assurance, quiet tenacity and occasional tiny pomposities common to most good detectives anywhere.

The yarn is set in an English hospital during the war. Moore Marriott, a dispatcher, is injured by a buzz-bomb and brought to the hospital. Although his injury is not serious and he is in good condition he dies under anesthesia before operation.

Suspicion falls on Doctor Trevor Howard. He is the anaesthetist—and several years before a young woman had died under his ministrations.

Judy Campbell, hospital Sister, later stops a hospital dance to scream that she has found incriminating evidence which proves that the death was indeed a murder.

She goes back to the operating room to secret her find and is stabbed.

Sim is sent down from Scotland Yard.

Each Has a Motive

Suspects are Howard, another doctor, Leo Gwenn, Nurse Megs Jenkins, Nurse Sally Gray and Nurse Rosamund John.

It develops, under Inspector Sim's shrewd probings, that each of them has both the motive and the opportunity to commit at least one of the killings.

Gwenn is a charming wolf, of impeccable social background but without ethics in his relations with women. Sister Campbell was one of his loved and discarded. He gives every indication of being capable of any act which suits his purposes.

Howard, a conventional lad, is consumed with jealous hatred of Gwenn and seems slightly instable, to the point of eventually attacking his debonair rival.

When Sally Gray suddenly remembers a vital piece of information which

J. Arthur Rank
Presents

"GREEN FOR DANGER"

OKAY

80%

Murder melodrama, starring Sally Gray, Rosamund John and Trevor Howard. Produced by Frank & Sidney Gilliat and directed by Sidney Gilliat. Screenplay by Sidney Gilliat and Claude Guernsey, from a novel by Christiana Brand. Photography by Wilkie Cooper. Music composed by William Alwyn and conducted by Muir Matheson. Edited by Thelma Myers.

might lead to the murderer, her life is attempted. The gas is turned on while she sleeps. She is rescued just in time by nurse Rosamund John.

When Inspector Sim points out that any of the suspects might have done it, each having opportunity, the tension is at maximum pitch. The Inspector has a plan.

Nurse Gray has fallen during her rescue and has suffered a fractured skull. She will be operated on in order to save her life and to enable her to tell the Inspector the vital clue for which she almost died. All the participants in the initial death operation will repeat their routine operating-room actions—this time, for Nurse Gray.

The Inspector is predicating his repeat performance upon his inference that the murderer is a phychotic with a single-purpose fixation. The operation is arranged with the cooperation of Nurse Gray—who has no real injury and is willing to gamble her life in the trap.

Killer Kills Herself

The stage is set. Howard administers the anaesthetic. As in the case of the dispatcher, the patient fails to respond, begins to sink.

Abruptly, Sim jerks free the oxygen tank and has it hastily replaced with a fresh tank. The girl recovers.

Nurse John runs hysterically from the room. Doctor Gwenn siezes a hypodermic syringe and goes after her, locking the door after himself. The inspector breaks it in, wrenches the hypo from his hand. Nurse John collapses, dies.

But Gwenn is not the killer. It is Nurse John. She had killed herself with stolen drugs. The hypo was an antidote—the hypo destroyed unwittingly by the Inspector.

Miss John was the victim of the shock of seeing her mother die in a bombing. A chain of warped thinking had linked in her victims. She had effected the first death by repainting a cylinder of gas and thus using it in place of an oxygen cylinder. The trick which almost snuffed out Miss Gray.

Production is adequate. So is Sidney Gilliat's direction, although the pace is occasionally slow and the tempo uneven.—Bill.

The Players

("Green For Danger")

SALLY GRAY, ROSAMUND JOHN, TREVOR HOWARD, Alastair Sim, Leo Genn, Judy Campbell, Megs Jenkins, Moore Marriott, Henry Edwards, Ronald Adam, George Woodbridge, Frank Ling.

The Players

"THE RED STALLION"

Robert Paige, Noreen Nash, Ted Donaldson, Jane Darwell, Ray Collins, Guy Kibbee, Willie Best, Robert Bice, Pierre Watkin, Bill Cartledge, "Daisy"—The Dog.

'RED STALLION' Is Boy-Dog-Horse Yarn With Heart and Action Value

Has All Requisites Of Sleeper Special For All The Family

• "THE RED STALLION" is healthy in the warm values of the heart and spirit. It's the tale of a boy, his dog and his horse and has that sleeper quality.

"Stallion" could easily be exploited into top spot with very little effort. It's got just what it takes for the family trade.

Particular credit goes to Director Lesley Selander. His patience, know-how, timing and keen sense of essential drama are demonstrated in some of the best action sequences to date. The fight between "Red," a beautiful stallion, and a black bear is truly outstanding. Racing scenes are handled in the same fine manner.

It's Beautifully Staged

It must be conceded that elements of the plot are quite unbelievable. The stallion-bear fight, for example. "Red" kills the bear, is treated, groomed and rested for a week—then is ridden madly across country from one ranch to another where he races and wins from one of the best race-horses in the country. It couldn't happen, but it's beautifully staged, highly dramatic and, at the moment, entirely acceptable.

There are other sequences as improbable, involving a cute pup who understands and obeys any complex command and carries out orders, however involved, with a precisioned exactitude worthy of highly trained military personnel.

Robert E. Kent and Crane Wilbur, who wrote the original screenplay are in a large measure responsible for "Red Stallion's" tone and certain commercialism.

Pup Steals the Pic

Quite as important are the superb camera work of Virgil Miller and special photographic effects by George J. Teague. Their teamwork, in conjunction with art director Percy Smith, results in a constantly graphic and emotionally effective background.

The cast, under Selander's direction, sustains itself competently. Best trouping, however, is done by "Daisy," the pup who steals the picture. Runner-up is the magnificent red stallion himself. A close third is moppet Ted Donaldson, who has never yet turned in a poor performance.

The story is pivoted around young Donaldson. He is reared by Grandma Jane Darwell on her little wilderness

Eagle-Lion Films

Presents

("The Red Stallion")

OKAY

80%

Action melodrama in Cinecolor, produced by Ben Stoloff and directed by Lesley Selander. Original screenplay by Robert E. Kent and Crane Wilbur. Photography by Virgil Miller. Music by Frederick Hollander and musical direction by Irving Friedman. Art direction by Perry Smith. Editing by Fred Allen. Traded-shown at Eagle-Lion studios, July 19, 1947. Running time, 82 minutes.

ranch. Ted's existence is wrapped in the red stallion he had found in the nearby woods.

The brood-mare had been killed by a bear. The happy, idyllic life shared by Grandma, her faithful Indian handyman, the boy, his dog and his horse, is broken by the closing of the nearby Remount station. Grandma has kept the ranch going by periodic sale of horses to the Cavalry post.

The abrupt termination of her source of income is disastrous. Creditors demand payment. Old friend Guy Kibbee stalls them for thirty days. But there is no hope of saving the homestead.

Ted overhears the tragic news and, although his horse is his whole world, tries to sell it to the nearby rancher who raises racers. But because the stallion has never been trained to a circular track, his showing is poor and rich rancher Pierre Watkin refuses.

Quick and Dramatic Climax

Ted is not discouraged. He knows his horse can beat anything on horse-shoes and he begins the training, by breaking Red to a homemade starter gate, with the assistance of Handyman Robert Bice, who does a nicely sympathetic job throughout. The pup springs the starter gate upon command and paces the horse.

Later, when training has progressed, they use the circular track of Watkins' at night, with the pooch leading the stallion close to the rail.

Events come to a quick and dramatic climax. Watkin has promised to buy any horse that can beat his own champion. With the aid of Watkin's foreman, Robert Paige and trainer Noreen Nash, Ted arranges a race.

The day of the foreclosure sale, Ted rides his pet right out from under the auctioneer's sales-talk, gets to the track seconds after the other horses have started — and wins.

His heartbreak at losing his horse in order to save Grandma, is quickly alleviated. He and Watkin are partners and co-owners. Paige and Miss Nash also take out mutual ownership papers on each other.

—Bill.

'THIN MAN' Typical Powell-Loy Whodunit Plus Nick and Asta Jrs.

Smoothie Adventure Deals With Hotshots & Hot Jam Sessions

★ "SONG OF THE THIN MAN" is really just another smoothie adventure of Nick and Nora Charles, that sleuthing married couple of yester-and-current year, who may be growing a bit old but who still manage to be a shade better than all other fictional entries.

Since the first "Thin Man" was made in 1934 and the public has a habit of keeping at least a loose check-up on dates, the screenplayers of this one have introduced Nick Charles, Jr., which more or less justifies the aging.

There's a Jr. Sleuth & Jr. Asta

The Junior sleuth is played by Dean Stockwell which will give you the idea of how Nick and Nora are keeping pace with the passing years.

Asta, the famous dog who won such popularity in the early "Thin Man"s died last year, but for all screen purposes, Asta still lives since the son of Asta is in there pitching for this one in a way that certainly should make his doggy-daddy feel proud.

Like most of this whodunit series, Nick and Nora are off for an evening's relaxation when the trouble starts. It's aboard a gambling ship where jealousy is abreedin' between a bandleader and his flute-player over the blonde canary.

The hotshot gambler of the boat has the bandleader hooked on a 12-grand I.O.U. when his debtor is shot by Who. Then the round-up of suspects and practically everyone in the cast is in the net.

Script Has Usual Pursuit

Naturally, the hotshot is a prime suspect so he and his gal-friend go to Nick to prove off suspicion. When someone tries a shot at the gambler in Nick's apartment, however, our sleuth turns him over to the police—for protection.

The screenplay then follows the usual pursuit of switching the spotlight back and forth from one suspect to another with much of the emphasis on the flute-player, who has disappeared.

When he is finally found, it is in a sanitarium in a distant town. A sad mental case, he almost kills Nora who doubles back for a second talk with the lad—her usual trick in attempting to outsmart Nick in the solution of the case.

Plenty of screen license is then taken to cure this musician quickly and sufficiently to bring him back in charge of the band at the re-opening of the gambling ship. This is the stageset as conceived by Nick with the aid of the police. He figures, and the script bears him out, that by inviting all the suspects to the re-opening, the guilty

Metro-Goldwyn-Mayer Presents

"SONG OF THE THIN MAN"

GOOD 85% Whodunit produced by Nat Perrin and directed by Edward Buzzell. Screenplay by Steve Fisher and Nat Perrin with additional dialog by James O'Hanlon and Harry Crane, from a story by Stanley Roberts. Based on the characters created by Dashiell Hammett. Musical score by David Snell. Photography by Charles Rosher, ASC. Edited by Gene Ruggiero. Tradeshown at the Westwood Village Theatre, Monday evening, July 21, 1947. Running time, 86 minutes.

party will attempt to bump off the flute-player because he is the only one who really knew who the murderer was.

Just to make things a bit easier, however, no shots are fired. No life gets into real danger. The culprit suddenly decides to confess before the musician can pin the rose on him. Who? Well, none other, of course, than the agent who wanted to book the band—the one with the least suspicion upon him.

Gambling and Hot Licks Hi-Lite It

The highlight backgrounds are the gambling scenes and those of the jam-sessions where Nick and Nora go in search of clues.

Keenan Wynn portrays one of the band boys who takes 'em around and furnishes most of the comedy.

Patricia Morison adds beauty and charm to the role of the band-agent's wife, who apparently started all the trouble by being a bit too fond of the flute-player which made the agent (Leon Ames) sore enough to commit murder.

Steve Fisher and Nat Perrin did a smooth job of the screenplay, but made it noticeably convenient on too many occasions. Perrin's job of handling producing values is adequate from the MGM angle, which means high quality.

Eddie Buzzell's direction is what really makes the show tick with the characteristic Thin Man class, however. He sticks to an even tempo in fine harmony with the Hammett characters and never lets comedy, brawls or tragedy divert him from that smooth even pace.

Just why this adventure is called "Song of" is a mystery. There is one number sung by Gloria Grahame, entitled "You're Not So Easy to Forget," but it has nothing to do with the case.

Ball & Tone On PAs

Lucille Ball and Franchot Tone will make a series of personal appearances across country in connection with openings of their Columbia co-starrer, "Her Husband's Affairs."

Raft and Bendix Team

George Raft returns to RKO next month for "Race Street," in which he teams with William Bendix. Nat Holt produces.

The Players

("Song of the Thin Man") William Powell, Myrna Loy, Keenan Wynn, Dean Stockwell, Phillip Reed, Patricia Morison, Leon Ames, Gloria Grahame, Jayne Meadows, Ralph Morgan, Bess Flowers, Don Taylor.

The Players

("SPORT OF KINGS") Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis, Harry Cheshire, Clinton Rosemond, Louis Mason, Oscar O'Shea, Ernest Anderson.

'SPORT OF KINGS' Is Run-of-mill Horse-Race Yarn That Never Jells

Old-Fashioned Theme Routine Script And Slow Tempo Hinders

● "SPORT OF KINGS" is a run-of-the-mill supporting feature with nothing to recommend it except two well executed horse races and a few commendable performances. The yarn is old, the tempo slow and the scripting below par.

Gordon Grand's story, screen scripted by Ed Huebsch, concerns two brothers who have been left a Kentucky farm by their gambler father. Determined to make it pay, they arrive in Kentucky and run into immediate hostility from the natives.

As far as they know, their deceased dad won the spread from a proud old horse-breeder, Harry Davenport. Harry's a Major instead of the traditional Colonel, but he has all the stubborn nobility and unmitigated ethics of all Hollywood Southern Colonels.

His Hoss Is Expensive

From pretty hoss-doctor Gloria Henry, the boys learn that the local peeve stems from the fact that their Pa, while a guest of Major Davenport, had taken the old man's wager that his horse would win the big race. Natives thereabouts figured that no gentleman house-guest would accept such a bet.

Veterinarian Henry obviously feels the same way, 'cause she moves off the property, where she's been running her animal clinic.

The boys go into a huddle, call in the town banker, and arrange to make the Major think he's been left a trust-fund by Father, through the accretment from worthless stocks he had also lost in the wager.

Bulk of the running time deals with the Major's prompt and expensive grooming of his colt for the next running of the big race.

Younger of the brothers falls in love with the animal and is trained by the Major as a jockey.

The colt has breeding, power and speed, but suffers from arthritis and subsequent weak legs. Through a series of gags, built upon the old soldier's penchant for betting, the horse is treated with Sulphanilamide instead of time-honored herb-brew. He mends rapidly.

In a local minor race, the colt leads the field but stumbles and throws the boy when his fetlocks weaken.

Thinking his hoss is kaput, the sturdy warrior crumbles away inside from a broken heart. But the gal medico treats the colt and he's brand new again. This brings Davenport right out

Columbia Pictures Presents

"SPORT OF KINGS"

AVERAGE 75% A horse-racing melodrama, produced by William Bloom and directed by Robert Gordon. Screenplay by Edward Huebsch, from an original by Gordon Grand. Photography by Henry Freulich. Edited by Aaron Stell. Reviewed at the Pantages theatre, July 23, 1947. Running time, 67 minutes.

of bed and primed for the big race.

He asks for the total of his mythical trust fund, is refused and takes it up with his old pal the banker. When he learns the dreadful truth, that he's been living on the decency and warm heart of the boys, he gives 'em the bolt in payment and takes a powder.

Just about then, the lads learn that their Dad made the wager, which brought them the farm, without having enough money to cover his bet. There is only one thing to do. They sell the farm, put all the oday on the colt and enter him in the Major's name.

He wins, despite starting out at the tail end of the whole list. The Major is there, of course, proud as usual. He won't take anything from anybody; but he's finally backed down to where big brother is to handle the estate as before, in trust.

This brings the lady Doc back into big brother's arms, which she had renounced when the Major ran away. The Major has his long-coveted cup, younger brother has his champion playmate back and Columbia has a very ordinary secondary.

Romance Is Subdued

Davenport turns in a swell, if prefabricated characterization. Both Paul Campbell and Mark Dennis are quite believable as brothers. Campbell seems slated for better assignments. Gloria Henry hasn't much to do but look winsome and she does it effectively. The thinness of her role lies in the weak script which keeps the romance down to so perfunctory a bit that it must be inferred that big brother Campbell represents the business-first mentality which relegates women to odd spare moments.

Henry Freulich's camera work is competent, along with art direction by Charles Clague and other technical elements. Producer William Bloom has given the piece able mounting for the budget.

Director Robert Gordon does nicely with his cast but fails to develop and maintain a consistent and progressive pace.

—Bill.

Hollywood REVIEW

July 28, 1947

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'SPRINGTIME IN SIERRAS' Nicely Blended For Western-Action Field

All The Roy Rogers Elements Are There For Fan Satisfaction

• "SPRINGTIME IN THE SIERRAS" is a grand exhibitors' bet in the western action field. This latest Roy Rogers song-&-saddler combines all the time-proved ingredients the Rogers' fans yelp for; murder, music, comedy, and a touch of romance are shrewdly blended into sure-fire audience satisfaction.

The A. Sloan Nibley original screenplay gets off to a slow start, but when it moves into high gear it stays there.

Associate producer Edward J. White has mounted the pic appropriately and William Witney's megging is realistic at all times. More importantly, his change of pace from brutal battle to bouncing humor is smartly executed.

Technical work is excellent with the exception of the Trucolor, which is one of the poorest color jobs to date. Film editor Tony Martinelli handles his shears thoughtfully, but he can still tighten up on the first fifteen minutes of running time.

Illegal Game Hunting

The story concerns Roy's efforts to clean up a gang of illegal game hunters who sell to a large syndicate. His interest in this chore is personalized through the murder of an old game warden the professional hunters have murdered.

Roy and his musical cowpokes are delivering a herd of hosses to the Lazy W ranch, which has recently been leased by a new outfit. Head of the newcomers is Stephanie Bachelor, a good-lookin' and low-down gal who'd as soon kill a guy as kiss him—and she's quick on the kissin'.

Stephanie is the brains behind the game hunters. Her muscle-man is Roy Barcroft, an ornery hombre who'd rather fight than eat—and he's plenty nourished.

Barcroft and his gunners are arrested, with dead deer as evidence, by old Harry V. Cheshire. He's a retired game warden who's been called back to duty because of the outbreak of game-running. He's about to take 'em all in when Stephanie steals up on him and sticks a gun in his ribs.

Gun In Wrong Hand

When he's disarmed, she kills him with his own gun. It looks like he's accidentally killed himself, since he's found with his gun in his hand. When Roy gets there, he isn't fooled. He knows that the Captain is left-handed and the gun was in the old man's right hand. Roy starts sleuthing around.

In town, he bumps into his childhood sweetheart, Jane Frazee, and her brother, Hal Landon. This is Miss Frazee's first stint in the femme spot opposite Roy and she does a nice job of being sweet, tomboyish, wholesome

Republic Pictures presents
"SPRINGTIME IN THE SIERRAS"
OKAY Western melodrama with songs, in Trucolor, starring Roy Rogers. Produced by Edward J. White and directed by William Witney. Original screenplay by A. Sloan Nibley. Photography by Jack Marta. Musical direction by Morton Scott. Editing by Tony Martinelli. Tradeshown at Republic studios, July 19, 1947. Running time, 75 min.

and feminine without coyness.

Brother Landon is one of Stephanie's slaughter-men, but he's disgusted with the whole thing on a count the old game warden's murder. They won't let him quit though, and when Roy finally finds out about him he tries to keep the brutal truth from Jane as long as he can.

One clue leads to another until Roy gets the goods on Stephanie. After several choice fights, Roy is overcome and left to freeze to death in the iced storage room.

But Landon goes berserk when he finds out about it and the varmints tie him up and toss him into cold storage with Roy. Luckily he has a lighter in his pocket. Roy wiggles over, gets the lighter and burns Bob's ropes off, along with a coupla inches of Bob's wrist.

This leads to a bang-up gun battle in which Landon makes retribution for his lawlessness by saving Rogers' life and losing his own. By this time the Sons of the Pioneers have arrived with Roy's pal and helper, Andy Devine. They clean up the gang.

Final Battle Royale

Natchurly, though, Barcroft has gotten away and so has Stephanie.

Which leads to a swell finale. Roy battles it out all over again with badman Barcroft, while Jane takes on Stephanie. This femme fight is a dilly, which ends with a haymaker right from Jane to Stephanie's puss.

Meanwhile the massive Mr. Devine has flattened out a final gangster, quite literally. He smacks the poor guy down and then jumps on him. When he gets up, it is evident that it'll take an excavation crew to find his victim.

Along with plenty of sweet vocalizing by Roy, Sons of the Pioneers, and some cute comedy numbers by the boys and Andy—the camera work is also exploitable. Scenes of animal life are deftly done, with an eye to family reaction. All in all, it's one of the best in the long and highly successful Rogers' series.

—Bill

The 'Babe' Follows 'Light'

"The Life of Babe Ruth" will follow "Red Light" on Roy Del Ruth's Allied Artists' schedule.

Col. Re-pacts Van Upp

Columbia has pacted Virginia Van Upp to a new seven-year writer-producer deal.

The Players

("Springtime in the Sierras")

Roy Rogers, Jane Frazee, Andy Devine, Stephanie Bachelor, Hal Landon, Harry V. Cheshire, Roy Barcroft, Chester Conklin, Hank Patterson, Whitey Christy and Pascale Perry.

The Players

("WYOMING")

William Elliott, Vera Ralston, John Carroll, George "Gabby" Hayes, Albert Dekker, Virginia Grey, Mme. Maria Ouspenskaya, Grant Withers, Harry Woods, Minna Gombell, Dick Curtis and Roy Barcroft.

'WYOMING' Is A Special Western On The Fanfare Exploitation Side

Pretty Much Routine But Good Cast Plus Action Sets It Okay

• "WYOMING" is Republic's second William Elliott-Vera Ralston action starrer and better than the first. Yarn is predicated on the "Sea of Grass" premise, having most of the historical-romance elements which pay off in westerns of this type. "Wyoming" should do good business wherever saddle-saga fans flourish.

The screenplay by Lawrence Hazard and Gerald Geraghty contains nothing that has not become traditional to hoss heroics. However, the basic concept of cattle barons who build huge empires and then fight to stem the inevitable hordes of homesteaders, is plausibly worked out.

Develops Little Suspense

Associate producer-director Joe Kane has given his pic adequate mounting and draws satisfactory performances from his cast. The pace, however, is erratic, develops very little suspense and occasionally plods.

The story carries insufficient action to maintain maximum fan-satisfaction, failing to create the epic quality intended. Nevertheless it lands in the good entertainment category.

Script sends pioneer Bill Elliot into the wild Wyoming territory, while Sioux war parties still ravished the settlements. With him are his young wife, Vera Ralston, and her nurse-companion, Mme. Maria Ouspenskaya.

Saved from an Indian attack by rancher George Hayes, they stay over with him and become fast friends. Elliot and Hayes go into partnership. Cattle-raising in these days consisted in rounding up a bunch of mavericks—unbranded cattle—and letting nature take its course. Wife Ralston dies in childbirth. Elliot rears his little girl until she is nine.

To Austrian Finishing School

Her wilderness makes the old nurse fearful she will grow to womanhood without the feminine attributes deemed necessary during the Victorian period. Mme. Ouspenskaya persuades Elliot that a trip to her Austrian homeland and schooling will reward his temporary loss with a finished and socially charming daughter. Which is a neat script trick to rationalize Miss Ralston's faint accent.

While the women are gone, Elliot and Hayes set about to increase their holdings.

By the time daughter Vera is back, cultivated and mature, the partners have become lords of the range. Elliot

Republic Pictures

Presents

"WYOMING"

OKAY

80%

Western melodrama starring William Elliott, Vera Ralston and John Carroll. Produced and directed by Joe Kane. Screenplay by Lawrence Hazard and Gerald Geraghty. Music by Nathan Scott and Ernest Gold. Musical direction by Cy Feuer. Photography by John Alton. Art direction by Frank Hotalong. Edited by Arthur Roberts. Tradeshown at RCA recording studios, July 23, 1947. Running time, 84 minutes.

has also acquired a beautiful mistress, Virginia Grey. Miss Ralston no sooner alights from the stagecoach than she also finds heart-interest. It's Elliot's ramrod, John Carroll.

But by now Wyoming has been admitted to Statehood. Nesters are beginning to take advantage of the fertile lands opened up by the Government.

Like most of the early settlers, Elliot has never filed claim to his holdings. Tension arises.

Into this situation rides a slick con- niver, Albert Dekker. He takes the nesters in with smooth promises of aid and protection.

Elliot rises to the bait, cuts down fences and finally, shoots one of Dekker's men who attempts to keep him from breaking a fence which Elliot must do in order to keep cattle from dying against it.

Breaks With Lawyer

Elliot is tried in a sympathetic court and freed. But foreman Carroll, who was once a lawyer, breaks with him. Carroll knows that Elliot and his old guard cannot fight the law and the Government.

Elliot and his friends, faced with the inevitable loss of their blood-won holdings, hire a gang of outlaws—professional killers—to wipe out the encroaching settlers.

Daughter Ralston denounces her father and rides to join sweetheart Carroll who is with the band of nesters.

Almost too late, Elliot intercepts the hired gunslingers, saves the homesteaders and wins back his daughter and foreman.

John Alton's photography is workmanlike, but fails to capture the dynamic power of primitive forces and the graphic beauty of an unconquered wilderness.

Particularly to be applauded is the use of authentic old range ballads, like "Whoopee Ti-Yi-Yo" and "I Ride An Old Paint," instead of the usual tin-pan alley asinities.

—Bill

PRODUCTION, BOOKING GUIDE

★FEAR IN NIGHT (P-T) (3/5)	90%
★IMPERFECT LADY (3/12)	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7)	85%
★MY FAVORITE BRUNETTE (2/18)	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19)	80%
SEVEN WERE SAVED (P-T) (2/25)	80%
★SUDDENLY IT'S SPRING (2/11)	90%
PERILS OF PAULINE (5/15)	90%
VARIETY GIRL (7/14)	90%
★ WELCOME STRANGER (4/29)	95%

New PRC

(Now SHOOTING)

HEADIN' FOR HEAVEN

(Ace Prod.)

Cast: Stuart Erwin, Glenda Farrell, Russ Vincent.
Producers.....Jack Schwartz, George Moscov
DirectorLewis D. Collins
AssistantRalph Slosser

THE EL LOBO MYSTERY

Cast: Al LaRue, Fuzzy St. John, Nancy Gates
ProducerJerry Thomas
DirectorRay Taylor
AssistantIra Webb

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.

GAS HOUSE KIDS IN HOLLYWOOD

The "Gas House Kids" with Carl Switzer,
Tommy Bond, Ray Dolcieme.

PHILO VANCE'S SECRET MISSION

William Wright.

BURY ME DEAD.....Hugh Beaumont,
Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart

CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.

BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg

GUN LAWAl LaRue, Jennifer Holt,
Fuzzy St. John

LINDA, BE GOOD (Cameo Prod.).....Elyse
Knox, John Hubbard, Marie Wilson, Alan Nixon

(In Release)

PHILO VANCE RETURNS (5/5)	80%
PHILO VANCE'S GAMBLE (5/5)	75%
THE BIG FIX (5/5)	75%
BORN TO SPEED (1/28)	75%
DEVIL ON WHEELS (1/28)	80%
DON RICARDO RETURNS (1/21)	75%
HIS SISTER'S SECRET (9/17)	85%
LADY CHASER (1/7)	75%
LIGHTHOUSE (2/18)	70%
SECRETS OF SORORITY GIRL (10/1)	75%
STARS OVER TEXAS (1/7)	80%
THREE ON A TICKET (Shayne) (4/1)	75%
TUMBLEWEED TRAIL (3/19)	75%
UNTAMED FURY (4/22)	85%
WILD COUNTRY (1/28)	75%
WILD WEST (Color) (12/3)	80%
RANGE BEYOND THE BLUE WEST TO GLORY	
RETURN OF RIN-TIN-TIN (Color)	
HEARTACHES (7/7)	80%
TOO MANY WINNERS (5/27)	75%
STEP CHILD (6 16)	80%
PIONEER JUSTICE (6/30)	80%
GAS HOUSE KIDS GO WEST (7/21)	65%

R-K-O

(Now SHOOTING)

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

ROUGHSHOD

Cast: Robert Sterling, Claude Jarman, Jr.,
Gloria Grahame, Myrna Dell.
ProducerRichard Berger
DirectorMark Robson
AssistantNate Levinson

YOUR RED WAGON

Cast: Cathy O'Donnell, Farly Granger, Howard da Silva, Jay C. Flippen.
ProducerJohn Houseman
DirectorNicholas Ray
AssistantJames W. Lane

TARZAN AND THE MERMAIDS

(Sol Lesser Prod.)

Cast: Johnny Weissmuller, Brenda Joyce,
Linda Christian, John Laurenz.
ProducerSol Lesser
DirectorRobert Florey
AssistantBert Briskin

WILD HORSE MESA

Cast: Tim Holt, Nan Leslie, Richard Martin,
Richard Powers, Tony Barrett, Jason Robards, Harry Woods, William Gould.

ProducerHerman Schlom
DirectorWallace Grissell
AssistantJohn Pommer

STATIONS WEST

Cast: Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives, Gordon Oliver, Guinn Williams, Lex Barker, Raymond Burr.

ProducerRobert Sparks
DirectorSidney Lanfield
AssistantMaxwell Henry

THE MIRACLE OF THE BELLS

(Jesse L. Lasky Prod.)

Cast: Fred MacMurray, Valli, Frank Sinatra
Producers.....Jesse L. Lasky, Walter MacEwen
DirectorIrving Pichel
AssistantHarry D'Arcy

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hickman.

SO WELL REMEMBERED (Rank-RKO).....John
Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson

(Continued on Page 10)

OUT OF THE PAST.....Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

MAGIC TOWN (Riskin)James Stewart,
Jane Wyman, Kent Smith

THE FUGITIVE (Argosy).....Henry Fonda,
Dolores del Rio, J. Carrol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo

INDIAN SUMMER.....Alexander Knox,
Ann Southern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)
.....Edgar Bergen and Charlie McCarthy,

Dinah Shore, Mickey Mouse, Donald Duck and Goofy

HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives

DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color)John Wayne,
Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

MEMORY OF LOVEMerle Oberon, Dana Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRARosalind
Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.

RETURN OF THE BADMEN.....Randolph Scott,
Gabby Hayes

(In Release)

A LIKELY STORY (4/22)	80%
BANJO (4/15)	75%
BEAT THE BAND (3/5)	75%
★BEST YEARS OF OUR LIVES (Goldwyn)	
(12/3)	100%
BORN TO KILL (4/22)	80%
CODE OF THE WEST (3/5)	75%
DESPERATE (5/7)	85%
DICK TRACY'S DILEMA (5/6)	75%
DICK TRACY vs. CUEBALL (11/12)	75%
FALCON'S ADVENTURE (12/10)	80%
★FARMER'S DAUGHTER (3/12)	95%
★HONEYMOON (4/15)	85%
IT'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24)	95%
SAN GUFNTIN (12/3)	85%
SECRET LIFE OF WALTER MITTY (7/14)	90%
★SINBAD THE SAILOR (Color) (1/14)	90%
TARZAN AND HUNTRESS (Lesser) (4/1)	85%
THE LOCKET (12/24)	80%
THEY WON'T BELIEVE ME (5/8)	90%
THUNDER MOUNTAIN (5/7)	80%
TRAIL STREET (3/19)	85%
VACATION IN RENO (10/15)	75%
SEVEN KEYS TO BALDPATE (6/9)	75%
UNDER THE TONTO RIM (6/9)	80%
CROSSFIRE (6/30)	90%

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.
ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

THE GAY RANCHERO

(Trucolor)

Cast: Roy Rogers, Tito Guizar, Jane Frazee,
Andy Devine, Bob Nolan & Sons of the
Pioneers, Estelita Rodriguez, Geo. Meeker, Leroy Mason.

ProducerEdward J. White
DirectorWilliam Witney
AssistantJack Lacey

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth

Warrick, Jean Jagger, Charlotte Greenwood.

WYOMING.....William Elliott, Vera Ralston,
John Carroll, Virginia Grey, Albert Dekker, MaJame Maria Ouspenskaya, George "Gabby" Hayes

BLACKMAILWilliam Marshall, Adele Mara, Ricardo Cortez, Stephanie Bachelor

MAD VENTURE (Wilder).....Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney

Hale, Adrian Booth, Foy Willing & Riders

Purple Sage

THE FLAMEVera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg

MARSHAL OF CRIPPLE CREEK."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy Rogers, Jane Frazee.

MACBETHOrson Welles,
Jeanette Nolan, Edgar Barrier

THE FABULOUS TEXAN.....William Elliott,
John Carroll

UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the Purple Sage

(In Release)

ANGEL AND THE BADMAN (2/11)	85%
APACHE ROSE (Color) (3/26)	80%
8 BELLS OF SAN ANGELO (5/21)	85%
★CALENDAR GIRL (2/18)	85%
FABULOUS SUZANNE (12/24)	80%
GHOST GOES WILD (2/25)	80%
HELDORADO (1/7)	80%
HIT PARADE OF 1947 (4/29)	85%
HOMESTEADERS PARADISE VALLEY (Red Ryder)	
LAST FRONTIER UPRISING (Color)	
(2/25)	75%
MAGNIFICENT ROGUE (12/3)	80%
NORTHWEST OUTPOST (5/6)	85%
OREGON TRAIL SCOUTS (5/16)	80%
OUT CALIFORNIA WAY (Color)	
(12/24)	80%
PILGRIM LADY (1/28)	80%
PLAINSMAN AND LADY (11/5)	85%
RUSTLERS OF DEVIL'S CANYON (7/14)	80%
THE TRESPASSER (7/14)	75%
SANTA FE UPRISING (1/21)	80%
SIOUX CITY SUE (12/10)	80%
STAGECOACH TO DENVER (1/7)	85%
SPOILERS OF THE NORTH (5/5)	85%
THAT BRENNAN GIRL (11/12)	90%
★THAT'S MY MAN (4/8)	90%
TRAIL TO SAN ANTONIO (2/4)	80%
TWILIGHT ON RIO GRANDE (4/15)	75%
VIGILANTES OF BOOMTOWN (3/5)	80%
WINTER WONDERLAND (5/21)	75%
YANKEE FAKIR (Wilder) (4/15)	75%
WEB OF DANGER (6 16)	70%

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.
ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl Ives.

ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

NIGHTMARE ALLEY

Cast: Tyrone Power, Joan Blondell, Helen Walker

ProducerGeorge Jessel
DirectorEdmund Golding
AssistantGaston Glass

DAISY KENYON

Cast: Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.

ProducerOtto Preminger
DirectorOtto Preminger
AssistantTom Dudley

THE SNAKE PIT

Cast: Olivia De Havilland, Leo Genn, Mark Stevens, Celeste Holm, Minna Gombell.
Producer.....Robert Bassler, Anatol Litvak
AssistantH. Weinberger

(Filming Completed)

MOTHER WORE TIGHTS (Color).....Gable,
Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson

THE KISS OF DEATHVictor Mature, Brien Donlevy.

Kathleen Winsor's FOREVER AMBER (Color).....
Linda Darnell as Amber St. Clare
Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Lan-

gan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.

CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

INVISIBLE WALL (Wurtzel)Don Castle, Virginia Christine.

OFF TO BUFFALODan Dailey, Nancy Guild, Charles Winninger, Alan Young.

THE FOXES OF HARROW.....Rex Harrison, Maureen O'Hara, Victor McLaglen, Nanetta Brown, Gene Lockhart, Hugo Haas

(In Release)

MIRACLE ON 34th STREET (5/5)	85%
BACKLASH (Wurtzel) (4/1)	80%
★BOOMERANG (1/28)	95%
BRASHER DOOBLOON (2/18)	80%
CARNIVAL IN COSTA RICA (Color)	
(4/1)	80%
DANGEROUS MILLIONS (Wurtzel)	
(12/3)	85%
★HOMESTRETCH (Color) (4/22)	95%
JEWELS OF BRANDENBURG (Wurtzel)	
(4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%
THE LATE GEORGE APLEY (2/4)	80%
★THE RAZOR'S EDGE (11/19)	100%
★SHOCKING MISS PILGRIM (Color)	
(1/7)	90%
13 RUE MADELEINE (12/24)	90%
WAKE UP AND DREAM (Color) (12/3)	85%
THE CRIMSON KEY (7/7)	70%
I WONDER WHO'S KISSING HER NOW (6 16)	85%
808, SON OF BATTLE (6/9)	80%
SECOND CHANCE (7/21)	80%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason

ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri

Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

THAT'S LIFE

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Cochran, Ester Dale, Benny Goodman, Tommy Dorsey, Charles Barnet, Louis Armstrong, Hugh Herbert, Felix Bressart, J. Edward Bromberg.

ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.

ProducerDavid Hemstead
DirectorWilliam Dieterle
Production ManagerDewey Starkev
Screenplay by Peter Berneis
From the Novel by Robert Nathan

AssistantMaurice Vaccarino

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%

PRODUCTION, BOOKING GUIDE

How they rates Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(In Release)

BLACK GOLD (6/23)85%

(Filming Completed)

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

COLUMBIA

(Now SHOOTING)

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerI.I.....Casey Robinson
DirectorHenry Levin
AssistantMilton Feldman

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Randall, Peggy Ann Garner.
ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

THE CRIME DOCTOR'S GAMBLE

Cast: Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.
ProducerRudolph Flothow
DirectorWilliam Castle
AssistantCarter DeHaven, Jr.

THE BLACK ARROW

Cast: Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams
ProducerEdward Small
DirectorGordon Douglas
Assistant.....Carl Hiecke

(Filming Completed)

SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell
BULLDOG DRUMMOND STRIKES BACKRon Randall, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth, Larry Parks, Marc Platt, E. E. Horton, James Gleason, Roland Culver, Adele Jergens

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

RELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

SPORT OF KINGS.....Paul Campbell, Gloria Henry, Harryavenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harryavenport, Jo Ann Marlowe

THE PRINCE OF THIEVES—Jon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers, Cornel Wilde, Ron Randall, Spring Byington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROANGene Autry, Gloria Henry, Hack Holt

DEVIL SHOP Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso

(In Release)

ALIAS MR. TWILIGHT (2/25)75%
BETTY CO-ED (12/24)80%
BLIND SPOT (3/5)80%
BLONDIE KNOWS BEST (12/17).....80%
BLONDIE'S BIG MOMENT (2/4).....80%
BLONDIE'S HOLIDAY (4/1).....80%
BOSTON BLACKIE & LAW (1/7)75%
BULLDOG DRUMMOND AT BAY (4/15).80%
CIGARETTE GIRL (3/5)75%
THE MILLERSON CASE (5/12)80%

★DEAD RECKONING (1/14).....90%
FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/12)90%
HER HUSBAND'S AFFAIRS (7/21).....85%
THE CORPSE CAME C.O.D. (7/21).....65%
LAST OF THE REDMEN (7/21).....75%
PRAIRIE RAIDERS (7/21).....75%
GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%
RETURN OF MONTE CRISTO

(Small) (12/3)85%
SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24)80%
SINGING ON THE TRAIL (9/24)75%
THAT TEXAS JAMBOREE (6/11).....80%
THIRTEENTH HOUR ("Whistler") (3/12).....80%
THE MILLERSON CASE (5/12).....80%
FOR THE LOVE OF RUSTY (6/30)80%
LAW OF THE CANYON (6/30)70%
THE GUNFIGHTERS (6/9)90%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British)
(Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12)85%
REPEAT PERFORMANCE (5/22)85%
KILLER ART LARGE (5/29).....70%

ENTERPRISE

(Released Through United Artists)

(Filming Completed)

THEY PASSED THIS WAY.....Joel McCrea, Frances Dee, Charles Bickford, Joseph Callea

INDEPENDENT

(Now SHOOTING)

THE TENDER YEARS

(Alson Productions)

Cast: Joe E. Brown, Richard Lynn, Josephine Hutchinson, Noreen Nash, Charles Drake, James Millican, Griff Barnett, Jean Gail, Jimmy Dodd, Tom Fadden

DirectorHarold Schuster
ProducerEdward L. Alperson
AssistantJoe Lefert

ON PARADE

(Bro-Rog Productions)

Cast: Glenn Davis, Felix (Doc) Blanchard, Tom Harmon, Robert Shayne, Anne Nagel, Alan Hale, Jr., Tanis Chandler, Margaret Wells Franklin Parker Michael Browne, George O'Hanlon, Lee Bennett, Arthur and Allen Sacks.

Producers.....John W. Rogers, Harry Joe Brown
DirectorRalph Murphy
AssistantHal E. Knox

DANGEROUS YEARS

(Sol M. Wurtzel Productions)

Cast: William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hiskman, Harry Shannon.

Producer.....Sol M. Wurtzel
DirectorArthur Pierson
AssistantPaul Wurtzel

ROSES ARE RED

(Sol M. Wurtzel)

Cast: Don Castle, Peggy Knudsen.
ProducerHoward Sheehan
DirectorJames Tinling

M-G-M

(Now SHOOTING)

KILLER McCOY

Cast: Mickey Rooney, Elizabeth Taylor, Brian Donlevy.
ProducerSam Zimbalist
DirectorRoy Rowland
AssistantDolph Zimmer

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

DESIRE ME.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder,

UNFINISHED DANCE (Color).....Margaret O'Brien, Cyd Charisse, Danny Thomas,

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

SONG OF THE THIN MAN.....Powell, Loy, Keenan Wynn, Patricia Morison, Gloria Grahame, Dean Stockwell, Philip Reed, Don Taylor

CASS TIMBERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

(In Release)

THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15)75%
★HIGH BARBAREE (3/28)90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17)85%
IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only)95%
MY BROTHER TALKS TO HORSES (11/19)85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARLING (Color) (11/26).....100%
THE ROMANCE OF ROSY RIDGE (7/7) 85%
FIESTA (6 16)90%
THE HUCKSTERS (6/30)90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%

MONOGRAM

(Now SHOOTING)

DUSTY TRAIL

Cast: Johnny Mack Brown, Raymond Hatton, Virginia Belmont, Robert Winkler, I.

Stanford Jolley, William Ruhl, Marshall Reed.

ProducerBarney Sarecky
DirectorLambert Hillyer
AssistantEddie Davis

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Brown, Raymond Hatton.

LOUISIANA.....Governor Jimmie Davis, Margaret Lindsay, 'Lasses White, Freddie Stewart

HIGH TIDE (Wrather).....Don Castle, Lee Tracy, Julie Bishop, Regis Toomey, Anabel Shaw

ROBIN HOOD OF MONTEREYGilbert Roland, Chris-Pin Martin.

A GUY NAMED JOE ALOOKALeon Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy Kakely, Dub Taylor, Beverly Jons, Douglas Fowley.

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%
FALL GUY (3/19).....80%
GINGER (1/28)75%
GUILTY, The (Wrather) (3/26).....80%
HARD-BOILED MAHONEY (Bowery Boys)
HIGH CONQUEST (3/12)85%
★IT HAPPENED ON 5TH AVENUE (Allied Artists) (2/4)85%
LAND OF THE LAWLESS (5/15)80%
MR. HEX (12/3).....85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%
TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (B & B) (4/8).....75%
NEWS HOUNDS (6 16)75%
KILROY WAS HERE (6/30)80%

PARAMOUNT

(Now SHOOTING)

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine Fitzgerald.

ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Phyllis Morris.

ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

NIGHT HAS A THOUSAND EYES

Cast: Edward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.

ProducerEndre Bohem
DirectorJohn Farrow
AssistantsHerb Coleman and Jim Rosenberger

(Filming Completed)

DREAM GIRL (Technicolor).....Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color) Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John Hodiak, Elizabeth Scott, Burt Lancaster, Wendell Corey, Mary Astor, Billy House, Kristine Miller.

WILD HARVESTAlan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karl-loff, Kellaway, Ward Bond, Virginia Grey,

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.

ROAD TO RIOCrosby, Hope, Lamour,

THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa

WHAT'S GOING ON IN HOLLYWOOD

Lanchester, George Macready, Henry Morgan
ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.
WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.
BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

(In Release)

I COVER BIG TOWN (5/S).....85%
★**BLAZE OF NOON (3/5)**.....90%
CALCUTTA (4/15).....85%
★**CALIFORNIA (Color) (12/17)**.....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%

SCREEN GUILD

(Now SHOOTING)

THE DARK ROAD
(Somerset Productions)

Cast: John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey
ProducerWalter Colmes
DirectorWalter Colmes

(Filming Completed)

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

(In Release)

SHOOT TO KILL (5/S).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/S).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color).....80%
QUEEN OF AMAZONS (3/S).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color).....75%
DRAGNET (7/7).....80%
KILLER DILL (5/13).....80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE
(Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurst

William Saroyan's

THE TIME OF YOUR LIFE
(Cagney)

(Shooting at General Service)
Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

UNTITLED

(Hopalong Cassidy Prod.)

Cast: William Boyd, Andy Clyde, Rand Brooks, Herbert Rawlinson, Anne O'Neal
ProducerLewis Rachmil
DirectorGeorge Archainbaud
AssistantWilliam Faralla

(Filming Completed)

CHRISTMAS EVE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

STORK BITES MAN (Comet).....Jackie Cooper
ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curt-right, Marjorie Reynolds, Bill Goodwin,

Stuart Erwin, John Litel, Edgar Kennedy
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney
WITHOUT HONOR—William Boyd, Andy Clyde.
INTRIGUE (Bischoff)George Raft, June Havoc.
THE DEAD DON'T DREAM.....William Boyd, Andy Clyde

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★**OTHER LOVE, THE (Enterprise) (4/8)**.....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12).....85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★**THE RED HOUSE (Lesser-Thalia) (2/11)** 90%
THE MARAUDERS (7/14).....75%
★**SIN OF HAROLD DIDDLEBOCK (Sturges-Hughes) (3/19)**.....90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17).....80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

A DOUBLE LIFE

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.
ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Cooins, Cynthia Corley, Hans Conreid.
ProducerNunnall Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
Producer
DirectorZolton Korda
AssistantHorace Hough

RIVER LADY

(Technicolor)

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantJoseph Kenny

(Filming Completed)

RIDE THE PINK HORSE Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmun, Gilbert Roland, Gale Sondergaard

THE LOST MOMENTSusan Hayward, Robert Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE EXILE (Fairbanks Prod.)Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.

BLACK BART, HIGHWAYMAN.....Yvonne DeCarlo, Dan Duryea

(In Release)

ABIE'S IRISH ROSE (Crosby) (11/26).....85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%
BLACK NARCISSUS (7/14).....95%
CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating
DANGEROUS VENTURE (Hopalong) (2/25).....75%
★**DISHONORED LADY (Stromberg) (4/22)**.....95%
BUCK PRIVATES COME HOME (3/26).....80%
★**EGG AND I, The (3/26)**.....95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
SONG OF SCHEHERAZADE (Color) (1/28).....85%
SMASH-UP, The Story of A Woman (Wanger) (2/11).....85%
STAIRWAY TO HEAVEN (Color) (British) (12/24).....95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★**TIME OUT OF MIND (3/19)**.....90%
SLAVE GIRL (7/21).....80%

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen
and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Paige, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

(Filming Completed)

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor.
NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens
MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King.
WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.
DEEP VALLEYLupino, Clark, Morris, B. Bennett, Bainter
DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.
THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield.
WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige
NEED FOR EACH OTHERJoyce Reynolds, Robert Hutton.

(In Release)

★**EAST WITH FIVE FINGERS (12/24)**.....85%
CHEYENNE (4/29).....95%
★**HUMORESQUE (12/24)**.....95%
LOVE AND LEARN (3/26).....75%
THE MAN I LOVE (12/31).....80%
★**NORA PRENTISS (2/11)**.....90%
★**PURSUED (U. S.) (2/18)**.....85%
★**STALLION ROAD (3/19)**.....95%
THAT WAY WITH WOMEN (2/18).....80%
★**TIME, PLACE, GIRL (Color) (12/10)**.....85%
★**TWO MRS. CARROLLS (4/1)**.....90%
CRY WOLF (7/7).....80%
THE UNFAITHFUL (6/2).....90%
POSSESSED (6/2).....95%
IVY (6/16).....85%

Hollywood's Exclusive Weekly is starting its 12th year covering the industry with the latest news and unbiased previews of all the pictures, radio, television

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SAG Delegates Named

Edward Arnold, George Chandler, Pat Somerset and Tudor Williams have been appointed Screen Actors' Guild delegates to the annual convention of the California State Federation of Labor.

Moppet Role To Gray

Coveted role of the child in RKO's "Rachel," goes to Gary Gray, who will play Wm. Holden's son and Loretta Young's step-son. Norman Foster directs the Richard Berger production.

Mae Murray In Comeback

Mae Murray, here to dispose of two story properties, has announced her intention to re-enter films. Several film commitments are ready for her in Europe, she said.

Impractical

Farnsworth Prexy Derides Pay-as-you-go Television

● E. A. Nicholas, prez of Farnsworth Television & Radio Corporation, has answered the proponents of "pay-as-you-go" or phone vision video by branding the system "impractical and unnecessary." In an address to the company's distributors, Nicholas label-boosters of the plan "chronic doubters who have constantly sought to talk down television progress."

Pay-as-you-go video, as recently publicized, would involve a charge to the tele set owner for individual programs, said charge to appear on the monthly telephone bill. Key frequencies necessary for clear reception of the selected show would be secured by the owner via phone at his own request and expense. Thus, an admission price would exist.

Pointing out that such deviation from the free programming idea would grate on the American public and depress sales, Nicholas implied that monopolistic control of tele shows might occur.

Soldati Due

Famous Italian Director Signed By David Selznick

● Mario Soldati, acclaimed as Italy's greatest director, has been signed by David O. Selznick.

Soldati is expected here from Rome ed boosters of the plan "chronic doubt-the writing and directing of an original to co-star Louis Jourdan and Valli.

Soldati has twice won the European equivalent of the Oscar, taking the Venice Festival Award for his "Little Ancient World" and the Cannes Festival Award for "The Story of Mr. Travet."

North To 'Flamingo Road'

Edmund North's first assignment on his new writer-producer deal with Warners is "Flamingo Road," best-seller by Robert Wilder.

Van And Ava—'Wanted'

Metro has team Van Johnson and Ava Gardner in "Wanted," which goes into production as soon as Johnson finishes "Virtuous."

Tim Holt to Schlom

Next two Tim Holt RKO ozoners are on producer Herman Schlom's schedule. "Wild Horse Mesa" rolled last week.

'Fountainhead' Is Next

"The Fountainhead," Ayn Rand's architectural novel, is next on producer Henry Blanke's Warners schedule.

Gwynne-Howard Go Video

Anne Gwynne and John Howard have been inked as co-stars of Hollywood's first video film series, now being made by Jerry Fairbanks.

OVER THE BACK FENCE

HOLLYWOOD REVIEW

JULY 28, 1947

● ELYSE KNOX leaves today for a personal appearance hook-up with Jeffrey Bernard's Allied Artists' pic, "Black Gold," in which she appears. She opens her junket Wednesday at Kansas City . . . Frankie Hyers, N.Y. comedian, came to Hollywood for a vacation but Charlie Foy talked him into signing a starring contract for his Supper Club in the valley. Hyers opens tomorrow night . . . Universal has made the Academy a present of a print of "Phantom of the Opera," made in 1943 starring Nelson Eddy, Claude Rains and Susanna Foster . . . John Ridgley is slated to co-star in the Broadway show, "So Much Velvet," the Eric Blore vehicle, this Fall . . . Jake Milstein leaves tomorrow for Salt Lake City on the first lap of a trade-showing junket of Somerset's "The Burning Cross." Memphis, Louisville, Kansas City, Mo., St. Louis, Chicago and Cleveland exhibits will get an advance peek at the Ku Klux Klan film.

● BARRY SULLIVAN has organized a "Private Eye Luncheon Club" with membership confined to actors who play private detectives on the air or screen. Barry, who portrays "Richard Rogue" on the Rogues' Gallery over NBC Sundays, says it won't be long until the membership may reach 200 . . . Playwrighter Sammy Fuller and his wife hosted six disabled vets one evening last week at the Saddle & Sirloin . . . Chili Williams, the polka-dot gal fanfared by Life magazine, who is now an Eagle-Lion starlet, aspires to be a canary—a fact probably inspired by Jane Russell's success with Kay Kyser . . . Karen Morley started her son Michael working last week at her old alma mater, Warner Bros., as an office boy. Karen recently returned to the screen in a featured role of Columbia's "Framed" . . .

● HENRY GUTTMAN has been given a 2-pix contract by Paramount to appear in "Night Has a Thousand Eyes" and "The Foreign Affair" . . . Al Zimbalist, advertising and publicity chief for Film Classics, has tagged Arthur Eddy to handle the Hollywood end of the press work . . . Dore Schary will become more important than ever in RKO if Peter Rathbone is successful in buying Floyd Odlum's Atlas holdings in the Gower street set-up . . . Dudley Nickols flies out tomorrow for NY with the first print of his "Mourning Becomes Electra" to show RKO execs and, especially, Eugene O'Neill . . . Monte Woolley was reported as fully recovered after his recent operation at an Albany hospital.

● HARRIET PARSONS is really going to grab herself a vacation as soon as she finishes "I Remember Mama," which won't be long now . . . Published reports that film actor Rex Harrison walked out on a radio show (Eve Arden's Sealtest) because he was to play a role called "Bugsie" Harrison are untrue, according to the 20th star. "I had no objections whatever to burlesquing an American gangster," Harrison said. "If Americans don't mind, why should I? What I objected to strongly was to speak certain lines assigned me in the script. The other cast members, all assuming mock-English accents, were to make various cracks including one about 5,000 people at Buckingham Palace, the home of King George, to which I was supposed to reply: 'Oh, yes, he's the English Atwater Kent.' Aside from that questionable remark, I considered the entire script as trite and old-fashioned as the old pictures in which Englishmen were always portrayed with an eye-glass and a haw-haw expression. The script was in such bad taste, in my opinion, that I not only believe no British actor should have done it, but that it wasn't worth the time of any actor with taste or sensibility."

● IDA LUPINO was named Saturday as "Queen of Floriculture" by the Society of American Florists at its annual convention in Washington, D. C. . . . "In Trinidad, in Trinidad, the women are good but the liquor is bad" is one of the lines in a new Calypso number for "Romance in High C," sung by Jack Carson and Sir Launcelot, one of the top chanters of the Caribbean . . . Maybe we're getting a bit skeptical, but the following press blurb from RKO seems to be the acme of something or other: "Tim Holt had just enough time between pictures to get a haircut and shave." What, no bath? . . . That swell team of song writers, Ron Raye and Gene de Paul, have been signed to do some special material for Danny Kaye in Goldwyn's "That's Life."

● JOHN STENGEL, art editor of the Examiner, replaces E. A. Adams as a judge in the Academy sponsored Still Photographers' Show, dated for Aug. 15-16-17 in the foyer of CBS. Adams had to go East on biz . . . Jim Ameche is back as star of "Grand Marquee," NBC 5:30 PM Thursday show . . . As per usual at this season of the year the studio visitor situation is getting to be a major menace. The only difference this year is that it is worse, according to most majors. An estimated 50,000 requests to visit studios are rolling in monthly . . . As this is being written, Grace Hayes is reported as having just suffered a heart attack at her lodge in Las Vegas. Her son, Peter Lind Hayes, is flying her to a LA hospital for treatment . . .

Let Em Know

Brandt To Launch Exhib Program On Film Costs

● Exhibitors will shortly get an insight into the production headaches and financial problems of independent producers — if Harry Brandt, ITOA prexy, has his way.

The suggestion to launch an exhibits educational program was suggested by Harry Thomas, PRC prexy, at a recent luncheon given Brandt in Hollywood, and now Brandt means to go through with it.

Indie producers at the luncheon expressed concern over the fact that costs are mounting dangerously and that exhibits cannot grasp the fundamentals of the problem unless such a plan is executed.

The average exhibitor, it was noted, pays about the same rental today that he paid years ago, before the costs crisis arose.

Typical example of what independent producers are worried about is the low-budget western. Three years ago, an ozoner secondary could be shot for thirty thousand. The same pix today costs a hundred thousand.

Rentals have not gone up to meet the spiraling cost.

Amber Shows

'Forever' Presentations To Go 'Road' on 50-50

● Roadshow basis for "Forever Amber" has been announced by Twentieth and calls for special distribution plans.

Pic will be licensed to exhibits on a fifty-fifty rental basis. Protection is guaranteed by restriction to roadshow showings until 1950.

Admission scale has been set at \$1.20 for evenings and .75 for mats. Gala premiere at the Roxy and day-and-date bookings starting October 29 are planned.

Nebenzahl Gets 'Angel'

Producer Seymour Nebenzahl has purchased pic rights to Thomas Wolfe's novel, "Look Homeward, Angel." Rudy Monter produces, with Arthur Ripley directing.

Roach To Film 'Irma'

Hal Roach is dickering Cy Howard for "My Friend, Irma," which Howard writes, produces and directs for radio. Howard would write the screen yarn and co-produce.

Sistrom On 'Bloomer Girl'

Joseph Sistrom will produce Universal-International's "Bloomer Girl." The Sig Herzog-Fred Saily-Harold Arlen-E. Y. Harburg musical is slated for a 1948 greenlight.

New Tag For 'Treasury'

"To The Ends of the Earth" is Columbia's new title for "Assigned to Treasury," Dick Powell-Signe Hasso starrer.

Hollywood **REVIEW**

Vol. 39, No. 22—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of August 4, 1947

The Picture of the Week

GORGEOUS COLOR, ROMANCE, FANTASY IN JORDAN SEQUEL 'DOWN TO EARTH'

9 REVIEWS TODAY

(Page)	(Release)
1—'DOWN TO EARTH'	Col.
3—'THE UNFINISHED DANCE'	MGM
6—'DESERT FURY'	Para.
7—'DEEP VALLEY'	W-B
9—'WILD HARVEST'	Para.
10—'WEST TO GLORY'	PRC
10—'BLACKMAIL'	Rep.
10—'HIGH TIDE'	Mono.
11—'HEAVEN ONLY KNOWS'	UA

Lyrics, Tunes, Sets And Rich Comedy All Make For Excellency

★★★ "DOWN TO EARTH" has pretty nearly everything that goes for a solid evening's entertainment. That it will be a tremendous boxoffice bet goes without saying. Gorgeous in color, romance and fantasy, this superb sequel to "Mr. Jordan" is first of all a sight-and-ear thrill.

Its sets, gowns, lyrics and melodies all make for excellency of production. The fantastic situations beget rich comedy—occasionally even rich suspense.

The Springboard Is Perfect

The springboard is well-near perfect. Terpsichore, Goddess of Music and Dance, is riled up there on her Mount Parnassus over the way a Broadway producer is burlesquing her and the Muses. You take it from there.

Producer Don Hartman, who collaborated in writing the original screenplay with Edwin Blum, gave it the works in talent, splendor and every technical element. Director Alexander Hall keeps it moving so the 100 minutes of length seem all too short.

Rita Hayworth never appeared more
(Continued on Next Page)

Fat Profits

WB's Net Up \$4-Million, Which Is About 30% Hike

● An increase of more than \$4,000,000 over net for similar period of 1946, is shown by Warner Bros. for the nine months ending May 31, 1947.

The net profit for this period is \$19,134,000 after deduction of \$11,900,000 for taxes. Included in net is foreign excess profits tax refund of \$418,000.

The nine-month period ending June 1, 1946, showed a net of only \$14,749,000 after federal tax and \$1,000,000 for contingencies.

Columbia Pictures
Presents

"DOWN TO EARTH" (In Technicolor)

EXCELLENT
95%
Romantic fantasy in musical comedy starring Rita Hayworth and Larry Parks. Produced by Don Hartman and directed by Alexander Hall. Original screenplay by Edwin Blum and Don Hartman, with the "Jordan" characters taken from the play, "Heaven Can Wait," by Harry Segall. Songs by Allan Roberts and Doris Fisher with additional music by George Duning and Heinz Roemheld. Photography by Rudolph Mate, ASC. Art direction by Stephen Gooson and Rudolph Sternad. Set direction by William Kiernan. Dances staged by Jack Cole. Musical direction by M. W. Stoloff. Gowns by Jean Louis. Edited by Viola Lawrence. Tradeshown at the Columbia studios, Monday PM, July 28, 1947. Running time, 100 minutes.

Art Circuit

Republic Heads 'Macbeth' That Way For Fat Profits

● Republic is expected to sell Orson Welles' "Macbeth" on an intelligencia basis.

Idea is to profit from mistakes made in marketing of Ben Hecht's "Spectre of the Rose," which fell short of expected profit basis.

New policy will send "Macbeth" out over the "art circuit" instead of through regular market channels and methods.

Pic will not reach the screen until Fall and is to get a heavy promotional campaign meanwhile, details of which are being studied by Republic prexy Herbert Yates.

L. B. Mayer Signs Menotti

Gian-Carlo Menotti, new show sensation, has been pacted by Louis B. Mayer to a writer-director deal. Menotti's two operettas, "The Telephone" and "The Medium" have been hailed by New York critics.

Hale-Booth In 'Nevada'

Newest vehicle for Republic's western team of Monte Hale and Adrian Booth, is "Night Time in Nevada," an original assigned to associate producer Mel Tucker.

Personality Of The Week



DANNY THOMAS

— BECAUSE Danny, who has climbed to the top of radio's hall of fame for comic cut-ups, steps out of casting character and proves himself to be a brilliant and sensitive dramatic star. In MGM's "Unfinished Dance," Danny wows 'em again. Not as a comic, but with a show-stealing interpretation of a little man with a big heart.

MGM Rolls 6

All Toppers For August, With 3 Set Technicolor

● MGM will roll 6 pix this month, 3 in Technicolor.

First tiner is "Luxury Liner," Joe Pasternak musical, directed by Richard Whorf, and starring George Brent, Frances Gifford and Lauritz Melchior.

Rolling this week is "Hills of Home," produced by Robert Sisk and starring Lassie. Clark Gable starrer, "Homecoming," goes next week with Mervyn LeRoy megging and Sidney Franklin prepping. "The Big City" also rolls this week under Pasternak.

Technicolor life of Joan of Arc, Ingrid Bergman starrer, gets under way on the 26th, and Frank Capra's Liberty Films' "State of the Union" begins at the end of the month, with Spencer Tracy and Claudette Colbert.

SP Signs Henry Morgan

Henry Morgan, humorist of the airways, has signed with Screen Plays, Inc. for the starring role in Ring Lardner's comedy satire, "So This Is New York."

TOPS of the week

● IN ANSWER TO BRANDT—Just how Harry will react to the previews of some of this week's 'pix is a moot question—such as "Down to Earth," "Desert Fury," "Deep Valley" and "Unfinished Dance." Maybe they are not all Tops in what Hollywood can and should deliver, but it would take a lot of crust to label any of these features with the Brandt condemnations of "Inferior, Terrible, Lousy." If the ITOA prexy was referring to the B, C and D pix only, he'd be pretty much on the beam, but since
(Continued on Next Page)

RAY ENRIGHT



Just Completed
DIRECTING

"Return of The Badmen"

starring — RANDOLPH SCOTT
RKO-RADIO



EDDY ECKELS *Editor*
WILLIAM H. JAMES *Associate Editor*
TOM WOOD, JR. *Associate Editor*
LARRY URBACH *General Manager*

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VOL. 39, NO. 22

AUGUST 4, 1947

Tops Of The Week

(Continued from Page 1)

he, himself, has entered into one of these latter fields of production, there is sure to come—The Dawn.

• **IN INNOVATIONS**—Is the tag sequence in Columbia's "Down to Earth"—an actual "marriage in Heaven!" Perhaps the nth degree in fantasy, this—but isn't it all what we'd like to believe "could be"?

• **IN NON-PLUS ULTRA**—Is Tay Garnet's direction of John Monk, Jr.'s screenplay of Paramount's take-off on "The Big Parade," referred to up until recently as "The Big Haircut," and released as "Wild Harvest." Tay's cute chicanery is like swimming against the stream or walking among eggs. Making comedians out of such He-men as Alan Ladd and Robert Preston during fighting moods is either something on the facetious side or an out-and-out flirtation with a hornet's nest. Get your chips down, boys, the wheel's spinning. It's anybody's guess.

• **IN ROMANCE**—Is the team of Ida Lupino and Dane Clark in Warners' "Deep Valley." Set off in an isolated world of bigotry, their portrait of love is a thing of great beauty against a background of great hopelessness. More power to W-B for giving us such salty truisms as "Deep Valley," and especially to two such artists as Ida and Dane for their grand performances.

Parks And Columbia Are A-Feudin' Over '45 Pact

Mutual suits for declaratory relief were filed last week by Larry Parks and Columbia. Argument pertains to a contract signed in September, 1945.

Parks charged that he was forced to sign an unsatisfactory 7-year pact, in order to play the lead of "The Jolson Story." Col. holds that the deal was signed with Park's approval and that of his agent and manager.

Henie's Indie To Columbia

Columbia will release Sonja Henie's new million-buck indie, which the skating star will film in Cinecolor. Walter Thompson produces.

'DOWN TO EARTH' EXCELLENT

(Continued from Page 1)

beautiful, zestful, so colorful in personality and charm. She is truly the "life" of the picture.

Jimmy Gleason, again as agent Max Corkle, outdoes even his previous achievement. Edward Everett Horton scores again, this time as Heavenly Messenger 7013. Larry Parks is convincing as the Broadway producer. Roland Culver is just as appealing and authentic as was Claude Rains in the role of "Mr. Jordan." But why go on? They're all grand and it's a great show.

Much Special Mention Due

In credits, however, special mention must be made of the exceptional musical numbers by Alland Roberts and Doris Fisher, the excellent photography by Rudolph Mates, and the fine staging of the dances by Jack Cole. Even the art direction and set decorations—yes, the gowns too, all bear out the high-class of careful preparedness.

As to what it is all about, nothing will serve better than the detailed official synopsis. Here it is:

The office of Max Corkle, a theatrical agent (James Gleason), is just off Broadway. Although we are in the office, we don't glimpse Max at first because he is completely surrounded by policemen, who are firing questions at him. It seems he has been witness to a murder, and his alibi is too fantastic to be believed by the minions of the law. Max mumbles about a supernatural and invisible character, Mr. Jordan. To clarify the case, he recounts his recent experience from the beginning.

At the Elton Theatre, Danny Miller (Larry Parks), is rehearsing a musical show about the Nine Muses of Ancient Greece. It is a swingtime version of the classic period, with Gloria Evans (Adele Jergens) a fresh Broadway babe, playing the lead, that of Terpsichore, Muse of Song and Dance. The dance director, and male dancing lead of the show, is Eddie Marin (Marc Platt).

Danny says he wants Terpsichore played as a modern, man-crazy husky. At this point, a wierd wind rushes through the theater. The shriek of

the wind builds to a crescendo. Outside the building, clouds race madly across the sky.

Now we are in the heavens, on Mount Parnassus, where live the Nine Muses of classic Greece, daughters of Father Zeus and Mnemosyne.

Terpsichore (Rita Hayworth) has been watching and listening to what is going on at Danny's rehearsal. She is indignant at what she considers a vulgar burlesque of herself and her goddess-sisters, and furious, she wants to destroy Danny, New York, and all of America for the irreverence. But the Muses are without magical powers, and so Terpsichore decides to call on the gentleman known as Mr. Jordan.

In the Beyond, Messenger 7013 (Edward Everett Horton) tries to keep Terpsichore from seeing Mr. Jordan (Roland Culver). But she breaks in, covers her anger, and pretends concern for the welfare of Danny as the reason why she wants to visit Earth. In the Heavenly Index File, it is discovered that there are alternate dates for Danny's death. One specifies Oct. 23 of the current year. The other names May 2, 1986. Which date is that for Danny's death depends on undertermined circumstances.

Terpsichore On Broadway

Terpsichore goes down to Earth, with Messenger 7013 as her guide. She is visible. He is invisible.

On the stage of the Elton Theatre a rehearsal of Danny's musical is in progress. Terpsichore doesn't at all approve of Gloria's impersonation of the role of Terpsichore. So she goes on to the stage, dances step for step with Gloria and outshines that lady in beauty, style, and dancing ability. Gloria, in a huff, walks out of the show. Terpsichore, in whom Danny immediately evinces a romantic interest, is given the part. Joe Mannion (George Macready) a gangster, who is angeling the musical, okays Danny's decision. Max becomes Terpsichore's agent, and the goddess chooses the mortal name of Kitty Pendelton for her debut in modern show business.

The romance between Kitty and Danny develops rapidly. She uses her influence to make the show "refined." Classic numbers are factually done, instead of jazzed. The torrid dialogue and situations are rewritten to be decorous.

Cast of Characters

("Down To Earth")

Terpsichore	.....	RITA HAYWORTH
Danny Miller	.....	LARRY PARKS
Eddie	.....	Marc Platt
Mr. Jordan	.....	Roland Culver
Max Corkle	.....	James Gleason
Messenger 7013	.....	Edward Everett Horton
Georgia Evans	.....	Adele Jergens
Joe Mannion	.....	George Macready
Police Lieutenant	.....	William Frawley
Betty	.....	Jean Donahue
Dolly	.....	Kathleen O'Malley
Spike	.....	William Haade
Kelly	.....	James Burke
Orchestra Leader	.....	Fred Sears

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	.....	★★★★	100%
EXCELLENT	.....	★★★★	95%
FINE	.....	★★★	90%
GOOD	.....	★★	85%
Okay	.....	★	80%
Average	.....		75%
Snafu	.....		70%
Poor	.....		65%

When the show has its tryout in Philadelphia, only the "long hairs" like it. The public finds it dull. All signs indicate a terrific flop.

Danny wants to jazz up the show again before taking it into New York. Kitty refuses. They quarrel. Kitty wants to change her name back to Terpsichore and return to her heavenly home on Mount Parnassus. But Mr. Jordan dissuades her by showing her the past. Danny has been gambling at a place run by Mannion, in an effort to win enough money to back the show. Danny loses \$20,000. He can't pay up, and Mannion threatens to have him rubbed out. But Danny works a deal. If Mannion will back the show, Danny will give him a suicide note. If the show is a hit, everything will be fine. If it flops, Mannion will have Danny killed, and the suicide note will prevent the gangster from taking the rap.

Kitty repents her attitude. She tells Danny she will do the show in the jive manner he believes will make it a hit.

In New York, the show, with Danny in the male lead opposite Kitty is a sensation. After the final curtain, Danny proposes to Kitty. They are both deeply in love. Suddenly, Kitty sees Mr. Jordan. Invisible to Danny and not heard by him, Mr. Jordan tells the goddess that it is time for her to return to Mount Parnassus.

Kitty doesn't want to be a goddess. She wants to remain a mortal, marry Danny and raise a family.

Goddess Gets Her Man

Kitty asks Max to take her home. Mr. Jordan is in the car. During the drive they witness a gangster fight. Mannion is rubbed out by another thug. Danny is now safe, and Terpsichore understands the real reason why she was permitted to come "Down to Earth." Then she disappears, Heaven-bound with Mr. Jordan.

In the Present, Max convinces the police of his innocence in connection with the murder. A mysterious girl walks in, just as Terpsichore did at the beginning of the film, and we judge that she has been sent by Mr. Jordan to replace Terpsichore in the musical.

And now Mr. Jordan reveals the Future to Terpsichore. Time is unknown in Heaven, and she realizes that it will only seem like a split-second before 1986 rolls around and Danny joins her forever.

—Eddy

'Roosevelt' Box Will Go For Infantile Paralysis

Proceeds from the world premiere of "The Roosevelt Story," Aug. 21 at the Broadway Globe Theatre in New York, will go to the National Foundation for Infantile Paralysis.

Eleanor Roosevelt and United Nations delegates will attend.

Show 'Night' Aug. 22

Aug. 22 is Warner's choice for national trade showing of "Night Unto Night" which stars Ronald Reagan and Viveca Lindfors. Pic was made from Philip Wylie's novel by producer Owen Crump and directed by Don Siegel.

Technicolor And Splendor Plus Direction And Players Salvage 'UNFINISHED DANCE'

Karin Booth, Danny Thomas Standouts In Extremely Weak Yarn

★★ "THE UNFINISHED DANCE" might easily have been a great picture. Because it isn't, it leaves one with a sort of let-down feeling—of disappointment. The prime fault, of course, is obvious. The extremely weak story is so puerile that it fails to even hold minor interest.

So heavily insured, however, was the presentation through production values that its entertainment or satisfaction value cannot be rated lower than "Fine"—a paradox though that may seem.

The Technicolor splendor as stressed by the swirling and action movements of the ballets is the stand-out highlight to the layman. One observer was heard to remark: "Without Technicolor, it would be flat." To a certain extent, the observer had a point.

But the splendor doesn't end with the color. Producer Joe Pasternak and MGM went all out with investments that permeated the atmosphere with elegance and grandeur—from lavish costumes and drapings to sets of screen supremacy.

The casting, too, of the four principals bears much weight, although the story throws the importance of names completely into reverse.

Margaret O'Brien, whose childish charm and artistry usually subjugates everything to a hazy background, fails to the point of being only another clever moppet in "The Unfinished Dance."

Cyd Charisse, more in the habit of being given the rough end of any picture, likewise is only a runner-up for honors because her part is almost entirely devoid of any sympathy.

Accordingly, the standouts are Karin Booth and the newcomer to the screen—Danny Thomas, with director Henry Koster the hero of the piece because he made these standouts possible.

It's a Shallow Story

Here's how it all happens. No emphasis is needed to reveal the shallowness of the story proper. Enhanced with wordy psychology and phrasey attributes, it doubtless was good reading material. For the screen, the public will now have to decide.

Little Margaret O'Brien idolizes Cyd Charisse, the top ballerina in her world. Her dream is that some day she can dance as well. As a visiting artist, comes Karin Booth, an International favorite, the real tops of ballet. Loyal to Cyd, Margaret plots to humiliate the great artist by turning off the stage lights during her performance. By mistake she throws a trap-door switch, and Karin plunges

Metro-Goldwyn-Mayer Presents
"THE UNFINISHED DANCE"

(In Technicolor)

FINE
90%

Ballet drama, produced by Joe Pasternak and directed by Henry Koster. Screenplay by Myles Connolly. Based on "La Mort Du Cygne," by Paul Morand. Musical score by Herbert Stothart with Lothar Perl as associate. Art direction by Cedric Gibbons and Daniel Cathcart. Dance direction by David Lichine. Edited by Douglas Biggs. Tradedown at the Academy theatre, Thursday evening, July 24, 1947. Running time, 102 min.

to tragedy below stage. Her legs shattered in the accident, she will never dance again.

That's all of it, without the trimmings which involve only Margaret's horror of the realization of what she has done and some kiddie blackmail worked up over keeping it secret that Margaret was the guilty party.

In the end, the great artist discovers the truth and finally forgives Margaret—with the child's "almost uncle," Danny Thomas, paving the way with a very sacchrin, homespun plea.

Utterly void in romance and with suspense at a very low ebb, there is little that such a yarn offers other than the patching together of several dance sequences. The musical score and the melodies used for the ballets helped to some degree to offset story shoddiness, but that is more in Rudy de Saxe's line for reviewing—so read about that in another column.

A Most Perplexing Point

Now comes the most perplexing point of all—the question of the ballet dancers as presented in this picture given over entirely to that art.

The studio production notes stress that an all-American ballet was used. If the dancers who were used are the tops in American ballet, then there is little wonder why the Ballet Russe has become so popular, year after year.

Perhaps it was the camera-angle at times. Perhaps it was the lighting—or the music—or the dance direction—or what? Regardless of what, there were far too many occasions when the gals appeared "heavy"—even Cyd Charisse in some scenes. Those leaps through the air took on the appearance of laborious stunts, instead of the feathery artistry we have come to link with ballet perfectionists.

In sum total, therefore, we have a picture devoted entirely to the art of ballet dancing with no great ballet names—only fairly good ballet dancing. We have a picture, whose story could serve no better purpose than to string out the requirements of still another dance from sequence to sequence. We have a picture that fails to properly present the personalities of two magnificent personalities—Margaret O'Brien and Cyd Charisse. Yes; those four items did a magnificent piece of salvage work.

And yet we have a picture that rates 90% because of Technicolor and splendor plus direction and players.

Recognized for his comedy to millions of followers, Danny Thomas hasn't a single clowning opportunity throughout the film. His is a straight role, only humorous because of its "little" character.

The Danny Thomas you get in "The Unfinished Dance" is a legitimate artist. He sunk his teeth into the characterization of the simple-minded little man whose hobby was clocks and watches—and who some day hoped to marry little Margaret's aunt—and made that character the dominant note of the entire picture.

Cast in Competent Hands

Karin Booth does a surprisingly beautiful portrait of La Darina, the famous danseuse. Perhaps it is her loveliness that makes her ballet interpretation appear to be that of the expert rather than just a Hollywood actress climbing the ladder of fame.

As outstanding as are the performances of Danny Thomas and Karin Booth, however, we do not believe that either would have been possible in less capable hands than those of director Henry Koster.

Esther Dale handles the part of Miss Booth's companion and accompaniest with her usual aplomb, and Thurston Hall trumps through in stock-company style as the manager of the ballet group.

Ann Codee is consistently good in the role of the spinster-like character who handles the kiddie classes of the ballet, in which Margaret is a pupil.

The little kiddie-blackmailer is enacted by Mary Eleanor Donahue, while the child who shares Margaret's terrible secret is played by Connie Cornell. Mary tries to buy the secret with a brilliant red coat, which Connie admires so much. When you see Connie wearing the coat, you know she has finally spilled the beans. Both children are adequate.

It is almost futile to attempt any constructive criticism. Given the story as it was and is the only corrective production item would be the type of ballet dancers used. It would seem that producer Pasternak should have insisted upon authenticity of names—and tops artistry.

Screenplay-writer Myles Connolly can hardly be condemned for the

The Cast of Characters

("The Unfinished Dance")

"Meg" Merlin	.....	Margaret O'Brien
Miss Ariane Bouchet	.....	Cyd Charisse
La Darina	.....	Karin Booth
Mr. Paneros	.....	Danny Thomas
Olga	.....	Esther Dale
Mr. Ronsell	.....	Thurston Hall
Murphy	.....	Harry Hayden
Josie	.....	Mary Eleanor Donahue
Phyllis	.....	Connie Cornell
Miss Merlin	.....	Ruth Brady
Fred Carleton	.....	Charles Bradstreet
Mme. Borodin	.....	Ann Codee
Jacques Lacoste	.....	Gregory Gay

Musical Revue
'UNFINISHED DANCE'
By Rudy de Saxe

★★ Much lavish padding is given to the music in "Unfinished Dance." The two-star award goes to the musical score for its technical contribution to the success of the picture.

From the artistic angle, however, it leaves much to be desired. This musical presentation does not come up to par with previous Pasternak productions.

Arrangements and musical treatments of numbers—particularly the "Faust Waltz"—are a bit muddled. An attempt has been made to keep the scoring at a high level with the use of music by Chopin, Tchaikowski and Gounod; yet we have the anachronistic nale of a typical Broadway rendition of "Holiday for Strings."

Choreography is well planned but unfortunately not well executed, with the dancing a bit ragged in spots. A redeeming feature is the dancing as supposedly rendered by Karin Booth. Miss Booth incidentally is a magnetic, vivid personality, coming to the screen with an impact reminiscent of the early Garbo. (Mr. Editor, please allow this mention, even though it does not belong in a music review.)

The vocal renditions of Danny Thomas, to the light accompaniment of a concertina or music box, are in this writer's opinion, the best musical numbers in the picture.

Musical background is innocuous, with an attempt at comedy, which does not always pan out. Musical score and direction are by Herbert Stothart, with Lothar Pery as associate.

final result. With a plot so thin, and certainly shy of those appealing traits that spell top entertainment, he cut the pattern to fit the cast rather remarkably well.

Sooner or later, all Hollywood will learn the story is the all-important factor—not so dominant as to overshadow great players or individual achievements, but dominant enough to make it possible for players to become great and individuals to achieve.

"The Unfinished Dance" is just another rather sad example of spending a fabulous amount of money on something of little appeal to make sure that the public can be seduced into the theatre to see it because of its "Boxoffice." In this case the fabulous insurance backing was necessary.

From the viewpoint of where this is being written, however, the real boxoffice is in the by-word-of-mouth advertising that comes from the public after they have seen the picture and gone home.

"The Unfinished Dance" value in that direction can be only in the general direction of "a lotta ballet and the color was wonderful." —Eddy

Hollywood REVIEW

August 4, 1947

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STORY and SCREENPLAY

By Johnny Yuhasz

● **DOWN TO EARTH** is both a prize and surprise package of sly humor by authors Edwin Blum and Don Hartman. They have cleverly borrowed the charming characters of "Here Comes Mr. Jordan," added another heavenly body who personified music, turned them loose on Broadway and created a gay, frothy fantasy that is simply but skillfully told. That the writers failed to tap the rich comedy resources inherent in the "Jordan" personalities is regrettable, but the shortcomings of the original screenplay are obliterated by the fresh new slant applied to the usual musical comedy formula. Particularly outstanding are the last few scenes when "Mr. Jordan" allows Terpsichore to view her future reconciliation in Heaven with the man she loves.

One minor discord was noted in the story, but not because it didn't fit. When Terpsichore is hailed back to her Celestial home by "Mr. Jordan," it leaves her lover with a hit show but minus a glittering star. She predicts to Max Corkle, the frantic agent, that another girl will replace her soon. Her word is true and the lovely appears as a carbon-copy of the Olympian goddess. That Messrs. Blum-Hartman is the final tag of "One Touch of Venus."

● **HEAVEN ONLY KNOWS** why the authors didn't utilize the unique springboard of this story to better advantage. A little more imagination, originality and less formulated treatment would have skyrocketed this flight into fancy way above the usual standard. As it is, scripters Art Arthur and Rowland Leigh have fashioned an amusing western with spiritual overtones instead of a fresh out-of-the-ordinary comedy with a moral punch.

The novel basic idea of a Heavenly auditor whose error in bookkeeping has permitted a mortal to cavort around Earth without a soul until the Celestial registrar is dispatched to remedy the situation, had inherent possibilities which the writers failed to explore. The opening sequences showed strong signs of developing into a delightfully inspired comedy with an evangelic theme. After this promising start, however, the authors adhered to formula and stock western situations that robbed the story of its surprise, suspense and most of its charm. There are occasional sparks of clever dialogue and a few good scenes.

● **KEY NOTES**—Watch for Mark Hellinger's "The Naked City." It will introduce a new and novel approach in screen treatment and technique . . . A sterilized version of "Memoirs of Hecate County" is being circu-

Indie Haven

Nassour Expands To Meet New Tenant Requirements

● Edward Nassour last week broke ground for his new building for housing 32 offices on the new Nassour studios lot at Van Ness and Fountain.

Nassour also plans to add a new stage to his Van Ness and Sunset studio. On the blueprints is a complete workshop below the proposed Sunset addition. Included will be gymnasium, air-conditioning plants, electrical departments, dressing rooms, wardrobes, storerooms, etc. An elevator hoist will lift materials from basement to stages, as they are needed for shooting.

Tenants already singled for offices in the new administration building include Pine-Thomas, Marathon Pictures, Zenith and William Wilder productions.

Plans for new construction are now before the city zoning commission.

Jack Parr Signs Writers Benoff, Douglas, Swartz

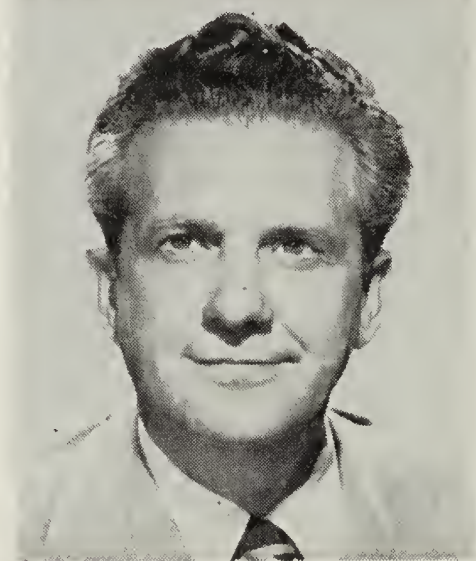
Jack Paar has signed three new writers to replace the four who dropped out last week from his Sunday airer.

Newcomers are Mac Benoff, Jack Douglas and Dave Swartz. Replaced were Larry Marks, Art Stander, Larry Gelbart and Sid Dorfman. Seaman Jacobs remains with Paar.

lated around the studios for possible movie purchase . . . Genevieve and Max Nossek will head for Brazil shortly to film their original screenplay "The Jungle," for Atlantic Films. Max will direct . . . Gene Fowler proudly boasts that he's quite the thesp. It needed only one take to do his scene as a newspaper morgue clerk in Nunnally Johnson's "The Senator Was Indiscreet" . . . Richard English and Tom Monroe are collaborating on an original comedy tagged "Odds On the Lady" . . . Universal-International is frantically seeking a story to reteam Edward O'Brien, Jerry Bresler and Michael Gordon, the trio that scored with "The Web" . . . Billy Wilder sailed on S.S. "America" to shoot backgrounds in Europe for his and Charles Brackett's "A Foreign Affair" . . . Bing Crosby's British picture for Rank will be scripted by playwright Warren Chetham-Strode. The story will be based on incident author actually experienced . . . Rene Clair arrived in New York and among other things will consult with Robert Pirosh on doing another film together. They teamed in "Silence Is Golden."

● **BOOK BRIEFS**—"Hazard," a novel by scenarist Roy Chanslor which was sold to Paramount, will appear on the local stands August 12 with Simon

The REVIEW Salutes—



DON HARTMAN

—BECAUSE he created and produced a refreshingly clever musical fantasy that will satisfy the most discriminating movie gourmet. His gay and whimsical dream-child "Down To Earth," is a technicolor satire about an Olympian goddess who comes down to earth and gloriously triumphs on Broadway. Extravagantly geared for popular taste, it is destined for heavenly boxoffice grosses.

Butler Novel 'Kiss Blood' As Lancaster-Hecht Indie

Gerald Butler's novel, "Kiss the Blood Off My Hands," has been set as initial picture for Burt Lancaster and Harold Hecht's indie production deal with U-I release.

Lancaster will star with Richard Vernon assigned to produce. Production slated to get under way in November.

Wrather Buys 'Follow Me'

Allied Artists producer Jack Wrather has purchased "Follow Me Quietly," an original by Francis Rosenwald and Anthony Mann. Wrather will star Don Castle.

Wurtzel Options Original

"Bewildered Destiny," juvenile delinquency play by William Halop, has been optioned by Sol M. Wurtzel.

Schuster label . . . Pat Frank, the author of "Mr. Adam," has promised a completed manuscript to Lippincott late this year . . . "Roseanna McCoy," by Alberta Hannum, is the biography of the heroine in the famous Hatfield-McCoy feud which Holt will soon publish . . . Taylor Caldwell is toiling on a new novel which Scribners will heavily push next year. Her last tome, "There Was a Time," has tallied 100,000 copies to date . . . Maria Louisa Bombal, whose first effort, "House of Mist," was published last Spring and bought for films by producer Hal Wallis, has a new one, "Shrouded Woman," coming out in October via Farrar, Straus.

Rathvon Set

Underground Says Prexy Of RKO Has Deal Cooked

● RKO prexy Peter Rathvon is said to have Floyd Odlum's okay for his purchase of Atlas' holdings in RKO.

Rathvon is expected to shortly acquire Atlas' 929,000 shares of RKO common and 300,000 stock warrants which, together, mean control.

Whether the transaction is consummated or not, Odlum is rumored to have assured Rathvon's position as president and Ned Depinet's veepee spot. It is presumed Odlum would do this by a special clause, in the event other interests effect a deal.

WB Buys Max Anderson Play For Bogart & Bacall

Warners has purchased "Key Largo," Maxwell Anderson play, as a starrer for Humphrey Bogart and Lauren Bacall. Jerry Wald will produce.

This is the fourth teaming pic for Mr. and Mrs. Bogart. Last co-starrer was "Dark Passage," slated for Fall release.

Gutterman's 'Handbook' On Hollywood Due In Fall

Reference book on the motion picture industry for the layman, titled "The Hollywood Handbook," by Leon Gutterman will be published this Fall by E. P. Dutton and Co. Two years of research went into the volume which Dutton plans as annual edition, with Gutterman bringing material up to date each year.

Plan Staging 'The Bridge'

"The Bridge," an original play by Jack Preston, has been acquired by Martin Mooney and Roger Rogers for New York presentation. Show opens first in Detroit, under Eugene Bryden's direction. It's a comedy on ex-Gi problems.

Clucas Waxes 'Fair'

"State Fair Jamboree," new western show, has been recorded by Leslie Clucas, head of Gene Autry Productions. The 30-minute show stars the Hoosier Hot Shots, Curt Massey, Martha Mears and the Frank Worth ork.

Del Ruth Acquires 'Swat'

Roy Del Ruth has purchased film rights to "King of Swat," novel being written by Bob Considine for Feb. printing by E. P. Dutton.

King Takes 'Till Monday'

Producer Max M. King has acquired "I'll Give You Till Monday," an original by Paul Francis Webster and Ken Crossens.

"SPINE-CHILLING!"

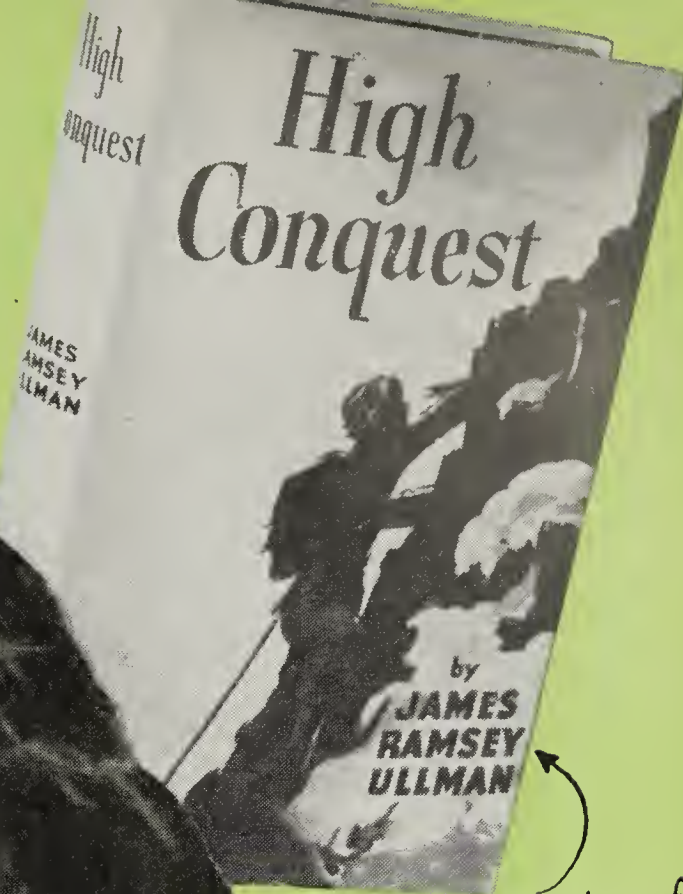
— MOTION PICTURE HERALD

"BREATHTAKINGLY MAGNIFICENT!"

— HARRISON'S REPORTS

"PROVES THAT ALL HOLLYWOOD'S
RESOURCES CANNOT EQUAL THE
EMOTIONAL IMPACT OF MAN'S
STRUGGLE AGAINST NATURE...
FILMED ON THE SPOT!"

— MOTION PICTURE DAILY



By the Author of
"THE WHITE TOWER"

ACTUALLY FILMED IN THE ALPS!

HIGH CONQUEST

starring **Anna LEE**

Gilbert ROLAND Warren DOUGLAS

with

**Beulah BONDI · Sir C. Aubrey SMITH
John QUALEN · Helen THIMIG**

Produced and Directed by
IRVING ALLEN

Screenplay by Max Trell

Original Story by
Aben Kandel

Based on the Book by
JAMES RAMSEY ULLMAN

MONOGRAM'S
answer to the
growing public
demand for

**"Something
Different!"**



'DESERT FURY' Has A Dash Of 'O'Clock,' 'Eager' And 'Dallas' In Fine New Dress

Scott-Hodiak Shine, While Wendell Corey Sparks 'Rossen Play'

★★ "DESERT FURY" is the familiar old story of the dominant male who ruthlessly grabs everything he wants and always—so the story goes—attracts the gal who grabs what she wants. So much for what Hal Wallis paid Ramona Stewart, who authored a mixture of "Stella Dallas," "Johnny Eager," "Johnny O'Clock" and a few more boxoffice attractions.

But to Robert Rossen, who wrote the screenplay, much more of credit needs to be said. He gave the old theme a new dress suit, smartly enhanced with modern dialog, and yet kept the authoress' characters just as corny as they were back in those speakeasy and hijacking days.

For those who met up with and knew those little big-shot, tough guys of yesteryear—such as played here by John Hodiak—the Rossen adaptation will register as an exceptionally clever presentation. Those who did not will think that Hodiak mugs and hams his virile role too much along old-school lines.

Splendid Production Values

Next in highlight importance is what producer Wallis gave the yarn in the way of investments. Done in gorgeous Technicolor, the photography of Charley Lang is something for the book. Clever composition is consistently evident and the panoramas and running shots all seem to be greatly augmented by careful camera forethought.

Rozsa's musical score, although grievously recorded unnecessarily loud, showed, too, that Wallis went all out to give "Desert Fury" the benefit of every single element—but read Rudy de Saxe for a more detailed review of this stint.

In casting, Hal certainly came near making a real bull's eye. Hodiak, Elizabeth Scott, Burt Lancaster and the newly introduced Wendell Corey are all tops. In fact, this newcomer Corey, who to this is what Van Heflin was to "Johnny Eager," will now be set firmly for a very long and healthy film career. He actually sparks the "Rossen play" to a definite conclusion of by-word-of-mouth boxoffice.

The remainder of the cast, down to the bit of the maid as played by Ana Camargo, all do finished jobs which registered their characterizations indelibly—although it must be admitted that it will be a bit difficult for the public to understand the sweetness of Mary Astor being submerged in the role of the hard-boiled gambling queen and former racketeer.

The familiar plot this time is laid in a small desert community near Los Angeles where Mary Astor, mother of Elizabeth Scott, rules the roost in ev-

Paramount Presents
"DESERT FURY"
(In Technicolor)

FINE
90%

Melodrama, produced by Hal Wallis and directed by Lewis Allen. Screenplay by Robert Rossen, from the novel by Ramona Stewart as serialized in Collier's magazine. Musical score by Miklos Rozsa. Photography by Charles Lang, ASC, and Edward Cronjager, ASC. Art direction by Perry Ferguson. Edited by Warren Low. Tradedown at Paramount studios, Monday P.M., July 21, 1947. Running time, 98 min.

everything but social contacts because she is the owner of an elaborate gambling casino. Elizabeth has been sent home from several finishing schools because she is too wild—too self-reliant, defiant.

Out of the past comes John Hodiak and his subjected pal, Wendell Corey. They are simply seeking rest on a nearby ranch—between "deals." Yes, you naturally know that John and Mary knew each other quite well back in the hijacking days of prohibition. And, of course, you know that John meets Elizabeth and actually fears just what will happen—that she will fall for him.

Hodiak's past had been bad in more ways than one—up to a suspicion of murder. His wife had been killed in a crash off the highway bridge, and there were more than just those of the sheriff's office who had never been really convinced that John hadn't precipitated the accident.

So—from all corners, came the advice to Elizabeth of "beware of that man." Burt Lancaster, the sheriff's deputy, in love with Elizabeth, not only tried in vain to keep them apart, but more or less tailed Hodiak at every turn to keep apace of what he feared would happen—sooner or later.

Mother Astor's egoism in believing she can keep John and Liz apart merely accentuates the affair. She inadvertently forces it into full bloom when she tries to arrange a marriage between the deputy and Liz.

As a mother, she had always tried to protect her "Baby" from anything remotely connected with either her past or her present profession. She had always succeeded, but Hodiak was a character she could not control.

Threats and pleading to no avail, Elizabeth finally throws herself to John—much to the consternation of Corey, who silently served his big-shot patiently awaiting the day when they would go back to "work."

Henchman Tossed Aside

When it came to a test between John's desire for Liz and his gratitude for Corey's loyalty, the gal proves she has the upper hand. They toss Corey aside and are on their way to get married. Only when he is sure of this does Corey decide to turn against his master.

The big clash comes in a hot-dog joint. Drawing a gun on Hodiak, Corey

tells the girl everything—in a manner thoroughly convincing. In full realization of what a horrible mistake she had made, she runs to the car and gets away. Hodiak tricks Corey and kills him, chasing the girl.

Naturally, you know that Hodiak comes to his end at the same bridge where he had brought about his wife's death. When they drag out his body, it is the occasion for the pairing off of Liz with Burt—and the bringing together again of mother and daughter.

There is ample room for criticism of the corny ending. There is no disputing it is telegraphed miles ahead. Perhaps any variation would have been a relief, but the fact remains there is a formula followed here that has already spelled boxoffice satisfaction—justice being done, quickly, in the right spot, and the proper pairing off of boy and girl—and, in this case, mother!

It's a Woman's Picture

Regardless of its lack of originality in story premise and any resemblance of corn (which is purposeful), "Desert Fury" will be a real money-maker because it is a woman's picture with plenty of pass-along-the-good-word value.

Just why this type of picture is to the femme liking is a moot question, but it is doubtless linked with the primitive urge—wherein the female of the specie liked their men possessive. Who was it that said that the majority of women of any vanquished country always turn willingly to the victorious males? Anyway, it has been proved down the ages—by statistics, no less.

Many past screen money-makers have also proved the point. —Eddy

The Cast of Characters ("Desert Fury")

Eddie Bendix	JOHN HODIAK
Paula Haller	LIZABETH SCOTT
Tom Hanson	BURT LANCASTER
Johnny Ryan	Wendell Corey
Fritzie Haller	Mary Astor
Claire Lindquist	Kristine Miller
Judge Berle Lindquist	William Harrigan
Pat Johnson	James Flavin
Mrs. Lindquist	Jane Novak
Rosa	Ana Camargo

UI-Cowan Dicker 'Venus'

Lester Cowan may make "One Touch of Venus" for U-I. Cowan's United Artists pact okays one outside pic a year. The "Venus" deal is reported near the closing point.

Mason's Two For Korda

James Mason's first two indies will go to Alexander Korda. First rolls in America and Canada; second lenses next Spring in England.

P-T To Roll 'Speed' Pic

"Speed To Spare," Richard Arlen starrer by Pine-Thomas, rolls Sept. 2, with William Berke megging.

Musical Score Review 'DESERT FURY' By Rudy de Saxe

★★ Music in "Desert Fury" is intensely dramatic and suspenseful. Main title, with its dark and foreboding mood, leads right into the first scene, and sets the tempo for the whole story.

The desire on the part of composer Miklos Rozsa to keep his music at the very peak of intensity, is felt throughout the score. There is no doubt that the music has a message to deliver, but this delivery is at times so forceful that the listener is bound to wish for a breathing spell.

With the exception of a few scenes, where music is light and developed on pastoral themes, most of the score is full and rather heavily scored. Perhaps the story development, with its highly dramatic as well as sordid plot, called for a musical treatment of this kind. Nevertheless, we would have preferred not quite so rich a musical fare, with a few lighter moments for the sake of contrast.

Aside from these personal reactions, the score is first rate and well recorded. The chase scenes are exceptionally good, particularly the last one leading to the climax of the story. Likewise, the scene where Paula Heller (Elizabeth Scott) is pacing up and down in her room, waiting to hear from her lover, is worth mentioning. The emotional reactions of the heroine are efficiently brought to the fore through an appropriate musical score.

Republic Rebellion Goes Way Of Most Pix Rumors

Rumors of a producer-backed rebellion against Republic prexy Herbert Yates' demand for cost-slashing were pricked last week by producer Frank Borzage.

Borzage, Republic's ranking producer, denied he had any thought of dropping from the valley studio's roster. Producer Alan Dwan also repacted with Republic.

A&C Build 'Frankenstein'

Next for Abbott & Costello at U-I is "The Brain of Frankenstein." Robert Arthur produces and megging reins go to Charles Barton. Pic features all the old Universal horror characters.

Montez On Her Own

Universal-International dropped its option last week on Maria Montez, who has been under contract there since her camera debut in 1941.

'Curtain' Tagged 'Destiny'

"If This Be My Destiny" is latest title for Alson Productions' "The Big Curtain," which is to star Robert Cummings. Pic goes into gear this Fall with a 20th release.

Wilbur To Meg Own Yarn

PRC has acquired "The Spiritualist," by Crane Wilbur, who will also direct his fake-medium exposé.

Lupino-Clark, Music And Camera Are High Spots Of Tense Manhunt In 'DEEP VALLEY'

Blanke & Negulesco Prove Co-ordination Brings Fine Results

★★ "DEEP VALLEY" is not a very pleasant picture since it is primarily a story of hate, handicap and a ruthless manhunt. For dramatic values in thorough satisfaction, however, it has pretty much of all the requirements. Finely done from the production angle, the real highlights are the performances of Ida Lupino and Dane Clark, followed closely by Max Steiner's musical score and Ted McCord's camera work.

With a small cast of six, three of whom are starred, the story is indeed simple. It is just another example of a good story standing up on its own legs of simplicity. You can wrap it all up this way: a mother, father and daughter meet up with a highway engineer and one of his convict workmen—and the sheriff.

Marriage of All Elements

What makes "Deep Valley" rate as fine entertainment is the almost perfect marriage of all the elements as handled so well by producer Henry Blanke and director Jean Negulesco. Full co-ordination between all the talent and technical factors is evident throughout.

The brief cast is glove-fitting in each instance. The plot is surefire. The premise of a man who had fought like a hero for our country and then became a man of violence through circumstances is not only understandable but believable.

Snatched by the war, he had been quickly taught—and convincingly taught—that successful decisions came through quick action, violent action, fearless action. When he came home to a world of peace, a situation had been precipitated where he was involved in a brawl. When the police arrived, a man had been killed.

He had admitted his fists had swung violently. He couldn't remember whom he had hit. Guilty of manslaughter, he went up for only a light sentence. Now he was a convict.

He still couldn't understand why this country of his was against him when he had fought so valiantly for it. Especially when he was treated like a dog by the prison road-gang guard, he resented anything and everything that branded him a con.

Then came the day when the gang was building a highway near the dilapidated farmhouse of Mr. and Mrs. Saul and their daughter, Libby—a girl who had been raised in poverty and hate, with pretty much the same misunderstanding of life that was his.

Henry Hull and Fay Bainter portray the father and mother who hadn't

Warner Bros.-First Nat'l. Presents
"DEEP VALLEY"

FINE
90%

Melodrama, produced by Henry Blanke and directed by Jean Negulesco. Screenplay by Salka Viertel and Stephen Morehouse Avery, from the novel by Dan Totheroh. Musical score by Max Steiner, with orchestral arrangements by Murray Cutter and musical direction by Leo F. Forbstein. Photography by Ted McCord, ASC. Art direction by Max Parker and Frank Durlauf. Edited by Owen Marks. Tradeshown at Warners' studios, Tuesday P.M., July 22, 1947. Running time, 106 min.

spoken to each other for years. Ida Lupino is the girl who served each of her parents like a slavey. She knew no happiness except the wind and the trees of Deep Valley. She had no vanity because she knew not how to look pretty. She could hardly carry on a conversation without stuttering.

Dane Clark, the ex-soldier con, sees Ida and her dog watching the breaking through of the new highway. Later, when Wayne Morris, construction boss, seeks water for his workmen from Henry Hull, Dane pets the dog and the ire of the prison guard is aroused to the point of bawling him out in belittling terms.

Dane's fists fly again, the guard goes down, and now he will be sent back to prison for extended sentence. Ida sees it and compares his situation mentally to her own. Over night, however, they merely lock Dane in a tool-house.

Then Nature takes a hand—while Morris is visiting the girl's home under the guise of playing cards with the father. An avalanche takes away half the side of an entire mountain and, with it, down goes the tool-house.

In short, Dane escapes and thereupon begins a tense manhunt that never ends until the picture is about to fade.

A Sincere and Wonderful Love

Atop a second mountain range, Ida meets Dane in a deserted shack which had long been her hide-away. Now it was to be his. There, they plight their love—a sincere and wonderful love to each of them—something of such glorious happiness that they couldn't understand just how to cope with it.

There happiness is mighty short-lived. The posse is getting closer. They plot a get-away to San Francisco, but too late. With the girl back home after clothes for him, the clash with the posse comes—and again he escapes. This time he backtracks to the farmhouse where the girl hides him in the loft of the barn.

The sheriff's men are all 'round the place but Ida slips food and clothes to him until—the girl's mother becomes suspicious and follows her into the loft.

It is inevitable that he will make

his last dash. Unfortunately, he is forced to slug Morris and steal his jeep for the mad dash. Overturning the car in his mad hurtling away from the posse, he streaks across the woods, only to be mortally wounded—and to die in the girl's arms.

The implication at the finish is that the mother and father have ceased to hate each other. They will now understand each other and be companionable. The girl's runaway action had brought that about. And that, sooner or later, Ida will learn to understand Morris better, eventually marry him.

This pairing off of Ida Lupino with Wayne Morris, even by sly implication, has little weight. The audience hasn't been put in the mood for that. The character enacted by Morris had been a pleasant one, but far from a romantic one.

In sum total, it is not a happy ending but a good one because it is a truism. The only alternate for a sugar-coated finish would have been for the ex-soldier to have pulled some real heroics for the community which might have brought a governor's pardon. Dane, himself, is given a piece of dialog along this trend of possibilities, but the author works out the story the hard way, which is the right way.

Magnificent Performances

Ida Lupino gives one of the finest portraits of her career, and that is saying considerable since she has long proved herself tops in dramatic roles. Dane Clark is perfect as the convict who attracts sympathy through sheer violence—a task which would have been difficult for many who might have been asked to tackle the part.

Max Steiner's music seemed to this reviewer to have been mighty near the perfect bending and shading of melody-presentation that greatly enhances the appreciation of story motif. That, however, is more along a musician's slant so we refer you to Rudy de Saxe, who we believe is reviewing it in detail in another column.

Ted McCord's photography is also on a high plane. Restricted somewhat by the mechanics of road-building shots, the camera is nevertheless dominant in keeping the story in homey, picturesque bounds. Clever composition, even in the hayloft scenes, is quite noticeable.

The screenplay of Dan Totheroh's novel is credited to Salka Viertel and Stephen Morehouse Avery, and plenty of credit is due. It is smooth, con-

The Cast of Characters ("Deep Valley")

Libby	IDA LUPINO
Barry	DANE CLARK
Barker	WAYNE MORRIS
Mrs. Saul	Fay Bainter
Mr. Saul	Henry Hull
Sheriff	Willard Robertson

Musical Score Review

'DEEP VALLEY'

By Rudy de Saxe

★★★★ This is undoubtedly one of the best scores written by Max Steiner in a long time. The story of "Deep Valley" and its development lend themselves to a musical treatment of quality and importance. And there is no question that Steiner has used to the fullest the possibilities offered by the picture.

There are long, open scenes, woodland views, majestic expanse of land, with the music blending happily in tone and color with the scenery. The score is extremely melodious and well developed.

There is so much good thematic material that it is difficult to select one particular tune and call it "the best." The love theme is probably the most effective, being heard throughout. That Warners think so too is evidenced by the fact that they are publishing it as a popular song.

Another theme, which is noticed, is the cute little tune used for the dog. Very effective, too, is the music used for the "manhunt" sequences, a theme which is recurring and bound to make a mark on the mind of the listener.

A very impressive scene is where the hero dies. This is an outdoor setting; the music sad and ethereal in quality, has a feeling of space and distant shores, which is emotionally gripping.

sistent and believable. As administered by director Jean Negulesco, it paces through for the utmost of suspense—with romance a tingling high-note.

Both Fay Bainter and Henry Hull have what might be termed hardship roles as the mother and father. There is little sympathy attached to either. Miss Bainter, an artist to her fingertips, had real difficulty making the hypocritical mother "hard" enough to be a sponsor of hate. On the other hand, Henry Hull could be accepted rather readily as a heavy in his own right—as a character capable of representing any form of marital madness.

Willard Robertson as the sheriff is very effective, making the most of what is really just a small part when measured by film footage.

You'll make money with "Deep Valley" if the price is right—and if you shout its dramatic punch value from the roof-tops.

—Eddy

Radio Story For O'Connor

"Traditionally Yours," radio story by Robert Riney and Harry Treleven, Jr., is U-I's next starrer for Donald O'Connor. Lonard Goldstein will produce.

Holly REVIEW

August 4, 1947

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HOLLYWOOD SIDESHOW

By Bob Minco

• PENNY SINGLETON and Arthur Lake of CBS's "Blondie" show are chalking up records for perennial popularity. The team recently celebrated their eighth year on the air and late this Summer will check in at Columbia for their twenty-second pic . . . Nellie Lutcher of the incredible intonations has been bouncing around the H'Wood circuit for nigh on to 12-years, but not until her Capitol waxing of "Hurry On Down" did she hit the big time. Nellie's "heart song" warblings, throatily jargonic at times, plus her slick ivory work, rate kudos from crix and jocks for sheer individuality. The gal need never worry about imitators. That voice might as well be patented! On Nellie's sked this Fall, after her Billy Berg stint and pic commitments, is a headline spot at Cafe Society, Downtown New York nitery . . .

• GENE NORMAN, KFWB's super suave disc jockey, is definitely giving jazz a boost through his series of "Just Jazz" concerts. Boasting some of the really top names in the game, Norman's assemblage will hold forth in San Diego and San Francisco after its wind-up at the Pasadena Civic. By presenting good jazz in this legit style, Norman nabs himself plaudits for being the first platter spinner on the coast to sponsor such a tastefully mounted show . . . Ten top H'Wood columnists will be winned and dined as guests of Dick Haymes this week. Site for the spree will be Toyon Bay, Catalina, where the crooner and Charley Farrell have set up quite a retreat for tired trillionaires. Object of the shindig is to plug Dick's Fall radio show—and, natch, give the hard-working scribes a brief respite . . .

• NBC's LONG-AWAITED Tele plan for the Coast should be forthcoming this week . . . The four scribblers on the Jack Paar Show recently felt the well-known axe . . . KMPC is going all-out for audience shows with a quiz program coming up this week to inaugurate the policy switch . . . The current layoff of pic studio personnel has skeletonized most all departments and left some of the major lots looking like ghost towns. Recent shake-up at Fox included lost lists of contract kids who had been tabbed for stardom. If present cycle follows the old pattern, biggies will be screaming for talent a few months

RADIO • RECORDS • FILMUSIC • NITERIES • TELEVISION • BANDS

Bing's Nite

May Become 'Bingo Night' For ABC Dial Fans, If . . .

• Reliable sources have it that Old Gold is demanding time immediately following Bing Crosby's Wednesday night show on ABC, deal to depend on altering of the crooner's time to 9PM throughout nation. If the plan jells, ABC will have effected a power block of top midweek shows including "Mayor of the Town," Crosby, the new Old Gold show, and Henry Morgan.

Before final agreement can be made on such dovetailing of Wednesday night programs, confabs and juggling of time are in the offing among sponsors concerned. Move would possibly involve planned Abbott and Costello show on ABC, thus setting a new high in the industry for block of this type.

Coliseum Decides To Help Radio And Press To Limit

Radio sportscasters at the Los Angeles Coliseum this season will operate from a new Flexiglass booth. Next year the Coliseum expects to install a double-deck cage for the press, complete with elevator.

hence. Whatsamatta, boys? What's the scare this time? The B.O. take can't be THAT bad! . . .

• WOODROW WILSON HERMAN, better known as Woody, has been totin' that potent clarinet a long time. Seems that Woody made his stage debut at the tender age of twelve, playing five shows a week while attending grammar school. Billed as "The Boy Wonder of the Clarinet," little Woody wowed his hometown, Milwaukee. Later, while still keeping up his music, he entered Marquette Uni where he majored in English Lit. After snagging his sheepskin he entered the band biz, playing with Gus Arnheim, Harry Sosnik, and Isham Jones. Jones' retirement in '37 gave Woody his big break. Using the cream of the old outfit, he formed his own band and clicked from his opening number. After a decade of highly successful baton wielding, Woody ditched the band about a year ago, convinced that vocal soloing is the game for him now—with some disc jockeying on the side. He's currently spotlighted on the CBS "Summer Electric Hour" along with thrush Peggy Lee.

Chords & Discords

By Warren Cowan

• Tommy Dorsey and his band will buck brother Jimmy Dorsey's ork in a few weeks when Jimmy opens at the Palladium just as Tommy winds up an all-Summer run at the Casino Gardens. The report persists, incidentally, that Tommy has lost a fortune on the Casino Gardens and is trying desperately to unload the place . . . Harry James will have a radio show of his own this Fall . . . Because of Ted Weems' sensational comeback as a result of "Heartaches," Decca is now re-releasing all his old platters which, by the way, feature a vocalist named Perry Como.

• That very famous swoon singer should have his head examined for persisting on using coarse language in mixed company . . . Don't be surprised if Paul Whiteman bows out of his coast-to-coast disc jockey deal . . . Wayne King interrupts his passing from the band scene long enough to go out on a two-month cross-country concert tour . . . Capitol has a disclick in "Happy Blues" which features a knock-out vocal by a couple of characters named Benny Goodman and Stan Kenton . . . Re-bop music (remember?) is the current rage in England! Can't you visualize "Cement Mixer" being rendered with a veddy British accent!

• Al Jolson's second album for Decca will be in the record stalls next month . . . Jimmie Lunceford's band will continue with a substitute leader following the sudden death of the great maestro a few weeks ago . . . Carmen Miranda turned down \$60,000 for a four-week engagement at the Roxy Theatre in New York because she can't take that Gotham heat . . . Duke Ellington's arrival in town was the signal for all the tailors and haberdashers to swing into action, because every time Duke hits town he nearly buys out the shops!

Jimmie Stewart To Act As Soap-Box Derby Marshal

Jimmie Stewart will whip away from his "Harvey" role in New York long enough to act as Grand Marshal of the parade at the National Soap Box Derby, held Aug. 17 and 18 at Akron, Ohio. Event is on national hook-up.

Morgan Goes 'To Dinner'

Henry Morgan, radio satirist, is set for a week of stock at Westport, Conn., this month in "The Man Who Came To Dinner."

Heidt Back

Ork Show Replaces 'Pays To Be Ignorant' This Fall

• A new radio show for Philip Morris is being set for Fall airing with Horace Heidt and his reorganized ork as headliners. Show will fill the slot to be vacated by the sponsor's "It Pays To Be Ignorant."

As per present plans, the program will be aired on the road in conjunction with a talent search. Local amateur and professional talent worthy of notice will be showcased via radio and stage.

Fronting his band after a lengthy retirement, Heidt will be marking his return to show biz on the new stanza.

In The Flesh

ATL To Train Talent For Live Video Productions

• American Television Laboratories has formed a group to package live video productions. Organization will be known as American Telecasting and expects to train crews of talent, directors, producers and all other personnel required for television production.

William Farnum heads the thespian end of the venture.

The organization expects to pipe shows from AT to station buyers here and also to form traveling units.

Radio Industry Planning To Stop Film Lampooning

The Hollywood Advertising Club last week named a five-man motion picture advisory committee to restrict heavily satiric lampooning of the radio industry in pix and to promote dignity and authenticity in films concerning radio.

'Cynthia' Will Get Real Radio Break With Stars

Elizabeth Taylor and Jimmy Lydon are featured on a 15-minute air show which starts this week under sponsorship of Calling-All-Girls magazine. Sixty-five stations carry the show, which is part of MGM's national promotion on "Cynthia."

Autry's Boys Go Dancing

Gene Autry's Cass County Boys will open a 5-week dance engagement starting this Wednesday at the Town Hall in Compton. Trio was recently pacted to cut 12 sides for Variety records before January.

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'WILD HARVEST' Is Nice Tongue-in-Cheek Rough-and-Tumble 'Big Parade' Of Wheat

Sex Daring Suggests Virile Adv. Campaign But 'Moral' Does Not

★ "WILD HARVEST" is a very rough voyage across the wheat fields of the Middlewest. The men are super-Hemen who are ready to brawl at the drop of a hat, but when they brawl it is humorous by-play. No one has half as much fun as do these fighting He-men, whose swinging fists keep in perfect rhythm with director Tay Garnett's wagging tongue-in-cheek.

Come to think of it, Tay had all the fun.

Remember "The Big Parade?" Well, just substitute Alan Ladd, Lloyd Nolan and Robert Preston for Jack Gilbert, Tommy O'Brien and Karl Dane—then substitute the wheat fields of Nebraska for the battlefield of World War I—and you have it.

Brawling Timed for Laughs

Pals always, regardless of hell and high water (women excluded, and finally excluded out), Alan, Robert and Lloyd are out to make fat profits from cutting thousands of acres of wheat with power machinery.

They know nothing of farming but they know machinery. Preston is as irresponsible as a sparrow on the loose, but he is a top mechanic. Ladd is the dogged leader who dictates the rules and regulations of the thresher gang, and Nolan believes in his boss so strongly, right or wrong, he becomes the balance wheel of the troupe.

So off they go—this trio which has been together from Perth Amboy to Amarillo—aptly illustrated by the usual panorama of jeeps, heavy trucks and wheat-cutting-threshing equipment.

Over the hills to their first work—and fight—they get started very nicely until they take their first shel-lacking from a field fire that is really an excellent piece of spectacular menace.

It might be smart right here to say that the elements—and a woman—are the only villains in the piece.

Then came the rains, and the boys have time for fun. One of them gets a little high in the nearby town and, suddenly, chips start appearing on everyone's shoulder. That's where Tay Garnett takes over for solid amusement.

The brawl is one of those affairs perfectly timed for laughs. Just to make sure no one takes it seriously, Tay plants the gag of Preston always losing his bridgework. When he loses it in the middle of a fight—and he always does—time is taken out to look for it, and then the fight goes on.

Then came the girl—Dorothy La-

Paramount Pictures Presents
"WILD HARVEST"
GOOD
85% Melodrama, produced by Robert Fellows and directed by Tay Garnett. Screenplay by John Monks, Jr. Photography by John Seitz, ASSC. Musical score by Hugo Friedhofer. Art direction by Haldane Douglas. Set direction by Sam Comer and Frank McKelvy. Edited by Billy Shea. Tradeshown at Paramount studios, Tuesday P.M., July 29, 1947. Running time, 92 min.

mour—as a throw-it-at-you type of gal whom only an eunuch could resist. But Alan Ladd resists her easily. Well, that is, not too easy—What are we saying!?! , anyway?

At any rate, Ladd has work to do and no time for et cetera. It was none other than he who said "No women." That settled it—even for Dotty Lamour.

After three vain attempts to seduce Alan, she is taken by Preston on the rebound. According to the Johnston office, they got married along the line—and does Mr. Garnett again have fun!

We forgot to tell you, but are sure that you understood all along that there are flash panorama shots between every location—of the Big Parade of Equipment moving on, ever onward. Strictly to formula.

Then came the skullduggery. Dotty tries to get Alan to steal some of the wheat out of each milling—hi-grad-ing, they call it. Failing to sell Alan, she tries it on her "husband." Robert buys the idea and the Big Parade of Equipment is soon to be converted into the Big Chase.

Caravan Posse Follows

When the farmers realize they are being gypped, they form a caravan posse of their own vehicles and give chase to the thresher outfit. Now your panoramas really become something.

As a matter of fact, the script sets up some business to give Ladd the heroics and brain power that was forgotten in the earlier register of characterization.

He decides the only way to elude the pursuing farmers is to build a road-block and there is no time for that. So he starts from the first vehicle of the now madly-dashing caravan and crawls-and-jumps and crawls-and-jumps from one to the other until he has reached the tail of the Big Parade—and then . . .

He pulls the blocks and releases one of the big pieces of power equipment which crashes to the road—just nice enough to stop the posse in their tracks, and just in time to allow the runaways to cross the State line to freedom.

Now Alan is honest enough to send back the proper amount of money to each of the farmers who have been cheated by Preston, but there's a se-

vere hitch as far as usual procedure goes.

There is no punishment meted out to Preston. Guilty as hell, and aided in escape from the State through the stick-together theme of Ladd's creed, he is allowed to go scotfree. In a sense, he is actually rewarded—by being shed of the gal who got him onto criminal ways.

From the casting angle, the picture is quite in the groove. Ladd, Preston and Nolan are well-nigh perfect as the scrapping trio. Given a better vehicle, it would soon become one of those situations where they would be making command-performances for the boxoffice.

If you thought Dotty Lamour needed a sarong to sell sex, you'll do a complete reverse when you see "Wild Harvest." We repeat: "Only an eunuch, et cetera."

Dick Erdman as the farmer-boy, advance-agent for the threshing trail-blazers hands in a mighty sweet performance, while Allen Jenkins is in there pitching as a habitual souse with his troupng artistry.

Screenplay Hard To Judge

The music and photography match off in calibre, but neither calls for any raves. Haldane Douglas' art direction, however, stands out despite the fact that a vast majority of the footage deals with panoramas and expanse shots.

It is rather difficult to judge the screenplay by John Monks, Jr. It is credited neither as an original or an adaptation. Originally it was known as "The Big Haircut."

With such names as Ladd, Lamour, Preston and Nolan, the boxoffice is a natural, regardless. The genuine satisfaction, as far as screenplay is concerned, is something else. And, after considering what Tay Garnett did from the direction twist, it is something really else. —Eddy

The Cast of Characters ("Wild Harvest")

Joe Madigan	ALAN LADD
Fay Rankin	DOROTHY LAMOUR
Jim Davis	ROBERT PRESTON
Kink	LLOYD NOLAN
Mark Lewis	Dick Erdman
Higgins	Allen Jenkins
Mike Alperson	Will Wright
Rankin	Griff Barnett
Pete	Anthony Caruso
Long	Walter Sande
Nick	Frank Sully

Now She'll Learn To Swim

Moppet Margaret O'Brien gets a top role in MGM's "Olympic Queen," co-starring with Esther Williams and Ricardo Montalban.

Plan Ethel Waters Biog

Earl Dancer will make the life story of Ethel Waters. Pic, titled "Am I Blue," will be budgeted in the million-buck group.

NEW FILMACK OFFICE AND LAB OPENS HERE

Filmack Trailer Corp. will open a new branch in L. A. on Sept. 2, with an office and complete laboratory.

Prexy Irving Mack has purchased the entire library of prevue trailer negatives from the Alexander Prevue Company, consisting of almost 4,000 negatives dating back to 1930.

More Dough

Necessary For Eagle-Lion, So 'RR' After \$10-Million

● \$10,000,000 in Pathé debenture bonds is the plan of R. R. (Railroad) Young, Pathé prexy, to provide additional capital for Eagle-Lion.

Young is said to have been warned by bankers that unless this sum is hypoed into E-L by the end of September, further credit would be impossible.

It is rumored that if the money is not raised, the company may suspend production and open the studio to indie producers.

Returns from the so-called "lazy-A" program of moderately budgeted pix have been unsatisfactory; and Young has been attempting to acquire the services of Walter Wanger and other top producers

Deanna Durbin Added To Rank's Growing Star List

J. Arthur Rank has done it again. Deanna Durbin signed with the British producer, her deal landing her in Britain next Spring.

Miss Durbin is the fifth top Yank star to step under the Rank banner. Others are Douglas Fairbanks, Jr., Bing Crosby, Claudette Colbert, and Joan Fontaine.

Cameron To Do 'Gaucho'

Rod Cameron will follow his "Pan-handle" starring role at Allied Artists, with his own indie, "The American Gaucho," which takes him to Brazil with a unit for backgrounds and exteriors. Mexican director Guillermo Arce megs and co-produces.

E-L Preems 'Stallion'

Eagle-Lion will hold its first world premiere Aug. 12, with "Red Stallion," at the Carthay Circle. 100 day-and-date bookings follow.

O'Brien-Thomas In 'City'

Danny Thomas has been set by MGM for a second teaming role with Margaret O'Brien, in "The Big City."

Col. Inks Abigail Adams

Abigail Adams was inked last week to a Columbia contract. She has not yet been assigned to a role.

'WEST TO GLORY Talks Itself Out Of Both Glory and Western Values

Almost Actionless, Snail-Paced Script Hogties Song Oater

● "WEST TO GLORY" is representative of the quick-made, jerry-built assembly-line product rolled out for low-rental consumption. The Elmer Clifton-Robert B. Churchill original purports to be an action secondary. There are probably ten minutes of hostilities and forty-five minutes of palaver in an hour of running time. "West to Glory" has no glory and very few of the values which characterize a western.

Eddie Dean's fine singing voice is practically wasted on three weak numbers — "West to Glory," "Cry, Cry, Cry" and "Shadow of the Mission." Songs are dragged in visibly instead of carefully meshed with the yarn.

Script also wastes the comedy talents of Roscoe Ates, Dean's sidekick and stooge, who corns up a large chunk of footage.

Evidently director Ray Taylor realized the futility of his task. His megging is vapid to the point of indifference, failing to develop pace, cohesion, or characterization.

Producer Jerry Thomas' technical elements are up to ozoner par; particularly Milford Anderson's camera work.

Script Wastes Talent

Yarn brings deputy Marshals Eddie Dean and Roscoe Ates to Mexican nobleman Harry Vejar's hacienda. The Marshal has heard that the famous Lopez diamond, heirloom of Vejar's family, is in jeopardy.

The Marshal had a right hunch. Gregg Barton, a smooth varmint, has ridden up and ingratiated himself into the hospital Vejar's good graces.

Dean and Barton make appropriate faces at each other, Barton acting like the cad he is—and Dean maintaining a stern and noble passivity.

Dean and Ates stay as guests at the rancho, where Dolores Castle, also a guest, smiles bewitchingly at our hero and invites him on night walks and rides. Dean here displays heroic stamina by returning her warmth with coldly curt incivility.

Senor Vejar has sold all the family jewels but the Lopes stone, in order to move his whole establishment farther West. The range land is drought-seared and cattle are dying.

Barton has his gun-goons knock off the guard and swipe the sale money. He then offers to buy the big diamond as a gesture of good will.

When Vejar courteously refuses and explains that the stone must be sent back to Mexico when he dies, Barton mounts up his gunmen and sends 'em at night to cop the gem.

P.P.C. Pictures
Presents

"WEST TO GLORY"

POOR
65%

Western melodrama, produced by Jerry Thomas and directed by Ray Taylor. Original screenplay by Elmer Clifton and Robert B. Churchill. Photography by Milford Anderson. Edited by Hugh Winn. Reviewed at the Hitching Post theatre, July 24, 1947. Running time, 60 minutes.

But Eddie hasn't been fooled. He's outside the house, waiting. Trouble is, Ates isn't on the beam and upsets Eddie's trap. The baddies get away and Barton gets set for another try.

This kind of thing goes on back and forth for some time, until Miss Castle turns up in Barton's office with the key to the jewel safe and a partnership proposition. Barton turns down the business partnership but infers that he'd really go for a more personal association.

Eddie gets hep to this, too, lies
(Continued on Page 15)

'HIGH TIDE' Is Full-Value Lower Drawer Whodunit With Lotsa Guts

Smart Megging And Tight Script Build A Taut-Paced Tempo

● "HIGH TIDE" ranks among the comparatively few low-budget whodunits which pay off in full-audience satisfaction, despite the lack of marquee, production strength and high-salaried technicians. Pic has its minor faults but builds and maintains a taut-paced and suspensive tempo which shunts it into the strong minor-support category.

Story Is Meaty

Particular credit goes to director John Reinhardt, who draws uniformly competent performances from his cast. Reinhardt shrewdly underplays every element of his highly melodramatic script, thus clamping down on megging and eliminating corn.

Also right up there in the praise-winner box is Robert Presnell, Sr., for his compact, pertinently delineated screenplay which he translated from Raoul Whitfield's original.

Along with Presnell, Peter Milne must be mentioned for his pithy additional dialogue, which adds both story meat and characterization value, although some sequences hold a bit too much talk.

The Players ("High Tide")

Lee Tracy, Don Castle, Julie Bishop, Anabel Shaw, Regis Toomey, Douglas Walton, Francis Ford, Anthony Warde, Wilson Wood, Argentina Brunetti, George H. Hyland.

The Players

("West To Glory")

Eddie Dean, Roscoe Ates, Dolores Castle, Gregg Barton, Jimmy Martin, Zon Murray, Alex Montoya, Harry Vejar, Casey MacGregor, Billy Hammond, Ted French, Carl Mathews, Sunshine Boys.

The Players

("Blackmail")

William Marshall, Adele Mara, Ricardo Cortez, Grant Withers, Stephanie Bachelor, Richard Fraser, Roy Barcroft, George J. Lewis, Gregory Gay and Tristram Coffin.

Luxury Mounting Is Highlight Of Filler Whodunit, 'BLACKMAIL'

Smarty-Pants Dialog And Killing Brawls Hinder Believability

● "Blackmail" has been given mighty-swell dressing for a secondary whodunit. If everything else were in tune, it would be a right-smart sleeper. Someone decreed otherwise.

Like most mystery-mellers which attempt every device to confuse the issue, "Blackmail" tries out two other ways to make the audience wonder. One is a new-type of private investigator. The other is that everlasting-killing type of fist-fight in which both antagonists should appear like 2-bowls of jello at the finish, but

Republic Pictures
Presents
"BLACKMAIL"

lem. Photography by Reggie Lanning. Musical direction by Mort Glickman. Edited by Tony Martinelli. Tradeshown at Republic studios, Thursday A.M., July 31, 1947. Running time, 67 min.

AVERAGE

75%

Whodunit, produced by William J. O'Sullivan and directed by Leslie Selander. Screenplay by Royal K. Cole from an original story by Robert Leslie Bell.

somehow just get up and continue the conversation.

The new type of investigator is the brainchild of either the author of the screenplay, the director or the chap credited with additional dialog. Maybe all three cooked this one up, but he is truly different. Mouthing smarty-pants dialog constantly, his repartee is like a running fountain of wise-cracks that belittles every other characterization crossing his path. He is "Mr. Cocksure, Plus."

Ordinarily, the head of homicide doesn't like to have these private investigators get in his hair. Well, it happens here, too, but with the additional twist that the audience is liable to agree with the homicidal chief.

The Plot Is Simple

Let it be said, however, that William Marshall—who enacts the role—it in no way to blame. Given the dialog and direction he got, he had two strikes on him before the main title hit the screen. The third strike was the story itself—and he was out.

Fighting to keep their heads above water in this whirlpool of unbelievability are such troopers as Ricardo Cortez, Grant Withers, Stephanie Bachelor, Richard Fraser and Roy Barcroft.

Cortez is as rich as Midas or Howard Hughes which is the reason for the luxury mount. Adele Mara is the little gal taking him for a ride and her boy friend who helps her to pull a couple of coy little murders is Richard Fraser.

The plot is as simple as this: Rich man scoops 50-Gs at a gambling casino and two gal friends want it. One bumps the other off, but not until the first has photographed some Badger evidence. First it's who's got the negatives. Then it's who's got the missing body, and who really wants the 50-Gs. Finally, it's who's who amongst the suspects. By that time, it's who cares?

At the finish, believe it or not, the rich man says, "I'm still confused," at which any audience is bound to howl.

Monogram Pictures
Presents

"HIGH TIDE"

OKAY

80%

Murder melodrama, produced by Jack Wrather and directed by John Reinhardt. Screenplay by Robert Presnell, Sr.; from an original story by Raoul Whitfield. Additional dialogue by Peter Milne. Photography by Henry Sharp. Musical score by Rudy Schrager and musical supervision by David Chudnow. Editing by Stewart S. Frye. Tradeshown at Monogram studio, July 31, 1947. Running time, 73 min.

On the negative side are such slips as intimate and not-to-be-overheard conversation given out in full voice; a badly beaten-up hero who wipes his bruises off with a towel; and, commonest of all mystery weaknesses, a brief dialogued explanation at the finale which leaves many important factors only half understood.

Castle Looks Like Gable

Story is wrapped around newspaper chief Lee Tracy, his pal and investigator, Don Castle. Tracy ostensibly is an honest, over-zealous go-getter whose hard-fisted attacks on the underworld bring him into constant peril.

Castle, who looks like the poor producers' Clark Gable, finally cracks the cause of several killings and the man responsible. The murderer is Editor Tracy. He has used the underworld for his own ends.

Yarn starts out with Tracy and Castle injured and trapped in a wrecked car which lies on the ocean's edge at Malibu. The incoming tide

(Continued on Page 15)

An Error In The Book Of Destiny Builds For Good Parody In 'HEAVEN ONLY KNOWS'

Capable Production, Fine Musical Score Can't Offset Script

★ "HEAVEN ONLY KNOWS" is in the current cycle of Heaven-or-Hell allegorical comedies. Like most, this one is threaded on satire, parody and farce. Interwoven with the usual romance routine are occasional biblical philosophies.

Seymour Nebenzal decorates the yarn with the all-out production strength he invariably lavishes on all of his product; and director Albert S. Rogell generates a smooth tempo which somewhat compensates the loosely-woven and inconclusive script.

The story starts out with a slyly graceful tongue-in-cheek smartness. "There is consternation in the Auditing Department of Heaven. An error has been found in the Book of Life. Through an oversight by an angel named Michael, one man is rattling around on earth without a soul."

Lotsa Heavenly Excitement

Robert Cummings is the absent-minded young angel whose faulty bookkeeping started all the heavenly excitement. When the mistake is discovered, angel Mike is shaken out of his angelic tranquillity by the enormity of what the Book of Life discloses:

With no soul to guide him, the soulless guy down on earth has become a soulless killer. To make it worse, Mike discovers that the victim of his carelessness had been invested with a brilliant destiny. He was to have been a founder of the State of Montana, a great and honored contributor to the community. Worst of all, he was supposed to have married a couple of years ago, sired three kids, and been a model husband.

It's a heluva situation for an angel to be responsible for. The guy down below runs a gambling saloon, is extremely naughty in his attitude toward women, and is cordially detested by all God-fearing folk—including the gal he is supposed to have married. To top it all off, she's the daughter of the town's minister.

The Heavenly Authorities go into a huddle and elect Mike to go on down and straighten things out. Despite his pleadings against so dreadful an experience, his Mantle of Immortality is removed; he is admonished not to use any miracles, 'cause humans are too stupid to believe in 'em, and he is told to take the elevator down.

Saint Peter doesn't make it any easier for him. As he steps out from the door of Heaven, Pete remarks, "If you're going down to earth, you might just as well go the rest of the way down . . ."

Seymour Nebenzal presents

"HEAVEN ONLY KNOWS"

(A United Artists Release)

GOOD
85%

Phantasy melodrama, starring Robert Cummings and Brian Donlevy. Produced by Seymour Nebenzal and directed by Albert S. Rogell. Original story by Aubrey Wisberg, adaptation by Ernest Haycox and screenplay by Art Arthur and Rowland Leigh. Photography by Earl Struss. Art Direction by Martin Obzina. Musical score and musical direction by Heinz Roemheld. Edited by Edward Mann. Tradeshown at the Academy theatre, July 25, 1947. Running time, 98 min.

Mike soon finds out that Pete wasn't kidding. The audience soon finds out that the story doesn't fulfill its delightful beginning.

The man he's looking for is Brian Donlevy, who is feuding with Bill Goodwin, a rival saloon owner. Both rascals own a joint interest in a mine. Their squabbles have closed the mine and thrown most of the town out of work.

Mike is mistaken for a professional killer hired by Goodwin to bump off Brian. Mike's very innocence is too good to be true. Folks think he's playing a cagey game and give him a wide berth. But, by rare good fortune or heavenly interference, he saves Donlevy from an ambush and is hired by him as a sort of companion-body guard.

This is resented by Gerald Mohr, troubleshooter for Brian and obviously a stooge for the Devil himself. Mohr has a feeling in his satanic bones about Mike. But the script doesn't let him do much about it.

The gal is Jorja Curtright, who teaches school during the day and spends her spare time disliking Brian. When one of his crude pranks almost injures a child, she calls a meeting of the respectable folk to hang him—and works 'em into vigilante froth.

Wrestles With Her Soul

Her papa and the sheriff manage to stave off the killing but the town is just waiting for one more good excuse. During all this "Oh, how I hate you!" activity by Jorja, it becomes quite evident that she is furiously wrestling with her soul to keep from admitting to herself that she's really that way about the dashing and devilish Donlevy.

Along with these tribulations, Mike must contend with a gorgeous and warm-lipped dance hall gal, Marjorie Reynolds, who has a heavy yen for him.

Donlevy is brought back temporarily to his intended destiny, but the transference is insecure and without dramatic force.

The finale is precipitated by the destruction of Donlevy's dance hall—set on fire by Goodwin's men. Brian is saved by his angel and promptly has his devil fire the hall of his rival.

Inspired by the example set by Mike, Donlevy rescues moppett Peter Miles from the burning building, aided by an assist from Mike.

This brings the man of destiny and the gal who hates him into each other's arms. But the devil isn't really vanquished and Brian soon falls from grace again.

Goodwin, enraged, challenges Donlevy to a "Montana-style" duel—which means they walk down the street, firing at will until one is dead or out of shells. Goodwin gets it in the chest and Donlevy gets his gal back.

He Realizes Something Is Wrong

While all this has been going on, Mike has slowly weaned Brian into a realization that somehow he's on the wrong track—a feeling that he is meant for something else—something better.

Brian eludes the inflamed Vigilantes and escapes with his gal. The mob grabs Mike, whom they feel has helped his boss to escape. Despite the pleas of minister John Litel, Mike is dragged to a tree, a rope is hung around his neck and the horse he is on is whipped. The animal refuses to budge.

By this time Brian gets wind of it and returns to save his friend. It is inferred by the script that this noble effort is proof positive that Donlevy has indeed regained his soul, and that Mike's task has been completed.

However vague it is, it's proof enough for angel Mike, who grabs the next celestial coach for heaven. He takes with him little Peter Miles, who has been sick all his life. And he leaves everything hunky-dory with Brian in Jorja's arms, getting ready to try out his singing voice in papa Litel's choir.

Cummings makes a likeable if somewhat inefficient and uncertain angel. Donlevy is never given a chance to get his very competent histrionic teeth into his own characterization. The script just doesn't offer the contrast requirements.

Miss Curtright, having a simple role, does right well by it although she does not give the impression of being a minister's daughter.

The cast is up to par, along with technical credits. Editor Howard Mann could help by more careful editing.

The Cast of Characters ("Heaven Only Knows")

Mike	ROBERT CUMMINGS
Duke	BRIAN DONLEVY
Ginger	Marjorie Reynolds
Drusilla	Jorja Curtright
Plumber	Bill Goodwin
The Sheriff	Stuart Erwin
The Reverend	John Litel
Speck O'Donnell	Peter Miles
Jud	Edgar Kennedy
Treason	Gerald Mohr
Mrs. O'Donnell	Lurene Tuttle
Freel	Ray Bennett

Musical Score Review
'HEAVEN ONLY KNOWS'
By Rudy de Saxe

★★★ Music in this picture is deftly treated and judiciously used. Under-scoring for comedy pictures is not always easy, but in this case composer Heinz Roemheld has done it well and in taste.

Main title is treated symphonically and is very melodious. It is just a bit too heavy in spots, but one gets the feeling that the music in it could well be exploited commercially in the form of a popular song.

Some effects are very well done. Particularly where the hero (Robert Cummings) hears the call of voices from Heaven. Here a woman's choir is used in addition to the orchestra.

Misteriosos are treated delicately and come out with the desired effect. The chase sequences, particularly the fire scene, follow more or less the conventional pattern. But then such treatment is often unavoidable under the circumstances.

A word of praise to Heinz Roemheld for writing and conducting a score which is both unobtrusive and melodious. David Chudnow was musical supervisor.

Unions And Guilds Ponder Indie Concession Requests

A joint conference of IMPPA and studio unions, taking up the problem of production costs on small-budget pix, has agreed to form a number of sub-committees to investigate the situation within each craft.

Producers are to supply detailed cost sheets to aid quick clarification. Definite decisions are expected this week.

Lowe In Surprise Role

Producer-Director Leo McCary has inked Edmund Lowe for a surprise role in his latest Rainbow production, "Good Sam," which stars Gary Cooper and Ann Sheridan. Pic rolls this week.

P-T To Tint 'El Paso'

Pine & Thomas have purchased "El Paso" and plan to make it a big-budget tinter. They expect to borrow William Holden from Paramount for the lead. Pic rolls in Nov.

Yates Buying Out Goetz?

Rumor has it that Herbert Yates is negotiating for purchase of Harry M. Goetz's Republic holdings.

COLOR ★ BLACK & WHITE ★ SOUND
SCREEN TESTS
MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD
LARSEN & LEAVITT, INC. GL-7307
5717 SUNSET BOULEVARD

HOLLYWOOD REVIEW
August 4, 1947 Page 11

PRODUCTION, BOOKING GUIDE

How they rates Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(In Release)

BLACK GOLD (6/23)85%

(Filming Completed)

THE GANGSTER (Allied Artists Release)
(King Bros.)Belita, Barry Sullivan,
Joan Loring, Sheldon Leonard, Fifi
Dorsay, Henry Morgan, John Ireland.

TRAGIC SYMPHONY (Symphony Films)
(Allied Artists release).....Frank Sundstrom,
Audrey Long, Sir Cedric Hardwicke,
Serge Krizman, Gale Sherwood, Kate
Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita,
Preston Foster.

COLUMBIA

(Now SHOOTING)

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerCasey Robinson
DirectorHenry Levin
AssistantMilton Feldman

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Ran-
dell, Peggy Ann Garner.

ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

THE BLACK ARROW

Cast: Louis Hayward, Janet Blair, George
Macready, Edgar Buchanan, Rhys Will-
iams

ProducerEdward Small
DirectorGordon Douglas
AssistantCarl Hiecke

(Filming Completed)

SIX-GUN LAW.....Charles Starrett, Smiley
Burnette, Nancy Saunders, Paul Campbell

BULLDOG DRUMMOND STRIKES BACKRon
Randell, Gloria Henry.

DOWN TO EARTH (Color).....Hayworth,
Larry Parks, Marc Platt, E. E. Horton,
James Gleason, Roland Culver, Adele
Jergens

THE SWORDSMAN (Color).....Larry Parks,
Ellen Drew, Marc Platt, George Macready,
Edgar Buchanan, Ray Collins, Michael
Duane, Robert Shayne

RELENTLESS (Cavalier) (Color).....Robert
Young, Marguerite Chapman, Willard
Parker, Akim Tamiroff, Barton MacLane,
Clem Bevans

SPORT OF KINGS.....Paul
Campbell, Gloria Henry, Harry Daven-
port, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita
Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean
Heather.

THE LONE WOLF IN LONDONGerald
Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman).....Dick
Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE BEES.....Michael Duane,
Gloria Henry, Jane Darwell, Harry Daven-
port, Jo Ann Marlowe

THE PRINCE OF THIEVES—Jon Hall, Alana
Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele
Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers,
Cornel Wilde, Ron Randell, Spring By-
ington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROANGene Autry,
Gloria Henry, Hack Holt

DEVIL SHOP.....Richard Lane, Damian O'Flynn,
Louise Campbell, Tony Caruso

THE CRIME DOCTOR'S GAMBLEWarner
Baxter, Micheline Cheirel, Stephen Geray,
Roger Dunn.

(In Release)

ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%

BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%

BLONDIE'S BIG MOMENT (2/4).....80%

BLONDIE'S HOLIDAY (4/1).....80%

BOSTON BLACKIE & LAW (1/7).....75%

BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%

THE MILLERSON CASE (5/12).....80%

SPORT OF KINGS (7/28).....75%

★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29).....85%

★FRAMED (3/12)90%

HER HUSBAND'S AFFAIRS (7/21).....85%

THE CORPSE CAME C.O.D. (7/21).....65%

LAST OF THE REDMEN (7/21).....75%

PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%

KING OF WILD HORSES (4/1).....90%

LONE STAR MOONLIGHT (1/14).....80%

LONE WOLF IN MEXICO (2/18).....75%

MILLIE'S DAUGHTER (3/19).....85%

MR. DISTRICT ATTORNEY (12/31).....85%

OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO
(Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%

SINGIN' IN CORN (12/24).....80%

SINGING ON THE TRAIL (9/24).....75%

THAT TEXAS JAMBOREE (6/11).....80%

THIRTEENTH HOUR ("Whistler") (3/12).....80%

THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30).....80%

LAW OF THE CANYON (6/30).....70%

THE GUNFIGHTERS (6/9).....90%

EAGLE LION

(Distributed by PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie
Johnston.

Vera Caspary's OUT OF THE BLUE.....George
Brent, Virginia Mayo, Turhan Bey, Carole
Landis, Ann Dvorak.

ADVENTURES OF CASANOVA.....Arturo de
Cordova, Lucille Bremmer, Turhan Bey,
John Sutton, Noreen Nash, Nestor Paiva

(In Release)

ADVENTURESS (British) (4/15)80%

BEDELIA (British)
(Seen but not reviewed)75%

★IT'S A JOKE, SON! (1/21).....85%

★LOST HONEYMOON (3/12).....85%

REPEAT PERFORMANCE (5/22).....85%

KILLER ART LARGE (5/29).....70%

RED STALLION (7/28).....80%

GREEN FOR DANGER (7/28).....80%

ENTERPRISE

(Released Through United Artists)

(Filming Completed)

THEY PASSED THIS WAYJoel McCrea,
Frances Dee, Charles Bickford, Joseph Cal-
leia

INDEPENDENT

(Now SHOOTING)

WAR PARTY

(Argosy)

Cast: Henry Fonda, Shirley Temple, John
Wayne, George O'Brien, Ward Bond,
Irene Rich, John Agar, Victor McLaglen,
Pedro Armendariz, Dick Foran.

ProducerMerian C. Cooper
DirectorJohn Ford
AssistantLowell Farrell

THE TENDER YEARS

(Alson Productions)

Cast: Joe E. Brown, Richard Lynn, Josephine
Hutchinson, Noreen Nash, Charles Drake,
James Millican, Griff Barnett, Jean Gail,
Jimmy Dodd, Tom Fadden

DirectorHarold Schuster
ProducerEdward L. Alperson
AssistantJoe Lefert

DANGEROUS YEARS

(Sol M. Wurtzel Productions)

Cast: William Hall, Ann E. Todd, Jerome
Cowan, Anabel Shaw, Richard Gaines,
Scotty Beckett, Dickie Moore, Darryl
Hickman, Harry Shannon.

ProducerSol M. Wurtzel
DirectorArthur Pierson
AssistantPaul Wurtzel

ROSES ARE RED

(Sol M. Wurtzel)

Cast: Don Castle, Peggy Knudsen.

ProducerHoward Sheehan
DirectorJames Tinling

(Filming Completed)

ON PARADE (8ro-Rog Prod.)Glen Davis,
Felix Blanchard, Tom Harmon, Robert
Shayne, Anne Nagel, Alan Hale, Tanis
Chandler.

M-G-M

(Now SHOOTING)

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy
Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert
Marshall, Warner Anderson, Vince Barn-
ett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cro-
nyn, Una Merkel, Richard Derr, Jackie
Searle, Connie Gilchrist.

ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

KILLER McCOYMickey Rooney, Elizabeth
Taylor, Brien Donlevy.

THE KISSING BANDIT.....Frank Sinatra,
Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien,
George Murphy, Angela Lansbury, Phyllis
Thaxter.

DESIRE MEGreer Garson,
Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney,
Walter Huston, Gloria de Haven, Marilyn
Maxwell, Frank Morgan, Jackie "Butch"
Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther
Williams, Jimmy Durante, Lauritz Mel-
chior, Johnny Johnston, Dame May Whit-
ty, Sharon McManus, Tommy Wonder.

UNFINISHED DANCE (Color)Margaret
O'Brien, Cyd Charisse, Danny Thomas.

GREEN DOLPHIN STREET.....Lana Turner,
Van Heflin, Donna Reed, Richard Hart,
Edmund Gwenn, Gladys Cooper, Frank
Morgan, Reginald Owen.

THE BIRDS AND THE BEES.....Jeanette
MacDonald, Jose Iturbi, Jane Powell,
Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,
Lana Turner, Cameron Mitchell, Mary As-
tor, Albert Dekker, Margaret Lindsay.

IF WINTER COMES.....Walter Pidgeon,
Deborah Kerr

(In Release)

THE ARNELO AFFAIR (2/18).....80%

★BEGINNING OR THE END (2/25).....85%

DARK DELUSION (4/15).....75%

★HIGH BARBAREE (3/26).....90%

LADY IN THE LAKE (12/3).....90%

LITTLE MISTER JIM (6/11).....80%

LOVE LAUGHS AT ANDY HARDY
(12/17)85%

IT HAPPENED IN BROOKLYN (3/5)
(Boxoffice Rating Only)95%

MY BROTHER TALKS TO HORSES
(11/19)85%

★SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10).....90%

UNDERCOVER MAISIE (3/12).....85%

★THE YEARLING (Color) (11/26).....100%

THE ROMANCE OF ROSY RIDGE (7/7).....85%

FIESTA (6 16)90%

THE HUCKSTERS (6/30)90%

MERTON OF THE MOVIES (7/21).....85%

SONG OF LOVE (7/21).....95%

SONG OF THE THIN MAN (7/28)85%

MONOGRAM

(Now SHOOTING)

ROCKY

(Lindsley Parsons)

Cast: Roddy McDowall, Edgar Barrier, Jona-
than Hale, Irving Bacon, Wm. Ruhl.

ProducerLindsley Parsons

DirectorPhil Karlson

AssistantWesley Barry

(Filming Completed)

CODE OF THE SADDLEJohnny Mack
Brown, Raymond Hatton.

LOUISIANA.....Governor Jimmie Davis,
Margaret Lindsay, 'Lasses White, Freddie
Stewart

HIGH TIDE (Wrather).....Don Castle, Lee Tracy,
Julie Bishop, Regis Toomey, Anabel Shaw

ROBIN HOOD OF MONTEREYGilbert
Roland, Chris-Pin Martin.

A GUY NAMED JOE ALOOKA.....Leon
Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy
Kakely, Dub Taylor, Beverly Jons, Douglas
Fowley.

DUSTY TRAILJohnny Mack Brown, Ray
Hatton, Virginia Belmont, Robert Wrinkler.

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowers 80ys)

HIGH CONQUEST (3/12).....85%

★IT HAPPENED ON 5TH AVENUE
(Allied Artists) (2/4)85%

LAND OF THE LAWLESS (5/15)80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (8 & 8) (4/8).....75%

NEWS HOUNDS (6 16)75%

KILROY WAS HERE (6/30)80%

PARAMOUNT

(Now SHOOTING)

THE PALEFACE

(Technicolor)

Cast: Bob Hope, Jane Russell, Samuel Hinds,
John Littel, Jack Searl.

ProducerRobert Welch
DirectorNorman Z. McLeod
AssistantAlvin Ganzer

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine
Fitzgerald.

ProducerHal Wallis
DirectorHewis Allen
AssistantMark Evans

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda
Hendrix, Philip Friend, Phyllis Morris.

ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

NIGHT HAS A THOUSAND EYES

Cast: Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.

ProducerEndre Bohem
DirectorJohn Farrow
AssistantsHerb Coleman and
Jim Rosenberger

(Filming Completed)

DREAM GIRL (Technicolor).....Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.

WHERE THERE'S LIFE.....Bob Hope
William Bendix, Signe Hasso

THE EMPEROR WALTZ.....Crosby, Fontaine

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color)
Rhonda Fleming, Rory Calhoun, Paul Kelly.

DESERT TOWN (Color) (Wallis).....John
Hodiak, Elizabeth Scott, Burt Lancaster,
Wendell Corey, Mary Astor, Billy House,
Kristine Miller.

WILD HARVESTAlan Ladd
Dorothy Lamour, Robert Preston, Lloyd
Nolan, Allen Jenkins

UNCONQUERED (Color) (DeMille).....Gary
Cooper, Paulette Goddard, da Silva, Kar-
loff, Kellaway, Ward Bond, Virginia Grey,

SAIGON.....Ladd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rooten,
Rasumny

I WALK ALONE (Wallis)Elizabeth Scott,
Burt Lancaster, Kirk Douglas, Wende-
l Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or).....Randolph Scott, George 'Gabby'
Haves, Barbara Britton, Russell Hayden,
Catherine Craig, Lon Chaney.

PRODUCTION, BOOKING GUIDE

ROAD TO RIO	Crosby, Hope, Lamour,
THE BIG CLOCK	Milland, Laughton, Maureen O'Sullivan, Rita Johnson, Elsa
(In Release)	
★FEAR IN NIGHT (P-T) (3/5).....	90%
★IMPERFECT LADY (3/12)	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7)	85%
★MY FAVORITE BRUNETTE (2/18).....	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19)	80%
SEVEN WERE SAVED (P-T) (2/25).....	80%
★SUDDENLY IT'S SPRING (2/11).....	90%
PERILS OF PAULINE (5/15)	90%
VARIETY GIRL (7/14)	90%
★ WELCOME STRANGER (4/29)	95%

New PRC

(Now SHOOTING)	
HEADIN' FOR HEAVEN	
(Ace Prod.)	
Cast: Stuart Erwin, Glenda Farrell, Russ Vin-	cent.
Producers	Jack Schwartz, George Moscov
Director	Lewis D. Collins
Assistant	Ralph Slosser
THE EL LOBO MYSTERY	
Cast: Al LaRue, Fuzzy St. John, Nancy Gates	
Producer	Jerry Thomas
Director	Ray Taylor
Assistant	Ira Webb
(Filming Completed)	
BLACK HILLS	Eddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....	Hugh Beaumont, Sheila Ryan, John Ireland.
GAS HOUSE KIDS IN HOLLYWOOD	
The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.	
PHILO VANCE'S SECRET MISSION	
William Wright.	
BURY ME DEAD.....	Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg Mc-
Clure, June Lockhart	
CHECK YOUR GUNS	Eddie Dean, Ros-
coe Ates, Nancy Gates.	
BLONDE SAVAGE	Leif Erickson, Gale Sherwood, Veda Ann Borg
GUN LAW	Al LaRue, Jennifer Holt, Fuzzy St. John
LINDA, BE GOOD (Cameo Prod.).....	Elyse
Knox, John Hubbard, Marie Wilson, Alan	Nixon

(In Release)	
PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5)	75%
BORN TO SPEED (1/28)	75%
DEVIL ON WHEELS (1/28)	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7)	75%
LIGHTHOUSE (2/18)	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7)	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22)	85%
WILD COUNTRY (1/28)	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE	
WEST TO GLORY	
RETURN OF RIN-TIN-TIN (Color)	
HEARTACHES (7/7)	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6 16)	80%
PIONEER JUSTICE (6/30)	80%
GAS HOUSE KIDS GO WEST (7/21).....	65%

R-K-O

(Now SHOOTING)	
GOOD SAM	
(Rainbow Prod.)	
Cast: Gary Cooper, Ann Sheridan, Edmund	Lowe.
Producer	Leo McCarey
Director	Leo McCarey
Assistant	J. Hibbs
I REMEMBER MAMA	
Cast: Irene Dunne, Barbara Bel Geddes.	
Producer	Harriet Parsons
Director	George Stevens
Assistant	John Morris
ROUGHSHOD	
Cast: Robert Sterling, Claude Jarman, Jr.,	Gloria Grahame, Myrna Dell.
Producer	Richard Berger
Director	Mark Robson
Assistant	Nate Levinson
YOUR RED WAGON	
Cast: Cathy O'Donnell, Farly Granger, How-	ard da Silva, Jay C. Flippen.
Producer	John Houseman
Director	Nicholas Ray

Assistant	James W. Lane
TARZAN AND THE MERMAIDS	
(Sol Lesser Prod.)	
Cast: Johnny Weissmuller, Brenda Joyce,	Linda Christian, John Laurenz.
Producer	Sol Lesser
Director	Robert Florey
Assistant	Bert Briskin
WILD HORSE MESA	
Cast: Tim Holt, Nan Leslie, Richard Martin,	Richard Powers, Tony Barrett, Jason Ro-
bards, Harry Woods, William Gould.	
Producer	Herman Schlom
Director	Wallace Grissell
Assistant	John Pommer
STATIONS WEST	
Cast: Dick Powell, Jane Greer, Agnes Moor-	head, Burl Ives, Gordon Oliver, Guinn
Williams, Lex Barker, Raymond Burr.	
Producer	Robert Sparks
Director	Sidney Lanfield
Assistant	Maxwell Henry

THE MIRACLE OF THE BELLS	
(Jesse L. Lasky Prod.)	
Cast: Fred MacMurray, Valli, Frank Sinatra	
Producers.....	Jesse L. Lasky, Walter MacEwen
Director	Irving Pichel
Assistant	Harry D'Arcy
(Filming Completed)	
FIGHTING FATHER DUNNE.....	Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hick-
man.	
SO WELL REMEMBERED (Rank-RKO).....	John
Mills, Martha Scott, Patricia Roc, Trevor	Howard, Richard Carlson
OUT OF THE PAST.....	Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda
Fleming, Richard Webb	
MAGIC TOWN (Riskin)	James Stewart, Jane Wyman, Kent Smith
THE FUGITIVE (Argosy).....	Henry Fonda, Dolores del Rio, J. Carrol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,	Leo Carrillo
INDIAN SUMMER	Alexander Knox, Ann Sothern, George Tobias, Sharyn Moi-
fett, Myrna Dell, James Warren, Leza	Holland.
IF YOU KNEW SUSIE.....	Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color)	
.....	Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck
and Goofy	
HOW DEAR TO MY HEART (Disney) (Color)	
.....	Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives	

DICK TRACY vs. THE GRUESOME GANG	
Boris Karloff, Ralph Byrd, Anne Gwynne	
TYCOON (Color)	John Wayne, Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James	Gleason, Eduardo Noriega, Michael Har-
vey	
MEMORY OF LOVE	Merle Oberon, Dana
Andrews, Ethel Barrymore.	
MOURNING BECOMES ELECTRA	Rosalind
Russell, Michael Redgrave, Raymond Mas-	sey, Katina Paxinou.
RETURN OF THE BADMEN.....	Randolph Scott, Gabby Hayes

(In Release)	
A LIKELY STORY (4/22).....	80%
BANJO (4/15).....	75%
8EAT THE BAND (3/5).....	75%
★8EST YEARS OF OUR LIVES (Goldwyn)	
(12/3)	100%
BORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7)	85%
DICK TRACY'S DILEMA (5/6)	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
FALCON'S ADVENTURE (12/10).....	80%
★FARMER'S DAUGHTER (3/12)	95%
★HONEYMOON (4/15)	85%
it'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24)	95%
SAN QUENTIN (12/3)	85%
SECRET LIFE OF WALTER MITTY (7/14).....	90%
★SINBAD THE SAILOR (Color) (1/14).....	90%
TARZAN AND HUNTRESS (Lesser) (4/1).....	85%
THE LOCKET (12/24)	80%
THEY WON'T BELIEVE ME (5/8)	90%
THUNDER MOUNTAIN (5/7)	80%
TRAIL STREET (3/19)	85%
VACATION IN RENO (10/15).....	75%
SEVEN KEYS TO BALDPATE (6/9)	75%
UNDER THE TONTO RIM (6/9).....	80%
CROSSFIRE (6/30)	90%

REPUBLIC

(Now SHOOTING)	
THE RED PONY	
Cast: Myrna Loy, Robert Mitchum.	
Producer	Lewis Milestone
Director	Lewis Milestone
Assistant	Robert Aldrich

THE GAY RANCHERO	
(Trucolor)	
Cast: Roy Rogers, Tito Guizar, Jane Frazee,	Andy Devine, Bob Nolan & Sons of the
Pioneers, Estelita Rodriguez, Geo. Meek-	er, Leroy Mason.
Producer	Edward J. White
Director	William Witney
Assistant	Jack Lacey
(Filming Completed)	
DRIFTWOOD.....	Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-	wood.
BLACKMAIL	William Marshall, Adele
Mara, Ricardo Cortez, Stephanie Bachelor	
MAD VENTURE (Wilder).....	Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,	Alan Carney
Hale, Adrian Booth, Foy Willing & Riders	Purple Sage
THE FLAME	Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry	Travers, Blanche Yurka, Constance Dow-
ling, Hattie McDaniel	
ROBIN HOOD OF TEXAS.....	Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County	Boys, James Cardwell, John Kellogg
MARSHAL OF CRIPPLE CREEK.."Red Ryder"	
ON THE OLD SPANISH TRAIL (Trucolor) Roy	Rogers, Jane Frazee.
MACBETH	Orson Welles, Jeanette Nolan, Edgar Barrier
THE FABULOUS TEXAN.....	William Elliot, John Carroll
UNDER COLORADO SKIES.....	Monte Hale, Adrian Booth, Fay Willing, Riders of the
Purple Sage	

(In Release)	
SPRINGTIME IN THE SIERRAS (7/28)	80%
WYOMING (7/28)	80%
ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26)	80%
BELLS OF SAN ANGELO (5/21)	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HELDORADO (1/7)	80%
HIT PARADE OF 1947 (4/29)	85%
LAST FRONTIER UPRISING (Color)	
(2/25)	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/6)	85%
OREGON TRAIL SCOUTS (5/16)	80%
OUT CALIFORNIA WAY (Color)	
(12/24)	80%
PILGRIM LADY (1/28)	80%
PLAINSMAN AND LADY (11/5)	85%
RUSTLERS OF DEVIL'S CANYON (7/14).....	80%
THE TRESPASSER (7/14).....	75%
SANTA FE UPRISING (1/21).....	80%
SIOUX CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTOINE (2/4).....	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
WINTER WONDERLAND (5/21)	75%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6 16)	70%

20TH CENTURY-FOX

(Now SHOOTING)	
GENTLEMAN'S AGREEMENT	
Cast: Gregory Peck, Dorothy McGuire.	
Producer	Darryl Zanuck
Director	Elia Kazan
Assistant	Saul Wurtzel
Darryl F. Zanuck presents	
GREEN GRASS OF WYOMING	
Cast: Peggy Cummins, Charles Coburn, Burl	Ives.
Producer	Robert Bassler
Director	Louis King
Assistant	Jasper Blystone
DAISY KENYON	
Cast: Joan Crawford, Dana Andrews, Henry	Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.	
Producer	Otto Preminger
Director	Otto Preminger
Assistant	Tom Dudley
THE SNAKE PIT	
Cast: Olivia De Havilland, Leo Genn, Mark	Stevens, Celeste Holm, Minna Gombell
Producer.....	Robert Bassler, Anatol Litvak
Assistant	H. Weinberger

(Filming Completed)	
NIGHTMARE ALLEY	Tyrone Power, Joan
Blondell, Helen Walker.	
MOTHER WORE TIGHTS (Color).....	Grable, Dan Dailey, Jr., Mona Freeman, Connie
Marshall, Michael Dunne, Vanessa Brown,	Ruth Nelson
THE KISS OF DEATH	Victor Mature, Brien
Donlevy.	

Kathleen Windsor's FOREVER AMBER (Color).. Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Lan-	gan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodgroome, Margot Gra-
hame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Brit-	ton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.
CAPTAIN FROM CASTILE (Color).....	
Tyrone Power, Jean Peters, Ceasar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez	
SCUDDA HOO! SCUDDA HAY! (Color).....	
Lon McCallister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee Mac-	
Gregor	
INVISIBLE WALL (Wurtzel)	
Don Castle, Virginia Christine.	
OFF TO BUFFALO	
Dan Dailey, Nancy Guild, Charles Winninger, Alan Young.	
THE FOXES OF HARROW.....	
Rex Harrison, Maureen O'Hara, Victor McLaglen, Nan-	
etta Brown, Gene Lockhart, Hugo Haas	

(In Release)	
MIRACLE ON 34th STREET (5/5).....	85%
8ACKLASH (Wurtzel) (4/1).....	80%
★8OOMERANG (1/28)	95%
BRASHER DOUBLOON (2/18).....	80%
CARNIVAL IN COSTA RICA (Color)	
(4/1)	80%
DANGEROUS MILLIONS (Wurtzel)	
(12/3)	85%
★HOMESTRETCH (Color) (4/22).....	95%
JEWELS OF BRANDENBURG (Wurtzel)	
(4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%
THE LATE GEORGE APLEY (2/4).....	80%
★THE RAZOR'S EDGE (11/19).....	100%
★SHOCKING MISS PILGRIM (Color)	
(1/7)	90%
13 RUE MADELEINE (12/24).....	90%
WAKE UP AND DREAM (Color) (12/3).....	85%
THE CRIMSON KEY (7/7)	70%
I WONDER WHO'S KISSING HER	
NOW (6 16)	85%
BOB, SON OF BATTLE (6/9)	80%
SECOND CHANCE (7/21)	80%

HAL ROACH

(Filming Completed)	
HERE COMES TROUBLE (Color)	
William Tracy, Joe Sawyer, Joan Woodbury	
WHC KILLED 'DOC' ROBBIN? (Color)	
Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford	
Kane	

SAMUEL GOLDWYN

(Now SHOOTING)	
THE BISHOP'S WIFE	
Cast: Cary Grant, Loretta Young, David	Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
Producer	Samuel Goldwyn
Director	Henry Koster
Assistant	Joe Cavaleiri
Screenplay by Robert E. Sherwood	
From Novel by Robert Nathan	
THAT'S LIFE	
(Goldwyn-Technicolor)	
Cast: Danny Kaye, Virginia Mayo, Steve Coch-	ran, Ester Dale, Benny Goodman, Tommy
Dorsey, Charles Barnett, Louis Armstrong,	Hugh Herbert, Felix Bressart, J. Edward
Bromberg.	
Producer	Samuel Goldwyn
Director	Howard Hawks
Assistant	Joe Boyle

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)	
PORTRAIT OF JENNIE	
(Filmed entirely in New York City) (Interiors at Pathe Studio, NYC)	
Cast: Jennifer Jones, Joseph Cotten, Aline	MacMahon, Cecil Kellaway, John Qua-
len, Albert Sharp, David Wayne.	
Producer	David Hempstead
Director	William Dieterle
Production Manager	Dewey Starkey
Screenplay by Peter Berneis	
From the Novel by Robert Nathan	

WHAT'S GOING ON IN HOLLYWOOD

(Filming Completed)

AssistantMaurice Vaccarino
Lanchester, George Macready, Henry Morgan
ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.
WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.
BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

(In Release)

★**DUEL IN THE SUN (Color) (12/31)**.....100%
I COVER BIG TOWN (5/5).....85%
★**BLAZE OF NOON (3/5)**.....90%
CALCUTTA (4/15).....85%
★**CALIFORNIA (Color) (12/17)**.....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%

SCREEN GUILD

(Now SHOOTING)

THE PRAIRIE

(Zenith Prod.)

Cast: Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent, Edna Holland.
ProducerGeorge Moskov
DirectorFrank Wisbar
AssistantBen Kadish

THE DARK ROAD

(Somerset Productions)

Cast: John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey
ProducerWalter Colmes
DirectorWalter Colmes

(Filming Completed)

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas Blackley

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color)
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color)
DRAGNET (7/7).....75%
KILLER DILL (5/13).....80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%

UNITED ARTISTS

(Now SHOOTING)

SLEEP MY LOVE

(Triangle Productions)

Cast: Claudette Colbert.
ProducerPickford-Rogers-Cohn
DirectorDouglas Sirk
AssistantClarence Eurst
William Saroyan's

THE TIME OF YOUR LIFE

(Cagney)

(Shooting at General Service)

Cast: James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.
ProducerWilliam Cagney
DirectorH. C. Potter
AssistantHarvey Dwight
Based on the Play by William Saroyan

(Filming Completed)

CHRISTMAS EVE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
VENDETTA (Hughes).....George Dotenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery Jr., Tom Tyler, Paul Fix
STORK BITES MAN (Comet).....Jackie Cooper
ARCH OF TRIUMPH (Enterprise).....Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

HEAVEN ONLY KNOWS (Nebenzal).....Robert Cummings, Brian Donlevy, Jorja Curt-right, Marjorie Reynolds, Bill Goodwin, Stuart Erwin, John Litel, Edgar Kennedy
A MIRACLE CAN HAPPEN (Bogaus-Meredith).....Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield, Lilli Palmer, Canada Lee, Anne Revere, Hazel Brooks, Joseph Pevney
WITHOUT HONOR—William Boyd, Andy Clyde.
INTRIGUE (Bischoff)George Raft, June Havoc.
THE DEAD DON'T DREAM.....William Boyd, Andy Clyde

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15).....Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★**OTHER LOVE, THE (Enterprise) (4/8)**.....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12).....85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★**THE RED HOUSE (Lesser-Thalia) (2/11)**.....90%
THE MARAUDERS (7/14).....75%
★**SIN OF HAROLD DIDDLEBOCK (Sturges-Hughes) (3/19)**.....90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17).....80%
HOPPY'S HOLIDAY (5/13).....80%
LURED (7/21).....85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall
AssistantAaron Rosenberg

A DOUBLE LIFE

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin
DirectorGeorge Cukor
AssistantFrank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.
ProducerMark Hellinger
DirectorJules Dassin
AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Collins, Cynthia Corley, Hans Conreid.
ProducerNunnally Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
DirectorZoltan Korda
AssistantHorace Hough

RIVER LADY

(Technicolor)

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter
ProducerLeonard Goldstein
DirectorGeorge Sherman
AssistantJoseph Kenny

(Filming Completed)

RIDE THE PINK HORSE Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.
PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmunv, Gilbert Roland, Gale Sondergaard
THE LOST MOMENT.....Susan Hayward, Robert Cummings.
SINGAPORE.....Fred MacMurray, Ava Gardner
THE EXILE (Fairbanks Prod.).....Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.
BLACK BART, HIGHWAYMAN.....Yvonne DeCarlo, Dan Duryea

(In Release)

SOMETHING IN THE WIND (7/28).....85%
ABIE'S IRISH ROSE (Crosby) (11/26).....85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%
BLACK NARCISSUS (7/14).....95%
CARNEGIE HALL (LeBaron-Morros) (3/26).....No Rating

DANGEROUS VENTURE (Hopalong) (2/25).....75%
★**DISHONORED LADY (Stromberg) (4/22)**.....95%
BUCK PRIVATES COME HOME (3/26).....80%
★**EGG AND I, The (3/26)**.....95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19).....80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
SONG OF SCHEHERAZADE (Color) (1/28).....85%
SMASH-UP, The Story of A Woman (Wanger) (2/11).....85%
STAIRWAY TO HEAVEN (Color) (British) (12/24).....95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★**TIME OUT OF MIND (3/19)**.....90%
SLAVE GIRL (7/21).....80%

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florida Romero, Bobby Blake, Clifton Young, Jack Holt.
ProducerHenry Blanke
Written for the Screen and Directed by.....John Huston
AssistantDick Mayberry
Unit ManagerDon Page
From Novel by B. Traven

THE SILVER RIVER

Cast: Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.
ProducerOwen Crump
DirectorRaoul Walsh
AssistantRuss Saunders
Dialogue DirectorMaurice Murphy
Unit ManagerChuck Hansen
Original Screenplay by Stephen Longstreet

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling
DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb
DirectorPeter Godfrey
AssistantClaude Archer

ROMANCE IN HIGH C

Cast: Jack Carson, Janis Page, Oscar Levant.
ProducerAlex Gottlieb
DirectorMichael Curtiz
AssistantRobert Vreeland

(Filming Completed)

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor.
NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemarv DeCarlo, Osa Massen, Broderick Crawford, Craig Stevens.
MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King.
WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.
DEEP VALLEY.....Lupino, Clark, Morris, B. Bennett, Bainter
DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.
THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Tutter Hatfield.
WALLFLOWER.....Robert Hutton, Joyce Reynolds, Janis Paige
NEED FOR EACH OTHER.....Joyce Reynolds, Robert Hutton.

(In Release)

★**EAST WITH FIVE FINGERS (12/24)**.....85%
CHEYENNE (4/29).....95%
★**HUMORESQUE (12/24)**.....95%
LOVE AND LEARN (3/26).....75%
THE MAN I LOVE (12/31).....80%
★**NORA PRENTISS (2/11)**.....90%
★**PURSUED (U. S.) (2/18)**.....85%
★**STALLION ROAD (3/19)**.....95%
THAT WAY WITH WOMEN (2/18).....80%
★**TIME, PLACE, GIRL (Color) (12/10)**.....85%
★**TWO MRS. CARROLLS (4/1)**.....90%
CRY WOLF (7/7).....80%
THE UNFAITHFUL (6/2).....90%
POSSESSED (6/2).....95%
IVY (6/16).....85%

Briefs of The NEW PIX

PRC

THE EL LOBO MYSTERY . . . Lash LaRue ozoner in which our hero, again an undercover government agent, ferrets out the varlet behind a killing and brings justice to the El Lobo ranch. It's all involved with the killer impersonating the man he bumped off, and a hired man impersonating the brother of the cadaver.

HEADIN' FOR HEAVEN

. . . home-spun comedy about a small-town real-ator who gets himself into a series of wondrous and wacky situations because he thinks he's gonna kick the old pail. With presumed doom closing in about him, he really goes to town.

REPUBLIC

THE GAY RANCHEHO

. . . Roy Rogers gets into the same old fightin' and ridin'—but this time he saves an airline and health resort from brutal bums who're trying to wrest 'em from our heroine. Along the action trail, Roy gets in several smooth melodies and sly winks at the purty gal. Also there's more hands-across-the-Border-stuff, just loaded with good neighborliness.

RKO

WILD HORSE MESA

. . . from the Zane Grey novel. Our 'bronk-bustin' hero has captured a big band of fine wild hosses—but an avaricious meanie has a covetous eye on the same hayburners. Pic spends most of its footage on the attempts of the a.m. to swipe the herd. Intermixed are the usual stock characters and shyly sentimental romance.

STATIONS WEST

. . . big budget actioner in which Dick Powell eventually saves a lotta gold for Uncle Sammy. Dick's an undercover Intelligence Officer for the good old Cavalry. Before he cleans out the knaves who're doin' all the dirty work, he gets involved with a coupla gals, into ump-teen fights and all the paraphenalia expected in this kind of thriller.

MONOGRAM

DUSTY TRAIL

. . . Johnny Mack Brown's in the saddle again, saving decent folk like mad and bringing doom to the lawless. He saves Ray Hatton from bankruptcy by salvaging Ray's stage line. This is accomplished by bumping off all the baddies who are trying to sabotage it. In between more hectic moments, Johnny also rescues Ray's ranch, as a sorta bonus.

Sosna Buys Two Theatres

The La Paloma Theatre in Encinitas and the Seville in Chula Vista have been purchased by Sam Sosna, former Kansas City exhibitor. Both towns are near San Diego.

Comebacks

Film Classics Set Record With 24 Current Re-Issues

● With 24 re-issues in current release, Film Classics, headed by Joseph Bernhard, has set a new high for pictures in simultaneous distribution. The productions are: "Elephant Boy," "Four Feathers," "Shape of Things to Come," "Man Who Could Work Miracles," "That Hamilton Woman," "Henry the Eighth," "Divorce of Lady X," "Lydia," "Rembrandt," "The Ghost Goes West," "Goldwyn Follies," "Jungle Book," "Palmy Days," "Murder on Diamond Row," "North Star," "Strike Me Pink," "Thief of Bagdad," "Return of the Scarlet Pimpernel," "Marco Polo," "Cowboy and the Lady," "Dead End," "Barbary Coast," "Hurricane," and "The Westerner."

Television Transcription Hailed As Sponsor-Getter

DuMont's new tele-recorder, a camera designed to film shows directly off viewing end of video tubes, will debut soon.

This first television transcription service is hailed as a huge benefit to small video operators, as it will be licensed to little stations, and thus give them edge on networks.

Idea is expected to pull in advertisers on a wide circulation basis.

Merediths In Old Love

Paulette Goddard and husband Burgess Meredith will appear in Maxwell Anderson's "Winterset" this week in Dublin. Meredith created the lead role on Broadway.

Dunn Back To NY Stage

Having completed his "Killer McCoy" chore for MGM, James Dunn left over the weekend for his New York stage production, "This Love Business."

Da Silva As Star In 'Gynt'

Howard Da Silva is set to star in the title role of Naomi Replansky's poetic version of "Peer Gynt," which prems at the Coronet Theatre in Nov.

'HIGH TIDE'

(Continued from Page 10)

is slowly sealing their doom. Lee had wrecked the car when he learned that Don knew of his guilt.

Tracy, certain he has a broken back, is ruefully going over the factors which have lead to his death-vigil. Thus the story unfolds in retrospection. Here it ends, with Tracy tossing his sword-cane to Castle, by which Don digs free his pinned leg.

Romance, knavery and motivations are intelligently threaded for full-bodied entertainment. —Bill

OVER THE BACK FENCE

HOLLYWOOD REVIEW

AUGUST 4, 1947

● MELVYN DOUGLAS has had several offers to "buy in" on newspaper properties ever since a certain columnist (Hopper) announced that Melvyn was retiring from the screen to go into publishing. He would like the world to know that he still loves the pix biz and certainly has no publishing plans . . . Hilda Black is resigning from the Republic publicity department where she has been magazine planter and unit writer. She will open her own publicity office and will resume handling Walter Lantz Productions . . . Wonder who's going to get any or all those 200-or-so paintings and charcoal sketches which arrived at the Selznick studios last week from New York where they were used in the art gallery sequences for "Portrait of Jennie." Many of the canvasses were purchased in Greenwich Village and are said to be "rare," indeed . . . And now in the news we find the name of Harry Carey, Jr., whose vocal work in "Red River" got him the lead in a musical short at Universal.

● ORSON WELLES may have the right to free speech, but so have the headline writers. Leaving for Europe last week, he said: "British film producers have something to teach us and I'm going there to learn. Some of the films imported from England lately should force Hollywood to make better pictures." What sort of a banner went over that? Just this: "Welles Slaps Hollywood Pix!" (Aside to Orson: We agree with you a hundred percent, which probably makes us a commie, too) . . . Shelley Winters, the blonde lovely who is murdered by Ronald Colman in "Imagination," had an offer from Jerry Bresler for a starring role in "Another Part of the Forest" five minutes after Jerry saw her first love-scene rushes with Colman. We might add that she had several other not-so-professional offers from visitors in the same projection room . . . Starting tomorrow, over KMPC from 6:30 to 7 p.m., you will be able to hear the nightly race re-creations, originating at the Del Mar track.

● EDDIE MANNIX, back at the MGM helm, has a large-sized pruning job on his hands. Don't be surprised at nuthin' . . . And don't be surprised if you hear of full-theatre-screen-size television being tossed in the laps of some NY Paramount theatre audiences mighty soon. They're all set to spring it without benefit of publicity, so the audiences will prove up as good guinea-pigs on the question of likes and dislikes. No hand-picked crowd will serve the purpose . . . Warner Brothers are not only cutting down to the bone, but trying to find ways and means of hacking into the bone. All current production is winding up in the next few days and there is nothing skedded for the time being. Problem is to set up an x-Ray skeleton crew while the lull is on . . . That nifty telecaster of news, Cleve Roberts, shifts over to 6 p.m. on KMPC today . . . Another production unit to close down completely until Fall is the Sol Wurtzel outfit. They're shuttering today.

● HARRY MICHAELSON, sales manager for RKO shorts, has been named head of RKO-Pathé . . . The Lasky PA comes up with the startling (?) costs of making a snow scene for "Miracle of the Bells" during the heat wave last week. Sez he, the total expenditure was 60 Gs, accrued from hiring a 20-man crew to manipulate and properly mix 300 gals. of soda and carbon dioxide, 100 tons of gypsum representing snow and another 150 tons of shaved real ice to make the flakes wet! And then it took 9 wind machines to flurry it about!! Any publicity concoction is good if it breaks into print, but the reason for printing it here is to warn authors and producers just how costly snow sequences really are from the publicity man's viewpoint . . . It surely was a relief to get the final solution to United Artists dilemma as the week ended. From a situation where it appeared that—without Schenck playing umpire—it was a plain case of someone buying or selling, or dissolving outright, came the news that Grad Sears had been named prexy and everyone was happy again.

● LEW LANDERS will act as producer-director on the filming of "Hiawatha," which rolls late this month. The title of the production company is Long-fellow Pictures. All prayers of the trade critics will be that this will be a far cry from that other Indian tale, "The Last of the Mohicans." . . . At a very rough screening of Cagney's "Time of Your Life" over the weekend, everyone was extremely happy—especially author William Saroyan who was present—until the representatives of the Johnston office quietly announced an entire bedroom sequence simply had to come out—but for sure and completely . . . If he can arranged his rehearsals to suit, Jack Benny would like to follow one of his passions and assume the role of the editor in the forthcoming production of "Front Page" by the Gryphn Players at Laguna.

● IRVING RAPPER maintains he has been suspended as a Warner director, while WB merely calls it a layoff—all because Irving protested the casting of Alexis Smith and Robert Douglas in the top roles of "Christopher Blake." Douglas is an import from England but that had nothing to do with the argument. Rapper figured neither player fit the part as scripted. Meanwhile "Christopher" has been laid gently upon the shelf.

Smoggy Idea

'Ram' Gets All Fogged Up Without Actors Knowing

● A special method of creating fog-effects is being used in Columbia's "The Sign of the Ram." The process involves an unusual printing system, with the action first shot without fog. Fog scenes are then shot without the actors and both films are superimposed for printing.

The process was developed to spare Susan Peters and other artists several weeks in a chemical-drenched atmosphere.

Disc Jockeys Form Bureau Of Control For 'Prestige'

The National Association of Disc Jockeys next week will hold its first national convention at Sherman Hotel in Chicago.

Meeting is expected to bear down heavily on problems of control. Hugh Douglas, temporary chairman, lays stress on bad reputation some discers are building. The entry of networks into the game, it is felt, necessitates central controls on all jockeys, who number about 2,000.

Vera's Col. Deal Vague

Vera Vague's first 10 Columbia slapstick comedy shorts have proved so successful that Col. is insisting she make another series. Miss Vague prefers sophisticated humor. The deal is still hanging fire.

WB Newsreel Premiere Set

Warners has set Aug. 13 for pre-release showing in New York of newly acquired Pathé Newsreel.

'WEST TO GLORY'

(Continued from Page 10)

in wait all over again, and catches Miss Castle rifling the safe.

While he's still lecturing her on the naughtiness of stealing, Senior Vejar sneaks in behind him and cold-cocks him. Barton then stalks in and grabs the diamond.

This brings Dean out of his torpor and everybody starts shooting at anybody. When the smoke clears away, Barton and the jewel are gone.

Dean and Miss Castel find out they're both under-cover agents and a new understanding begins. They all set out for Barton's saloon hang-out, where the usual fracas finales the skullduggery.

Interwoven through the extremely spotty action, is a dream-routine in which dreamer Ates discovers that the stolen gold is hidden in a mounted buffalo head.

Final scene gives Dean a last crack at warbling, while the gal, Senor Vejar and Eddie ride off yonder West to Glory —Bill

ROARING ACROSS THE COUNTRY!

The Greatest Action Thriller
of Our Time...in **COLOR**...on
its way to you, riding the crest
of sensational Day-and-Date
circuit bookings!



World Premiere
CARTHAY CIRCLE
THEATRE
Los Angeles
AUGUST 12th

"RED

STALLION"

An Eagle-Lion Films Production
FILMED IN ALL THE
GLORIOUS COLORS
OF THE WEST!

BRYAN FOY, In Charge of Production

S. R. S. — S. R. S. — See **RED STALLION!**

Hollywood REVIEW

Vol. 39, No. 23—Price 10c

THE EXHIBITOR'S EXCLUSIVE WEEKLY

Week of August 11, 1947

BRITISH TAX MOVE SHOCKS H'WOOD; REACTION LIKENED UNTO BLITZKRIEG

Knocks Pix Earnings Down Approximately 52½ Million Dollars

● Without warning, the British Government has voted a crushing 75 per cent tax on Hollywood product imported into the British Dominion.

Enormity of this blow is revealed in the fact that a great amount of Hollywood profits depend upon foreign showings. Eighty-five per cent of the foreign market is British. Yank pix earned almost \$70,000,000 British dollars last year. The new tax will drop that take to about \$17,500,000.

The British ruling decrees that all importations, with minor exceptions, are liable to ad valorem duty under the finance act powers at 300 per cent—which is three times the 25 per cent originally provided in the initial act.

It was first presumed that the measure meant only a freeze on American

(Continued on Page 11)

TOPS of the week

● **IN WEAPONS TO CRITICS**—Is the filmfare as reviewed this week. Last week this column rather proudly called to Harry Brandt's attention that the new product could hardly be called "inferior, terrible, lousy." This week he will probably, smile, if not laugh out loud. When a really fat slice of change is spent in making a serial-formula yarn around the smuggled gems gag—enhanced by the device of amnesia—for such players as Fred Astaire and Ava Gardner, and then we get a picture like "Singapore," it is time to stop and ponder. And so on.

● **IN SUDDEN REALIZATION**—Of how really important is the foreign market, and that of the British Empire in particular, was the news of the English freeze. Perhaps few knew that of all films sent into the foreign market, only a shade above 15 per cent

(Continued on Next Page)

5 REVIEWS TODAY

(Page)	(Release)
2—'SINGAPORE'	U-I
3—'ADVENTURE ISLAND'	Para
3—'FLIGHT TO NOWHERE'	S-G
5—'LOUISIANA'	Mono
5—'BLONDIE'S BIG MOMENT'	Col

Better Pix

Jack Warner Warns That Improvement Is A 'Must'

● Jack L. Warner, in an address to the Warners annual sales convention here, last week sounded a warning to Hollywood and exhibitors alike. "The war spree is over . . . More discriminating audiences and a greatly expanded entertainment field present challenges which must result in better pictures and which also must be met with improved showmanship. We must put the SHOW back into our business," Warner said.

"You will be facing a competitive market such as you will have to reach far back in your memories to recall," he warned the sales force. "We are now dealing with value-wise audiences all along the line. They mean to get their money's worth out of a picture or they will spend the money for something else."

RKO To Up Short Output Including Disney Oldies

RKO's expansion program includes 135 short reels for the coming season, according to newly-named RKO-Pathé prexy Harry Michalson.

Included are the presently-produced local series, the New York output, and half-a-dozen Disney reissues.

To Film 'H'wood Review'

Bob Crosby is set by Sam Coslow for a leading role in "Hollywood Review," color musical which lenses early next year.

Montalban As 'Valentino'

Edward Small is again dickering with MGM for loan of Ricardo Montalban for the title role in "Life of Valentino."

Drastic Reductions And Radical Changes Under Consideration

● The blitzkrieg effect of Britain's sneak-attack on Hollywood product is apparent. Sweeping changes in the entire industry have already been proposed as imperative by film leaders to offset the staggering British tax-bite.

MPA says that "since Washington seems to feel that saving Britain is more important than saving Hollywood" it is up to the producers to act swiftly. It is self-evident that the

(Continued on Page 11)

Merger Plan

Eagle-Lion And PRC To Be Joined Soon By Pathe

● Eagle-Lion and PRC may be merged by Pathé Industries within 30 days, according to recent reports. It is expected that Eagle-Lion will take over the PRC setup, including offices, personnel and exchanges. The PRC name would be retained for minor budgeters.

Bryan Foy is expected to handle all production elements, while Harry Thomas may form a separate production company, contained within the parent organization.

However and whenever this contemplated plan is effected, negotiations for top independent producers still continue.

'Woman Of 100 Faces' To Cost 25-Gs Per Face

"The Woman Of A Hundred Faces," novel by Thomas Mann, Maximilian Illyin and Louis Bromfield, has been acquired by Boris Morros and William Le Baron for their next Federal Films pic. The \$2,500,000 biggie is being screenscripted by Illyin and gets a UA release.

Flynn 'Half Way' Star

"Half Way House," newly acquired Warners' thriller by Frances Potter and Spencer Ross, will star Errol Flynn.

Personality of the Week



GOV. JIMMIE DAVIS

—BECAUSE he displays the same natural mannerisms as the film star of Monogram's homespun, success-story of his life in "Louisiana" that won him the votes to make him governor of his beloved state. His screen fans will not be those who follow matinee idols but rather those who like their characterizations true-to-life. Hollywood may smile, but the box-office vote will count.

Conference

Salt Lake City Set As PCCITO Meeting Place

● The next Pacific Coast Conference trustees meeting of the ITO will be held in Salt Lake City, Aug. 19-21. The location is at the invitation of the Intermountain Theatre Owners of Utah, Montana and Southern Idaho. All the independent exhibitors of that territory have signified their attendance.

PCCITO's demand for a modification of sales policy, the ASCAP program and the intricate phases of the government anti-trust suit are a few of the items on the agenda for consideration by the trustees.

Stanwyck Gets Title Role

Barbara Stanwyck is set for title role in Metro's "B. F.'s Daughter," J. P. Marquand novel. Edwin Knopf does the prepping and Robert Leonard holds down the megging reins. Van Heflin and Richard Hart are also inked.

EAGLE-LION

Deserves a bow for the great
showmanship it has displayed
in heralding the opening of—

"RED STALLION"

ORPHEUM — EL REY — VOGUE — BELMONT — CULVER

OPENING AUGUST 13th

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VOL. 37, NO. 23 AUGUST 11, 1947

Tops Of The Week

(Continued from Page 1)

ever made their negative cost here in the States—and that the English domain supplied 85 per cent of the long-green that eventually saved the day and turned such films into profit.

• **IN PRODUCTION DREAMS** — Is that of One World Productions—a very embryonic organization—which plans to “pool all unemployed professional talent not under contract to studios into one strong studio, which will create, package and produce its own pictures.” Producers, writers, directors and players would all share in the profits. The basic idea is swell. In our own small way, it is just as sound as Willkie’s “One World.” Unlike the latter, however, it isn’t planned to co-ordinate the efforts of all studios, but rather to create a new company for the benefit of the unemployed. What a wonderful place Hollywood would be if such dreams could come true.

Lloyd’s Fashion Show For Sight-Impaired Kiddies

Harold and Mrs. Lloyd will host a fashion show at their Beverly Hills home Sept. 7 for the benefit of the Nursery School for Visually Handicapped Children. Proceeds go to the Nursery’s building fund.

Bernhardt Goes Indie

Curtis Bernhardt enters the indie race when he finishes his megging stint on Metro’s “The High Walls.” His own first will be “Taps At Dawn.”

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

‘SINGAPORE’ Falls Apart At Plot Seams Thru Lazy, Cliche Scripting

Fine Cast, Camera, And Good Mounting Can’t Compensate

• “SINGAPORE” is a beautifully produced upper-drawer melodrama which early falls gracefully apart at the story seams and all U-I’s writers and all U-I’s technicians couldn’t put it back together again.

Seton I. Miller and Robert Thoren are responsible for the screen translation of Miller’s original story. It is unfortunate that complete blame for “Singapore’s” feeble entertainment level must be placed on the writers.

The yarn is threadbare from years of overwork. The situations sag with the weight of strained credulity and individual scenes often carry cliché purposes as transparent as the characterizations in them.

All of which is a vast pity, since Jerry Bresler’s mounting is high-calibre and hypoed with some of this year’s best camera work, presided over by Maury Gertsman.

John Brahm comes through also with effective direction, insofar as his cast is concerned, despite the inane puppets delivered into his hands by the script. It may therefore be presumed that his stagnant pace is a direct result of artistic distaste for his assignment.

Swell Marquee Fortifies It

Perhaps producer Bresler anticipated the end result and fortified the potentially thin returns with a swell cast. At any odds, his marquee lineup insures “Singapore” of comfortable grosses.

The story is an evident attempt to cash in on the public’s reaction to Alan Ladd’s Far East series. Again a

heroically masterful, muscular and too-utterly male adventurer seeks his fortune and finds his femme in the exotic Orient.

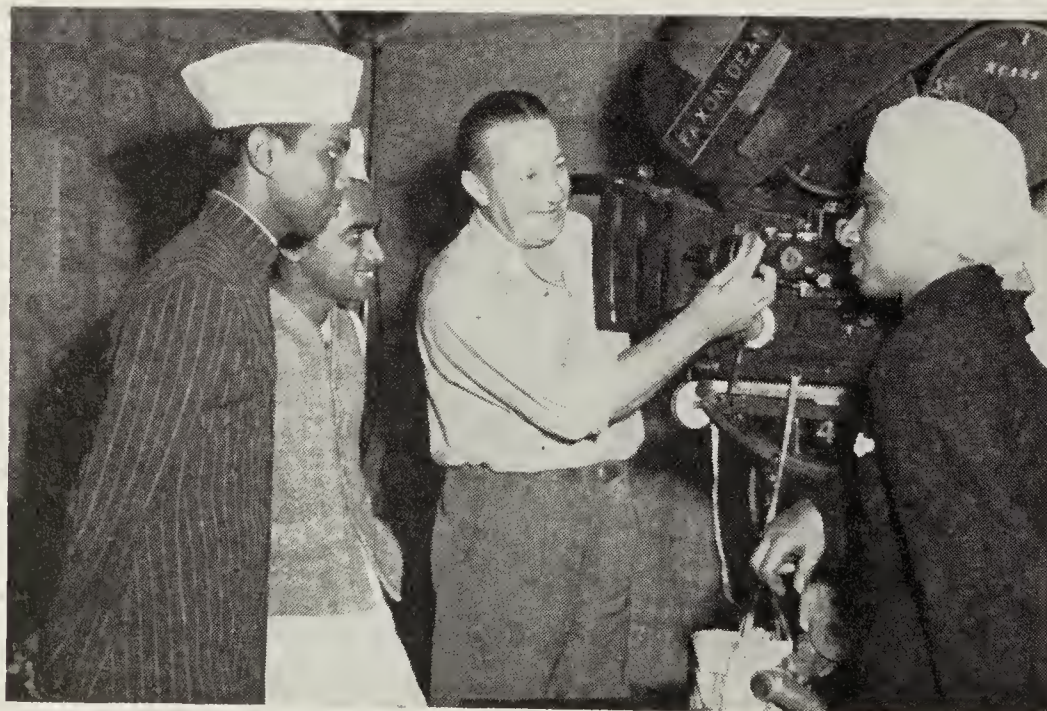
Fred MacMurray is the dominant male. He’s back in Singapore, after the war. A run-in with Chief Police Inspector Richard Haydn has established that Fred’s a slick pearl-smuggler. Haydn’s warned him that the rap for smuggling has been upped to ten years. Yet, in a burst of paternal benevolence at the end, with MacMurray proved a smuggler, Inspector Haydn not only shrugs off the ten years, but calls back a regularly scheduled passenger plane, so’s gal friend Ava Gardner can join Fred.

Gives Audience a Report

But back to the Miller-Thoren tale. Fred is sitting at a secluded table in the hotel he lived at before the war. He starts to reminisce and all at once he’s narrating the story of his lost romance. It’s not personal retrospection, not stream-of-consciousness. It’s a flat, factual dissertation, given directly to the audience.

This confidential report is implemented by a dissolve into the past. The Japs are approaching Singapore. Fred and Miss Gardner are all set to get married, but the Nips start bombing and Fred trots off to snatch up a bag of pearls he’s cached away in the electric fan in his room.

Ava waits in the church. When Fred finds that he can’t get at the pearls, he dashes back to get hitched but the church has been hit and Ava has disappeared. A falling beam conks Fred. When he comes to, he messes around in the ashes for a bit, searches for a few hours through the mob-packed streets, gives up the search and sails for home. This, after a quarter-hour of torrid love-making footage which



THREE BOYS FROM INDIA take time out from their student activities at USC to study camera technique at PRC studios. Director Lewis D. Collins is shown here giving them some tips on the set of “Headin’ For Heaven,” which he is directing for Ace Productions and PRC release. Their visit is part of their course in motion picture production which is why they were sent here from India.

Universal-International
Presents

“SINGAPORE”

OKAY
80%
Melodrama, starring Fred MacMurray and Ava Gardner. Produced by Jerry Bresler and directed by John Brahm. Screenplay by Seton I. Miller and Robert Thoren, from an original story by Seton I. Miller. Photography by Maury Gertsman. Art direction by Bernard Herzbrun and Gabriel Scognamiglio. Music by Daniele Amfitheatrof and orchestral arrangements by David Tamkin. Editing by William Hornbeck. Tradeshown at the Academy theatre, August 4, 1947. Running time, 79 min.

establishes a deathless romance.

At this point Fred comes out of his trance and spends a large chunk of the running time in trying to get at his bag of pearls. His old room is occupied by Yank tourists Spring Byington and hubby Porter Hall, who inject an occasional chuckle, by caricaturing the well-known asininities of American sightseers.

Menace is all over the place in the persons of evil gem-trader Thomas Gomez and his effeminate stooge, George Lloyd. They know he’s got the pearls hidden and they sneak around and threaten him suavely every few sequences.

Then—he sees Ava dancing with another guy. It’s Roland Culver, who resents his barging in, because Culver is now Ava’s spouse. They spent the war together in a concentration camp.

Heroine Has Amnesia

Ava doesn’t know Fred because she’s got what almost every lazy scripter gives his heroine in a spot like this—amnesia.

Fred tries to bring her memory back, but no soap. Culver gets quite stuffy about it; he’s known all about Fred all along. But being a smart husband, he’s kept his wife’s past a secret from her.

Meanwhile, Gomez and Lloyd have gotten tired of waiting and grab off Ava, thinking she knows where the pearls are hidden.

Fred gets on the trail, sleuths ’em down, and rescues his gal by bumping off both racketeers. But not before he’s first recovered the pearls and secreted them in the tourists’ luggage.

Finding the gal and realizing he can’t have her, brings out Fred’s latent nobility. He gives himself up along with the pearls.

Cop Is Overcome With Gratitude

This seems to so overcome the Inspector with gratitude that he lets Fred go, even though our hero has just shot two men and the bodies

(Continued on Page 11)

The Cast of Characters ("Singapore")

Mat Gordon	FRED MacMURRAY
Linda	AVA GARDNER
Michael Van Leyden	ROLAND CULVER
Chief Inspector Hewitt	Richard Haydn
Mrs. Bellows	Spring Byington
Mr. Mauribus	Thomas Gomez
Mr. Bellows	Porter Hall
Sascha Barda	George Lloyd
Ming Ling	Maylia
Rev. Barnes	Holmes Herbert
Miss Barnes	Edith Evanson
Cadum	Frederic Worlock
Mr. Hussein	Lal Chand Mehra
Pepe	Curt Conway

Production Values And Sound Plot Give 'ADVENTURE ISLAND' Appeal

Secondary Actioner Hypoed By Camera & Shrewd Backgrounds

● "ADVENTURE ISLAND" is sure-fire secondary adventure. Extra hypo of Cinecolor bolsters already graphic, sea-and-sailing ship appeal. Added are South Seas island locale for romance, the name of Robert Louis Stevenson on the story and plenty of melodramatic action for further exploitation.

Pine & Thomas prepped the piece expertly, digging out shrewd values from the modest budget. Pic should return quadruple its cost.

Particularly effective is Jack Greenhalgh's dramatic camera work, which he correlates smoothly with the art direction of F. Paul Sylos. Darrell Calker's musical score lends proper emotional emphasis.

A Straight-Line Actioner

Maxwell Shane wrote the screenplay from "Ebb Tide," by Robert Louis Stevenson and Lloyd Osbourne. Script is straight-line pulp-type actioner, but slows down in spots for unnecessarily extended sequences which do not move the plot forward.

Performances are uniformly competent, but John Abbott grabs off major plaudits with a swell interpretation of Mr. Huish, cockney derelict. Abbott manages to make the unwashed, unregenerate and amoral beachcomber a pitiable, almost likeable loafer, despite his lack of even rudimentary decency.

Alan Napier comes through also with a suavely restrained chunk of villainy as the megalomaniacal despot of the island.

Shane's script is particularly strong in its characterization. Paul Kelly, as the despairing Captain Donald Lochlin, is given a complex role.

Capt. Heroic and Despicable

The Captain is both heroic and despicable. He's invested with the virtues of strength and the breaking heart of a man who has lost his honor, his self-respect and his family. His descent to piracy, thievery and planned murder is understandable and almost forgivable. Seldom does a minor production so carefully develop its characterizations.

"Island" is Rory Calhoun's second major assignment and his first starring role. He has the looks and the personality for the kind of femme appeal which should shove him up fast.

Yarn starts off with Calhoun, Kelly and Abbott becoming pals through the saving of Calhoun's life by Kelly. They are on a Pacific Island, men without past or future.

Kelly, a Captain who has lost his papers through dereliction of duty, gets a chance to skipper a plague-ridden ship. He pulls his two friends out of the local hoosegow and they raise anchor.

Paramount Presents "ADVENTURE ISLAND"

OKAY
80%

Action melodrama, produced in Cinecolor by Wm. Pine & Wm. Thomas. Directed by Peter Stewart. Screenplay by Maxwell Shane, based upon the original story by Robert Louis Stevenson and Lloyd Osbourne. Photography by Jack Greenhalgh. Art Direction by F. Paul Sylos. Music by Darrell Calker. Edited by Howard Smith. Tradeshown at Paramount studios, August 4, 1947. Running time, 66 minutes.

The schooner is destined for Australia with a cargo of champagne. Kelly figures that he'll lose both ship and captaincy as soon as port is reached. He decides to take over, sail to another country and sell both ship and cargo.

Two things are discovered which upset his plans. Rhonda Fleming, daughter of the plague-killed captain, is aboard. She tries to regain control through a pistol, her crew and Calhoun. Her failure is made unimportant by the discovery that the cargo is bottled water and that her father had planned to scuttle the ship with acid, to collect the insurance.

A fire on board, the molestation of Miss Fleming by Abbott and a binge by Kelly enliven the footage until Adventure Island is sighted. Then the heavy skullduggery begins.

The island, unknown to chart-makers, is controlled by stately madman Napier, who has gathered a fortune in pearls by convincing the natives that he's a god.

Kelly and Abbott scheme for possession of the oyster-eggs, are discovered by Napier and warned off the island. They return with an acid-filled champagne bottle with which to blind Napier. Abbott dies horribly in the acid when the plan goes awry. Kelly dies saving Calhoun.

Meanwhile, Rhonda has come ashore, is fancied by the self-titled god and saved by Calhoun who disarms a guard and wounds Napier.

The natives, realizing that their brutal master is human, turn on him. He steps backward into the snake pit he has used as an execution chamber.

Boy and gal sail away, accompanied by a pair of grateful islanders who donate a sack of pearls as token of gratitude.

Direction by Peter Stewart is strong on character development and thin in the development of a progressive and suspenseful tempo.

Editor Howard Smith should take "Adventure Island" back to the cutting room for judicious trimming. Pic is too good in its bracket not to be given the benefit of a stepped-up pace. —Bill

Stu Erwin In 'Doc. Jim'

Stuart Erwin's inking with Jerry Fairbanks for "Doctor Jim" marks Erwin's 20th year in pix.

The Players

("Adventure Island")

Rory Calhoun, Rhonda Fleming, Paul Kelly, John Abbott, Alan Napier.

The Players

("Flight To Nowhere")

Alan Curtis, Evelyn Ankers, Micheline Cheirel, Jack Holt, Jerome Cowan, John Craven, Inez Cooper, Roland Varno, Michael Visaroff, Gordon Richards,

'FLIGHT TO NOWHERE' Grounded By Weak Direction And Thin Yarn

Poor Lensing, Bad Scoring And Other Failures Crash It

● "FLIGHT TO NOWHERE" is a strictly formula yarn with all the weaknesses a small budget and inept handling can contrive. Pic offers little in the way of support, but might be given exploitation hypo by tie-up with the growing menace of international spies who play for atomic stakes.

William B. David's production values are secondary par with the exception of Marcel Le Picard's camera work, which is a surprise since his lensing is usually right on the beam. But from the opening frame of "Flight," photographic values suffer from under-exposure, flat lighting and inferior composition; all of which develop a newsreel lack of emotional appeal.

Direction Is Heavy

William Rowland handles the direction heavily, developing no progression in pace. The static tempo makes even direct action sequences torpid, permitting no acceleration or suspense.

Pic takes off on a murderous note. A Korean agent is bumped off and a letter swiped from his coat. It's an important piece of the plot. The note is sought by practically everybody in the cast. Montage reveals that the Government has suffered a desperate set-back in the theft of a map which pin-points uranium deposits on an atoll in the South Pacific. The map eventually turns out to be crypted on the face of an oriental ring, innocently worn by Evelyn Ankers, the gal who gets the guy.

Hero Is Brow-Beaten

The guy is Alan Curtis, an ex-fighter pilot who is brow-beaten by his ex-C.O., Jack Holt, into the search for the map. Holt turns in the most credible chore of the cast, playing relaxedly and imbuing his every scene with flavor.

As a civilian pilot and operator of a chartered plane service, Curtis is hired by mysterious Micheline Cheirel to fly her special party to a desert resort.

En route Curtis finds that at least one of his passengers has homicidal habits. An oxygen tube is disconnected and one of the passengers almost kicks off.

From this point, the action practically alternates between Curtis' indignant refusals to continue his sleuthing chore, Holt's sternly good-humored paternalism as he constantly shoos Alan back to work, and a series of headaches for Curtis as various un-

Screen Guild

Presents

"FLIGHT TO NOWHERE"

SNAFU

70%

Mystery melodrama, produced by William B. Davis and directed by William Rowland. Screenplay by Arthur V. Jones. Photography by Marcel Le Picard. Editing by Gregg Tallas. Reviewed at the Hawaii theatre, July 3, 1947. Running time, 65 min.

identified meanies keep konking him on the noggin and snatching that mysterious letter. Curtis spends much of the footage kissing gals, swiping the envelope from their handbags, only to lose it again to the cranium-crackers.

Among the suspects of masterminding a nefarious international cartel, are ex-mining engineer Jerome Cowan, ex-show girl Evelyn Ankers, ex-wife Inez Cooper, ex-show gal and phoney countess Micheline Cheirel and sundry minor menaces.

The scene changes to Las Vegas where Curtis, upon request has flown everybody. But the same old hide-and-seek for the letter continues, until another character is knocked off.

This soon shifts the chase from the letter to the map. Holt identifies the ring, through Curtis' description and ex-frau Inez Cooper cops it from Miss Ankers in return for the loan of his plane. Inez wants to meet an old flame. She meets death, instead, through sabotage. The plane had been damaged to trap Curtis.

Clumsily woven plot threads are hastily wrapped into the usual finale. Ex-mining engineer Cowan, most inoffensive of the group, turns out to be the nasty nemesis. He bumps off another map-seeker before dying fittingly along with his final victim.

Curtis gets the ring and the gal who wore it. Curtis and Holt thus save the nation from dire consequences but not audiences from boredom.

Inez Cooper turns in a nice job of being appropriately thin-minded, thin-souled and thick-skinned. Cowan, too, is believable, along with Curtis and Micheline Cheirel. Hoot Gibson steps in briefly as a rustic sheriff.

Although scripter Arthur V. Jones doesn't give him much to work with, editor Gregg Tallas can yet accomplish a bit of salvaging with morose scissor work on inert sequences.

Underscoring adds to the clumsiness by blaring in and out of scenes like a calliope.

"Flight to Nowhere" just never gets its wheels off the ground.—Bill.



August 11, 1947

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STORY and SCREENPLAY

By Johnny Yuhasz

The Week's Review of SCRIPTS • BOOKS • PLAYS • MUSICALS

Seabiscuit

Foote To Jockey Biog Of Turf Champ For Screen

● John Taintor Foote has been set as producer-writer jockey on Warner's "The Story of Seabiscuit." Rights to the story of the late turf champion were acquired by Jack L. Warner from C. S. Howard, its former owner.

Picture will be filmed in Technicolor and Sea Sovereign, one of Seabiscuit's progeny, will play his sire on the screen. David Butler, who megged the heavy-grossing horse film "Kentucky," will direct.

Prepping 'Weep No More'

"Weep No More," RKO starrer for Cary Grant, is being readied by producer Robert Sparks and scripter Frank Benton. Screenplay is derived from an original story by Manny Seff and Paul Yawitz.

Warners Get 'Sombbrero'

"Sombbrero de Oro," an early-day California yarn by Martha and Norris Fletcher has been bought by Warners as starring vehicle for Dane Clark and Wayne Morris.

suitable creative material for film adaptation.

Good stories make excellent films and the competitive demand makes price no object. A best-seller with a pre-sold audience or a box-office-insured hit play is worth the highest bid the traffic will bear, but ONLY if it is adaptable to motion pictures.

Enormous sums for something tangible and desirable is one thing but competing for a creative thought that has not even materialized is a tactic that makes less sense than double-talk from an idiot.

● BOOK BRIEFS—New Yorker critic A. J. Leibling has compiled his sharp "Wayward Press" articles into a general critique of American journalism. It will appear via Doubleday as the "Wayward Pressman." . . . Gladys Schmitt, whose "David the King" stirred a literary breeze last year, delivered "Alexandra," her new novel about the turbulent loves of a modern actress, to Dial Press . . . Viking stopped the sale of "The Golden Stallion" by Theodore J. Waldeck due to copyright infringement difficulties. Published novel contained portions of Mary O'Hara's two books "Thunderhead" and "My Friend Flicka." Viking yanked distribution and will destroy all copies on hand . . . Manuel Komroff's book "Feast of the Jesters" which is heralded by publishers Farrar, Straus as his "first important novel in seven years" will be out in October . . . Theodore Dreiser's last manuscript "The Stoic," completed just before his death two years ago, has been announced for November publication by Doubleday . . . Vanguard will present

POST SCRIPTS

● Watch for "Murder," an astounding story by Irving Wallace and Major Leon Turrow in a future issue of Reader's Digest. An incredible yarn plucked from the secret files of the Army CID overseas, it is high-powered material that warrants keen attention from the studio story scouts . . . John Huston set to script and pilot "Key Largo," with Bogart and Bacall for Warners'. He intends to enter indie film production with his famous father, Walter, upon completion of present assignment . . . Paul Gallico and Mike Romanoff are negotiating with MGM for re-purchase of old New Yorker "profile" that Gallico penned on the Prince, with plans to make an indie based on Mike's fabulous career . . . Writer-producer Robert Rossen has purchased "La Cigale," by Anton Chekhov, in abbreviated form. It is a potential Olivia de Havilland subject for Columbia release. Final word dependent on a satisfactory treatment of the yarn . . . Actor Richard Carlson's play, "The Skull Beneath the Skin," will debut at Westport, Conn., on August 18 prior to a Broadway showing this Fall. John C. Wilson is producing . . . George Wagner will screenplay his own original "Eagles in Exile," as John Wayne vehicle for Republic . . . "Deadlock," by Arthur Pierson, was optioned by director Arthur Lubin for early indie release . . . "A Woman's Privilege," by radio writers Joel Malone and Harold Swanton, was bought by William Wilder Productions . . . Albert Demond was signed to script "The Fighting Madonna" at Republic . . . Richard Schayre was inked to a writing contract by Edward Small Productions.

'Rainbow' Script Ready

Richard Sale and Mary Loos completed work last week on the screenplay of Republic's "End of the Rainbow" which Allan Dwan will produce and direct. Ernest Lehman and Geza Herczog wrote the original. Pic rolls next month on a big budget.

"The Life of Adventurous," a new collection of hard-boiled James Farrell stories in September . . . The editors of New Yorker have selected seventy of the best war stories and articles, by twenty-one authors, that have appeared within its pages and will present it as "The New Yorker War Pieces" . . . George Victor Martin, who authored the best-selling "Our Vines Have Tender Grapes," has finished the final draft of his novel "Mark It With Stone," for Frederick Fell who will publish it . . . Seven hundred manuscripts were hopefully submitted to the Harper office in pursuit of their Prize Novel award. The winner will be announced later this year.

On Their Own

Mahin And Grant Forming Large-Scale Indie Unit

● John Mahin, top-flight scripter, is planning a new indie set-up with James Edward Grant, with whom Mahin has often collaborated.

Contemplated organization, for which Mahin has secured his release from MGM, will function on a producer-director-writer partnership. The team has several originals under consideration, including a sequel to "Johnny Eager," which they scripted.

Milton Pickman and George Willner of the Nat Goldstone agency are negotiating for release with several majors.

Video Newsreel Service Mulled By Paper-Owners

A newsreel service covering newspaper-operated television stations is being considered by key men in the video field.

Idea is to offer paper-owned stations an edge on the other video outfits. Plan calls for each station in the network to maintain its own crews. Coverage of each crew would be made available to fellow members.

Fellows Prepping Three Top-Budget-Name Films

Paramount producer Robert Fellows is readying three top-budgets, two of which are expected to greenlight within 40 days. They are "A Connecticut Yankee," starring Bing Crosby; "The Long Grey Line," with Alan Ladd, and "The Sealed Verdict," starring Ray Milland.

Pipers Desert 'Parade'

Bullets Durgon will yank the Pied Pipers from "Hit Parade" air show at the end of the month. Reason given is that tunes allocated did not fit the Pipers' style and thus damaged their standing.

Anthals Adapt 'Monday'

Producer Max M. King has signed Edna and Edward Anthal to do the screen adaptation on "I'll Give You 'Til Monday," which lenses early in Fall.

To Air Authentic Crimes

Jimmy Gleason stars in a new 30-minute air show over CBS. Titled "Homicide—Gleason," the show dips into the backgrounds of authentic crimes.

Break Ice For 'Follies'

Smith, Bull & McCreary launch the "Ice Follies of 1948" campaign today with spot announcements on 16 LA stations. Show preems at Pan Pacific Sept. 18.

● IT SEEMS INCREDIBLE but no longer is the sale of a manuscript dependent on its individual merits or its suitability to screen adaptation. That's old hat; prosaic and passé.

A bitter rivalry has supplanted editorial judgment and good common story sense has been tossed aside for the sport of beating a competitor to the punch.

Snap decisions and hurricane deals are the current trend, with each studio maneuvering to outfox the other in snaring a yarn that might prove sensational.

This frantic desire to checkmate opponents in the purchase of books, plays, and originals has prompted a stampede of wild bidding that defeats its own purpose. The situation has proved potent adrenalin to agents who eagerly pit one against the other to provoke a sale and skyrocket the price.

In many cases, they have goosed story executives into optioning unpolished, and even unwritten, manuscripts with fat initial fees.

● Two major studios recently announced contracts for novels still lingering in the author's mind, but not yet on paper. A few weeks ago, a shrewd agent jockeyed a film company into forfeiting a king's ransom for a newspaper clipping and brief two-page outline by a minor writer.

Another crafty ten percenter collected a fortune for an idea suggested in a letter from a client; then had the author assigned to develop his vague brain-child at a tidy four-figure salary.

The most astounding bit of super-salesmanship, however, was a deal consummated without the studio seeing a single word of the novel, or even knowing what it would be about.

The terms agreed upon were that no outline, verbal or written, would be submitted, nor would the purchaser invite any explanatory discussions with the author.

To climax this fantastic contract, the option had to be lifted at a tremendously fabulous figure six weeks before the publication date.

● Extravagantly fancy prices have also been paid for books that would require an astronomical budget to produce. Others have been acquired that are too risqué to present or the basic theme has Johnson office obstacles.

Consequently, they have to be completely rewritten or shelved.

● The insatiable yen to corner the literary market has blurred the story executives' vision. They have temporarily lost sight of their primary objective—to select the best and most

'BLONDIE'S BIG MOMENT' For Fans Only, With Same Familiar Script

Gags, Situations & All Characterizations Extreme And Corny

● "BLONDIE'S BIG MOMENT" continues the hectic domesticity of the Bumpstead family. It's the old familiar pattern, told in the old familiar way. Characters, gags, and situations are quite as corny, unbelievable, and absurd as in prior offerings. For "Blondie" fans, however, "Big Moment" will doubtless prove satisfactory entertainment.

Penny Singleton, through long experience with the role, makes "Blondie" as realistic as the limitations of Chick Young's farcical characterization permits. Miss Singleton gets more out of her chore than the script puts into it.

Lake's "Dagwoods" Are Identical

Arthur Lake's "Dagwood" is identical to the dozen-odd similar interpretations he has doled out for the series. The same banalities, the same mental vacuities are all there in chronological order.

The kids and pooches again furnish most of the humor.

Constance Lee wrote the original screenplay. She has made plausible use of the series' loss of Jonathan Hale, "Mr. Dithers," by introducing a new boss for Dagwood.

Seems that Dagwood's vacation, with which the pic starts, was not a matter of mere generosity on the part of Mr. Dithers. That canny executive has sent the Bumpsteads off on a trip so that Dagwood wouldn't be around to futz up the selling of his company to Jerome Cowan.

Has New Boss and Problems

When Dagwood gets back to the office, tanned and pulsating with the crusading zeal of junior-executive vitality, he finds that he has a new boss and new problems.

On the way down to work, in a crowded bus, he had spilled jam from his post-breakfast tart onto the coat of an irascible stranger. Yeh! The stranger is his new boss.

With his inimitable penchant for provoking wrath, Dagwood soon convinces Cowan that his first, hasty impression of Dagwood is entirely right. He demotes our unhappy hero, banishing him from his little cubby-hole office and relegating him to the minor help in the back room.

Blondie promptly dashes down to the office and beards the bear-like Cowan in his executive den. Boss Cowan, astonished to find charm, chic and cerebrum all functioning smoothly in one woman—and the wife of a prize nit-wit at that—capitulates and gives hubby Dagwood another chance to win back his tiny office.

From here the plot has a dual problem threaded into Dagwood's desire

Columbia Pictures Present

"BLONDIE'S BIG MOMENT"

SNAFU Farce comedy, directed by Abby Berlin. Original screenplay by Constance Lee, based upon the characters created by Chick Young. Musical direction by Mischa Bakaleinikoff. Art direction by Ben Hayne. Set decorations by Louis Diage. Photography by Allen Siegler. Editing by Jerome Thomas. Reviewed at the Pantages theatre, July 31, 1947. Running time, 70 min.

70%

to regain his junior-exec spot. Cowan has a big deal on. He needs to find a certain type of tract. A big-money client will build a factory if the proper site is found. If he builds, Cowan gets the construction contract.

With all this hubbub going on, Dagwood has yet another headache. His offspring's school teacher, pretty and pert Anita Louise, has made arrangements for the school to visit various industries as an extra-curricular activity. Dagwood's company is first on the list. Dagwood is on a spot.

Desperate, because the kids all think he is a tycoon with his name still on a door, Dagwood fakes a call from the executor of an estate which owns the one lot needed for the big deal. Cowan rises to the bait. Dagwood squires the school kids through all the offices. His name has been hastily pasted back on his old office.

Boss Fires Bumpstead

Boss Cowan gets back in time to fulfill plotting needs and fires Bumpstead.

Involved in most of Cowan's running rages has been a quiet and bespectacled moppet, Johnny Granath, newcomer to the neighborhood and a pal of the Bumpstead kiddies. Johnny, it turns out, is a pint-sized, lion-voiced millionaire. He owns the property Cowan has frenziedly tried to buy.

Johnny offers the land to Dagwood—free, which makes Cowan suddenly aware of Dagwood's heretofore hidden assets as an employee.

Finale finds Dagwood in possession of a junior partnership, Cowan in possession of his hard-won contract, and teacher Anita Louise practically in possession of Cowan.

Most of the running time is devoted to sundry simple-minded bits of buffoonery which are typical of the series and humorous only to fans.

Production values are up to par, with Allen Siegler's camera work, Louis Diage's sets, and Ben Hayne's art smartly executed. Abby Berlin directed. —Bill.

Lang After Stewart

Producer Otto Lang, now in New York in effort to pact Jimmy Stewart for Lang's Chicago-located "Call Northside 777," has been handed a new contract by 20th. Henry Hathaway is with Lang.

The Players
('Blondie's Big Moment')

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Anita Louise, Jerome Cowan, Danny Mummert, Jack Rice, Jack Davis, Johnny Granath, Hal K. Dawson, Eddie Acuff, Alyn Lockwood, Robert De Haven, Robert Stevens, Douglas Wood, Daisy.

The Players
('Louisiana')

GOV. JIMMIE DAVIS, MARGARET LINDSAY, John Gallaudet, Freddie Stewart, Doty Brown, Mollie Miller, Ralph Freeto, Russell Hicks, Lee Lasses White, John Harmon, Tristram Coffin, Eddy Waller, Mary Field, Joseph Crehan, Charles Lane and Raymond Largay.

Mono's 'LOUISIANA' A Homespun Success-Story, Refreshingly Done

Personality of Gov. Jimmie Davis Aptly Justifies His Career

★ "LOUISIANA" is a mighty refreshing, homespun success-story of the rather amazing rise of Jimmie Davis to the governorship of the state of that title. If properly edited, it could easily be the sleeper of the season.

As it was tradeshown, its 85 minutes are too long—mainly because several of its many songs are allowed to run through to a conclusion, thereby severely interrupting a very charming story.

Has His Hand In

There are several songs, most of which Governor Davis had his hand in writing. "You Are My Sunshine" and "There's a New Moon Over My Shoulder" are probably the two most popular with the American public.

The main surprise of the film is the pleasing personality of the Governor, particularly from the screen viewpoint. From the political side, it is extremely easy to understand why he became so successful at the polls.

If you don't remember, it was Davis who sang his way with Hillbilly songs right up the political ladder to fame that has spread across the nation. His career has been spread in Life magazine pictorials and other periodicals have publicized his meteoric rise. Mono's screen biography does a thoroughly good job—aside from forgetting to use the shears properly—in presenting it as "an American idea."

Jimmie Like Lincoln

Like Abe Lincoln, Jimmie Davis started out darn poor—spending his boyhood days trying to get book-larn-in' in a log-cabin on a cotton farm. His search for knowledge took him through high-school and college. Then he became a history teacher at the University.

He never quite got away from his love of music, however. The chanting of the workers in the fields never left his ears. He was always creating new songs and, somehow, they caught on in a much broader way than Jimmie ever dreamed.

An orchestra playing one of his pieces brought about a meeting between him and the leader—which turned into a lifelong friendship and made possible his political career.

Through a gag, he took over a radio show one night which made his musical popularity such that he had to make a decision between teaching and singing. He chose radio.

Monogram Pictures Present

"LOUISIANA"

GOOD 85% Biographical Drama with Songs. Produced by Lindsey Parsons and directed by Phil Karlson. Screenplay by Jack De Witt with additional dialog by Vick Knight and Scott Darling. Based on an original story by Steve Healey. Photography by William Sickner, ASC. Musical direction by Edward Kay. Edited by Ace Herman. Tradeshown at the Academy Theatre, Monday evening, Aug. 4, 1947. Running time, 85 minutes.

The singing income, however, was a bit too precarious so he took a court-clerkship for bread-and-butter reasons. His growing popularity took him from there. The politicians sought him out for the office of police-commissioner. He won hands down and did a swell clean-up job.

On and up he went until he was in line for Governor. When that request came, he bucked because he didn't like party machinery. It was the turning point of his career and, according to script, it was his wife who led him by the hand.

He Runs Without Funds

When he decided to run for the office, it was without the aid of funds or party-pull. He went it alone with his handful of musicians. Singing his way up and down and across the state in'o every village and hamlet, Jimmie told the voters what he stood for—just his past record.

The rural districts were for him but the city vote was doubtful. Then it poured down rain on election day, which spelled doom for the singing aspirant. But Louisiana voters have a way of getting what they want.

Wading and driving through mud ankle and hub deep, they went to cast their votes for Davis. When they were all counted, Jimmie had sailed into the Capitol building on a landslide. Such is the American way when the people want it to be.

When screen fans see "Louisiana," it is the belief of this reviewer they will not only like Governor Jimmie Davis, but they will like Monogram a lot better for having made such a story.

Highly exploitable, it looks like this different picture will do some magnificent grossing at the boxoffice—in just about any house it appears.

"Louisiana" is a picture that will fit anywhere at any time. Swell for the entire family, it is the perfect fare for the kids. —Joy

What Goes On **PICTORIALLY** Around Town

ARRIVALS

REHEARSALS

SIGNATURES

MEETINGS

DEPARTURES

And WHAT-NOT



KILROY IS HERE—(upper left hand) The star of Monogram's "Kilroy Was Here" planes in with producer Sid Luft. It is Jackie Cooper, back from an outstandingly successful preem in Texas. Sid and Jackie plan another pic soon in answer to many Cooper fans.

DOTTIE'S HERE, TOO—(above) La Lamour, singing mistress of ceremony for the Army air show, tunes in with her new buddies, the Crew Chiefs Quartet. In top row: John Huddleson, Lillian Lane and Steve Steck. Gene Steck's by Dot. Watch this Foursome.

SEYMOUR SIGNS MARIA—(left) Producer Nebenzal inks the new 3-year pact by which Maria Montez will star for him in one picture each year. An intrigued trio of observers is attorney H. Silverberg, agent Louis Shurr and attorney Bernard M. Silbert. Contracts were timed to accord with an Astrological time-table, as Miss Montez is a firm believer in Astrology. Similar precautions were used in signing for her "Atlantis" starrer. Aint that Sumpin'?

GOLD-DIGGERS OF '47—(below) are these delegates to the Allied Artists & Monogram convention held simultaneously with the world premiere of AA's "Black Gold" held in Oklahoma City recently. They are: Ed Blumenthal, Dallas; Lloyd Rust, Dallas; Morrie Steinman, Minneapolis; Sol Francis, Monogram; John A. Baetty, Des Moines; Mike Comer, Oklahoma City; Barney Rosen.hal, St. Louis, and George Taif, Omaha. It was a grand "get-together."



HOLLYWOOD SIDESHOW

By Bob Minco

● MARIE WILSON and her hubby, Alan Nixon, are both emoting in PRC's "Linda Be Good" . . . Composer Dave Rose recently featured a number on his NBC stanza called "Soprano's Nightmare." Story behind the opus is that Dave heard a soprano practicing her voice limber-ups off key, and was so impressed by the discord that he penned the number pronto . . . Eve Arden must be hustling these days—and nights, what with radio, stage, and screen work. While starring in a LaJolla legiter, she's commuting via plane between the beach city and H'wood.

● MUSICIANS can be wrong about music and Charlie Barnet is the first to admit he erred when he blurted, "Swing is dead. The kids themselves killed it." The terrific ovation accorded his newly-formed ork has convinced the bandsman that there still is moola in the swing game. Consequently, he inked himself to a 52-week binder which takes the band on 365 days of consecutive playing dates. Charlie, along with T.D., Goodman, and Satchmo, is in Goldwyn's flicker, "That's Life."

● ALL PUBLISHER'S royalties on every recording of Empire Songs' new hit, "In San Francisco," are being turned over to the Damon Runyon Memorial Cancer Fund. A low bow to Empire . . . In Bill Leyden's absence from his KMPC platter session on August 15, Deanna Durbin may do the spinning. Bill, incidentally, will be hiking back to Chi for—get this: a disc jockeys' convention. That'll be a nice, quiet little affair, methinks . . . Bill Roberts' wife, Betty Jaynes, follows Bill into the Greek Theatre in the "Great Waltz."

● JEAN SABLON opens his engagement in Beantown at the Copley-Plaza, September 17, and thence to New York's Waldorf-Astoria . . . CBS' global documentary show on the second anniversary of VJ Day, August

RADIO • RECORDS • FILMUSIC • NITERIES • TELEVISION • BANDS

'Best Shows'

Top Air-Stars To Raise Funds Like M-P Relief

● A plan whereby top radio stars may pick their "best show" for a repeat performance has been advanced by Sullivan, Stauffer, Colwell & Bayles and okayed by AFRA as a relief and welfare fund raiser.

Idea parallels film talent's "Screen Guild Players" program. The show has already acquired a sponsor who is expected to set aside a stated amount for the fund each week.

Edgar Bergen, Jack Benny, Eddie Cantor, Ed Gardner and many other top stars have agreed to participate.

Credit on repeat shows would be accorded the original sponsor but regular commercial is to be reserved for the backer.

Aumont Stays In Paris To Star On Stage-Screen

Jean Pierre Aumont will star in "Loranchaccio," for Alcine Productions in Paris and in his own stage play, "The Emperor Of China" when he returns to France from England, where he is completing Columbia's "The First Gentleman."

To Stage 'Skull-Skin'

"Skull Beneath the Skin," by Richard Carlson, debuts Aug. 18 at Westport, Conn. John C. Wilson produces. Play is slated for Broadway in the Fall.

'Bob' Retagged 'Thunder'

20th's "Bob, Son of Battle" has been retagged "Thunder In The Valley" because exhibs say patrons think the classic dog story is a war pic.

14, is a "must" for all vets. Titled, "We Went Back," stanza will paint a vivid contemporary picture of well-remembered places and the people inhabiting the war-shaken areas. Comprising reports and actual interviews recorded by CBS correspondents who toured the invasion routes, show should set a new high for radio journalism.

CHORDS & DISCORDS

By Tommy Dorsey

● SO YOU WANT TO KNOW how it feels to be a disc jockey? Well, I can't tell you—not until September 8. But maybe I can tell you a few of the facts that led up to my decision to become a platter palter man.

The story goes back many years. People are saying that 1947 is the year of the disc jockey, and it's true that the jockeys have become a more important part of the music business, but it would be foolish to overlook the fact that record programs have taken up as much as 75 per cent of the time on local stations all over the country since back in the 1930's.

● Only in recent years have the radio stations, and the public, begun to realize that a record played cold on the air without any introduction meant a lot less than the same record preceded or followed by some interesting, personally-spoken chatter about the artists, the tunes and other relevant data.

Out of this theory have grown such personalities as Martin Block, Al Jarvis, Peter Potter and countless others, not to mention the all-night favorites. From this came another logical development: If the men playing the records could become well-known personalities, wouldn't it be interesting for the listeners to hear some of the artists themselves in the role of disc jockey?

● Where will this all lead? Well, what it will all boil down to is that there will be less of those programs in which records are played without any disc jockey, and there will be plenty of room for the established disc jockeys as well as for us newcomers to the field.

All kinds of people like to listen to records on the air. I hear that one survey made in the East showed the average age of listeners to be 38, so nobody can say that the disc jockeys appeal only to youngsters. And these listeners really listen. The story of Ted Weems' record of "Heartaches," plugged by one jockey on one Southern station, resulting in a terrific nation-wide revival for both the song and the band, shows how records on the air can stimulate the public's musical interests.

The REVIEW Salutes—



MARK WARNOW

—BECAUSE "Sound-Off With Mark Warnow" goes beyond being merely a grand and popular radio program and now becomes an institution, as attested to the past week by this Army-sponsored series presented by the Army and CBS being renewed for a full year. For 8 years, identified as the Hit Parade maestro, he gave top treatment to the nation's top tunes and won millions of radio fans. Now Hollywood is his home and he wants to see "Sound-Off" made into a picture for the screen.

Guizar As Smith Guest

Tito Guizar, Republic star, has been set for guest spots on the Jack Smith show, Aug. 25 and on the Standard Oil Hour, Sept. 5. Guizar will plug songs from his recently completed chore in "On The Old Spanish Trail."

O'Brien-Bari On SF Beam

The Pat O'Brien-Lynn Bari Rexall starrer broadcasts Aug. 20 at San Francisco's Opera House.

Coronet Skeds 'No Exit'

"No Exit," third Pelican Production, preems Aug. 21 at the Coronet following "Galileo."

BASEBALL

HOLLYWOOD vs. LOS ANGELES

Aug. 12, 13, 14, 15, 16—8:15 p.m.
Sun., Aug. 17—Double Header—1:30

GILMORE FIELD
RESERVATIONS—WE. 5151

Hollywood REVIEW

August 11, 1947

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peggy lee

Capitol Record
No. B445



With Dave Barbour and His Orchestra

'IT TAKES A LONG LONG TRAIN WITH A RED CABOOSE (TO CARRY MY BLUES AWAY)'

'JUST AN OLD LOVE OF MINE'

Capitol
RECORDS

COLOR ★ BLACK & WHITE ★ SOUND

SCREEN TESTS

MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD

LARSEN & LEAVITT, INC. GL-7307
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Special Reolutionary Process
Enables Us To Offer You . . .

1000 — 8x10 PHOTOS, \$35.00
1000 — 5x7 PHOTOS, 18.00
SINGLE WEIGHT — SEMI GLOSS
DELIVERED
STANLEY 7-4131

PRODUCTION, BOOKING GUIDE

How they rates Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(In Release)

BLACK GOLD (6/23)85%

(Filming Completed)

THE GANGSTER (Allied Artists Release)
(King Bros.)Belita, Barry Sullivan,
Joan Loring, Sheldon Leonard, Fifi
Dorsay, Henry Morgan, John Ireland.
TRAGIC SYMPHONY (Symphony Films)
(Allied Artists release).....Frank Sundstrom,
Audrey Long, Sir Cedric Hardwicke,
Serge Krizman, Gale Sherwood, Kate
Lawson, Vernon Cansino, Scott Elliott
THE HUNTED (Allied Artists)Belita,
Preston Foster.

COLUMBIA

(Now SHOOTING)

THE MATING OF MILLIE

Cast: Evelyn Keyes, Glenn Ford.
ProducerCasey Robinson
DirectorHenry Levin
AssistantMilton Feldman

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Ran-
dell, Peggy Ann Garner.
ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

THE BLACK ARROW

Cast: Louis Hayward, Janet Blair, George
Macready, Edgar Buchanan, Rhys Will-
iams
ProducerEdward Small
DirectorGordon Douglas
AssistantCarl Hiecke

A LITTLE SPANISH TOWN

Cast: Gene Autry, Elaine Marion, Stephen
Dunne, Martin Garralaga.
ProducerArmand Schaefer
DirectorFrank McDonald
AssistantEarle Bellamy

BLONDIE'S ANNIVERSARY

Cast: Penny Singleton, Arthur Lake, Adele
Jergens, Fred Sears.
DirectorAbby Berlin
AssistantPaul Donnelly

ROSE OF SANTA ROSA

Cast: The Hoosier Hot Shots, Eduardo Noriega.
ProducerColbert Clark
DirectorRay Nazarro
AssistantGilbert Kay

(Filming Completed)

SIX-GUN LAWCharles Starrett, Smiley
Burnette, Nancy Saunders, Paul Campbell
BULLDOG DRUMMOND STRIKES BACKRon
Randell, Gloria Henry.

THE SWORDSMAN (Color)Larry Parks,
Ellen Drew, Marc Platt, George Macready,
Edgar Buchanan, Ray Collins, Michael
Duane, Robert Shayne

RELENTLESS (Cavalier) (Color)Robert
Young, Marguerite Chapman, Willard
Parker, Akim Tamiroff, Barton MacLane,
Clem Bevans

SPORT OF KINGSPaul
Campbell, Gloria Henry, Harry Daven-
port, Mark Dennis

THE GIRL FROM SHANGHAIRita
Hayworth, Orson Welles, Glenn Anders
THE LAST ROUND-UPGene Autry, Jean
Heather.

THE LONE WOLF IN LONDONGerald
Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (Buchman)Dick
Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE BEESMichael Duane,
Gloria Henry, Jane Darwell, Harry Daven-
port, Jo Ann Marlowe.

THE PRINCE OF THIEVES—Jon Hall, Alana
Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele
Jergens, Marc Platt.

IT HAD TO BE YOUGinger Rogers,
Cornel Wilde, Ron Randell, Spring By-
ington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROANGene Autry,
Gloria Henry, Hack Holt

DEVIL SHOPRichard Lane, Damian O'Flynn,
Louise Campbell, Tony Caruso

THE CRIME DOCTOR'S GAMBLEWarner
Baxter, Micheline Cheirel, Stephen Geray,
Roger Dunn.

(In Release)

ALIAS MR. TWILIGHT (2/25)75%
BETTY CO-ED (12/24)80%
BLIND SPOT (3/5)80%
BLONDIE KNOWS BEST (12/17)80%
BLONDIE'S BIG MOMENT (2/4)80%
BLONDIE'S HOLIDAY (4/1)80%
BOSTON BLACKIE & LAW (1/7)75%
BULLDOG DRUMMOND AT 8AY (4/15)80%
CIGARETTE GIRL (3/5)75%
THE MILLERSON CASE (5/12)80%
SPORT OF KINGS (7/28)75%
★DEAD RECKONING (1/14)90%
FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/12)90%
HER HUSBAND'S AFFAIRS (7/21)85%
THE CORPSE CAME C.O.D. (7/21)65%
LAST OF THE REDMEN (7/21)75%
PRAIRIE RAIDERS (7/21)75%
GUILT OF JANET AMES (3/5)90%
KING OF WILD HORSES (4/1)90%
LONE STAR MOONLIGHT (1/14)80%
LONE WOLF IN MEXICO (2/18)75%
MILLIE'S DAUGHTER (3/19)85%
MR. DISTRICT ATTORNEY (12/31)85%
OVER SANTA FE TRAIL (4/8)75%
RETURN OF MONTE CRISTO
(Small) (12/3)85%
SECRET OF WHISTLER (1/14)75%
SINGIN' IN CORN (12/24)80%
SINGING ON THE TRAIL (9/24)75%
THAT TEXAS JAMBOREE (6/11)80%
THIRTEENTH HOUR ("Whistler") (3/12)80%
THE MILLERSON CASE (5/12)80%
FOR THE LOVE OF RUSTY (6/30)80%
LAW OF THE CANYON (6/30)70%
THE GUNFIGHTERS (6/9)90%
DOWN TO EARTH (8/4)95%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie
Johnston.

Vera Caspary's OUT OF THE BLUEGeorge
Brent, Virginia Mayo, Turhan Bey, Carole
Landis, Ann Dvorak.

ADVENTURES OF CASANOVAArturo de
Cordova, Lucille Bremmer, Turhan Bey,
John Sutton, Noreen Nash, Nestor Paiva

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British)
(Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21)85%
★LOST HONEYMOON (3/12)85%
REPEAT PERFORMANCE (5/22)85%
KILLER ART LARGE (5/29)70%
RED STALLION (7/28)80%
GREEN FOR DANGER (7/28)80%

ENTERPRISE

(Released Through United Artists)

(Filming Completed)

THEY PASSED THIS WAYJoel McCrea,
Frances Dee, Charles Bickford, Joseph Cal-
leia

INDEPENDENT

(Now SHOOTING)

WAR PARTY

(Argosy)

Cast: Henry Fonda, Shirley Temple, John
Wayne, George O'Brien, Ward Bond,
Irene Rich, John Agar, Victor McLaglen,
Pedro Armendariz, Dick Foran.

ProducerMerian C. Cooper
DirectorJohn Ford
AssistantLowell Farrell

THE TENDER YEARS

(Alson Productions)

Cast: Joe E. Brown, Richard Lynn, Josephine
Hutchinson, Noreen Nash, Charles Drake,
James Millican, Griff Barnett, Jean Gail,
Jimmy Dodd, Tom Fadden

DirectorHarold Schuster
ProducerEdward L. Alperson
AssistantJoe Lefert

(Filming Completed)

ON PARADE (Bro-Rog Prod.)Glen Davis,
Felix Blanchard, Tom Harmon, Robert
Shayne, Anne Nagel, Alan Hale, Tanis
Chandler.

DANGEROUS YEARS (Sol M. Wurtzel)
William Halop, Ann E. Todd, Jerome
Cowan, Anabel Shaw, Richard Gaines,
Scotty Beckett, Dickie Moore, Darryl Hisk-
man, Harry Shannott.

ROSES ARE RED (Sol M. Wurtzel)Don
Castle, Roggey Knudsen.

M-G-M

(Now SHOOTING)

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy
Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert
Marshall, Warner Anderson, Vince Barn-
ett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

VIRTUOUS

Cast: Van Johnson, June Allyson, Hume Cro-
nyn, Una Merkel, Richard Derr, Jackie
Searle, Connie Gilchrist.

ProducerWilliam Wright
DirectorNorman Taurog
AssistantSid Sidman

(Filming Completed)

KILLER McCOYMickey Rooney, Elizabeth
Taylor, Brien Donlevy.

THE KISSING BANDITFrank Sinatra,
Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien,
George Murphy, Angela Lansbury, Phyllis
Thaxter.

DESIRE MEGreer Garson,
Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color)Mickey Rooney,
Walter Huston, Gloria de Haven, Marilyn
Maxwell, Frank Morgan, Jackie "Butch"
Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color)Esther
Williams, Jimmy Durante, Lauritz Mel-
chior, Johnny Johnston, Dame May Whit-
ty, Sharon McManus, Tommy Wonder.

GREEN DOLPHIN STREETLana Turner,
Van Heflin, Donna Reed, Richard Hart,
Edmund Gwenn, Gladys Cooper, Frank
Morgan, Reginald Owen.

THE BIRDS AND THE BEESJeanette
MacDonald, Jose Iturbi, Jane Powell,
Larry Adler, Sharon McManus

CASS TIMBERLANESpencer Tracy,
Lana Turner, Cameron Mitchell, Mary As-
tor, Albert Dekker, Margaret Lindsay

IF WINTER COMESWalter Pidgeon,
Deborah Kerr

(In Release)

THE ARNELO AFFAIR (2/18)80%
★BEGINNING OR THE END (2/25)85%
DARK DELUSION (4/15)75%
★HIGH BARBAREE (3/26)90%
LADY IN THE LAKE (12/3)90%
LITTLE MISTER JIM (6/11)80%
LOVE LAUGHS AT ANDY HARDY
(12/17)85%

IT HAPPENED IN BROOKLYN (3/5)
(Boxoffice Rating Only)95%
MY BROTHER TALKS TO HORSES
(11/19)85%

★SEA OF GRASS (2/11)100%
THE SECRET HEART (12/10)90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARLING (Color) (11/26)100%
THE ROMANCE OF ROSY RIDGE (7/7)85%
FIESTA (6/16)90%
THE HUCKSTERS (6/30)90%
MERTON OF THE MOVIES (7/21)85%
SONG OF LOVE (7/21)95%
SONG OF THE THIN MAN (7/28)85%
THE UNFINISHED DANCE (8/4)90%

MONOGRAM

(Now SHOOTING)

ROCKY

(Lindsley Parsons)

Cast: Roddy McDowall, Edgar Barrier, Jona-
than Hale, Irving Bacon, Wm. Ruhl.
ProducerLindsley Parsons
DirectorPhil Karlson
AssistantWesley Barry

(Filming Completed)

CODE OF THE SADDLEJohnny Mack
Brown, Raymond Hatton.

LOUISIANAGovernor Jimmie Davis,
Margaret Lindsay, 'Lasses White, Freddie
Stewart

ROBIN HOOD OF MONTEREYGilbert
Roland, Chris-Pin Martin.

A GUY NAMED JOE PALOOKALeon
Errol, Joe Kirkwood.

FLASHING GUNSJohnny Mack Brown,
Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy
Wakely, Dub Taylor, Beverly Jons, Douglas
Fowley.

DUSTY TRAILJohnny Mack Brown, Ray
Hatton, Virginia Belmont, Robert Wrinkler.

(In Release)

SARGE GOES TO COLLEGE (S/S)80%
FALL GUY (3/19)80%
GINGER (1/28)75%
GUILTY, The (Wrather) (3/26)80%
HARD-BOILED MAHONEY (Bowers Boys)
HIGH CONQUEST (3/12)85%
★IT HAPPENED ON 5TH AVENUE
(Allied Artists) (2/4)85%
LAND OF THE LAWLESS (S/15)80%
MR. HEX (12/3)85%
RIDING CALIFORNIA TRAIL (2/11)75%
SONG OF SIERRAS (12/17)75%
TRAILING DANGER (4/1)75%
VACATION DAYS (2/11)80%
VIOLENCE (B & B) (4/8)75%
NEWS HOUNDS (6/16)75%
KILROY WAS HERE (6/30)80%
HIGH TIDE (8/4)80%

PARAMOUNT

(Now SHOOTING)

THE PALEFACE

(Technicolor)

Cast: Bob Hope, Jane Russell, Samuel Hinds,
John Litel, Jack Searl.
ProducerRobert Welch
DirectorNorman Z. McLeod
AssistantAlvin Ganzer

SO EVIL MY LOVE

(Paramount British Prod. Lt.)

Cast: Ray Milland, Ann Todd, Geraldine
Fitzgerald.
ProducerHal Wallis
DirectorHewitt Allen
AssistantMark Evans

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda
Hendrix, Philip Friend, Phyllis Morris.
ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

NIGHT HAS A THOUSAND EYES

Cast: Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.
ProducerEndre Bohem
DirectorJohn Farrow
AssistantsHerb Coleman and
Jim Rosenberger

(Filming Completed)

DREAM GIRL (Technicolor)Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.

WHERE THERE'S LIFEBob Hope
William Bendix, Signe Hasso

THE EMPEROR WALTZCrosby, Fontaine

GOLDEN EARRINGSMilland, Dietrich

ADVENTURE ISLAND (Pine-Thomas) (Color)
Rhonda Fleming, Rory Calhoun, Paul Kelly.

UNCONQUERED (Color) (DeMille)Gary
Cooper, Paulette Goddard, da Silva, Kar-
loff, Kellaway, Ward Bond, Virginia Grey,

SAIGONLadd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rotten,
Rasumny

I WALK ALONE (Wallis)Elizabeth Scott,
Burt Lancaster, Kirk Douglas, Wendel
Corey, Kristine Miller, George Rigaud,

ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or)Randolph Scott, George 'Gabby'
Haves, Barbara Britton, Russell Hayden,
Catherine Craig, Lon Chaney.

PRODUCTION, BOOKING GUIDE

ROAD TO RIOCrosby, Hope, Lamour,
THE BIG CLOCKMilland, Laughton,
Maureen O'Sullivan, Rita Johnson, Elsa

(In Release)

★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ WELCOME STRANGER (4/29).....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%

New PRC

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.

GAS HOUSE KIDS IN HOLLYWOOD
The "Gas House Kids" with Carl Switzer,
Tommy Bond, Ray Dolcieme.

PHILO VANCE'S SECRET MISSION
William Wright.

BURY ME DEAD.....Hugh Beaumont,
Cathy O'Donnell, Mark Daniels, Greg Mc-
Clure, June Lockhart

CHECK YOUR GUNSEddie Dean, Ros-
coe Ates, Nancy Gates.

BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg

GUN LAW.....Al LaRue, Jennifer Holt,
Fuzzy St. John

LINDA, BE GOOD (Cameo Prod.).....Elyse
Knox, John Hubbard, Marie Wilson, Alan
Nixon

HEADIN' FOR HEAVEN (Ace)Stuart
Erwin, Glenda Farrell, Russ Vincent.

THE EL LOBO MYSTERYAl LaRue, Fuzzy
St. John, Nancy Gates.

(In Release)

PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%
HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE
WEST TO GLORY
RETURN OF RIN-TIN-TIN (Color)
HEARTACHES (7/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6 16).....80%
PIONEER JUSTICE (6/30).....80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4).....85%

R-K-O

(Now SHOOTING)

GOOD SAM

(Rainbow Prod.)

Cast: Gary Cooper, Ann Sheridan, Edmund
Lowe.

ProducerLeo McCarey
DirectorLeo McCarey
AssistantJ. Hibbs

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

ROUGHSHOD

Cast: Robert Sterling, Claude Jarman, Jr.,
Gloria Grahame, Myrna Dell.

ProducerRichard Berger
DirectorMark Robson
AssistantNate Levinson

YOUR RED WAGON

Cast: Cathy O'Donnell, Farly Granger, How-
ard da Silva, Jay C. Flippen.

ProducerJohn Houseman
DirectorNicholas Ray
AssistantJames W. Lane

UNDER ARIZONA SKIES

Cast: Tim Holt, Nan Leslie, Richard Martin,
Carol Foreman, Richard Powers, Tony
Barrett, Jason Robards, Harry Woods.
ProducerHerman Scholm

DirectorWallace Grissell
AssistantJohn Pommer

RACHEL

Cast: Loretta Young, William Holden, Robert
Mitchum.

ProducerRichard Berger
DirectorNorman Foster
AssistantHarry Manke

TARZAN AND THE MERMAIDS

(Sol Lesser Prod.)

Cast: Johnny Weissmuller, Brenda Joyce,
Linda Christian, John Laurenz.

ProducerSol Lesser
DirectorRobert Florey
AssistantBert Briskin

WILD HORSE MESA

Cast: Tim Holt, Nan Leslie, Richard Martin,
Richard Powers, Tony Barrett, Jason Ro-
bards, Harry Woods, William Gould.

ProducerHerman Scholm
DirectorWallace Grissell
AssistantJohn Pommer

STATIONS WEST

Cast: Dick Powell, Jane Greer, Agnes Moor-
head, Burl Ives, Gordon Oliver, Guinn
Williams, Rex Barker, Raymond Burr.

ProducerRobert Sparks
DirectorSidney Lanfield
AssistantMaxwell Henry

THE MIRACLE OF THE BELLS

(Jesse L. Lasky Prod.)

Cast: Fred MacMurray, Valli, Frank Sinatra
Producers.....Jesse L. Lasky, Walter MacEwen

DirectorIrving Pichel
AssistantHarry D'Arcy

(Filming Completed)

FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-
man.

SO WELL REMEMBERED (Rank-RKO).....John
Mills, Martha Scott, Patricia Roc, Trevor
Howard, Richard Carlson

OUT OF THE PAST.....Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda
Fleming, Richard Webb

MAGIC TOWN (Riskin)James Stewart,
Jane Wyman, Kent Smith

THE FUGITIVE (Argosy).....Henry Fonda,
Dolores del Rio, J. Carol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo

INDIAN SUMMER.....Alexander Knox,
Ann Sothorn, George Tobias, Sharyn Mof-
fett, Myrna Dell, James Warren, Leza
Holland.

IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn

FUN AND FANCY FREE (Disney) (Color)
.....Edgar Bergen and Charlie McCarthy,
Dinah Shore, Mickey Mouse, Donald Duck
and Goofy

HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives

DICK TRACY vs. THE GRUESOME GANG
Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color)John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Har-
vey

MEMORY OF LOVEMerle Oberon, Dana
Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRARosalind
Russell, Michael Redgrave, Raymond Mas-
sey, Katina Paxinou.

RETURN OF THE BADMEN.....Randolph Scott,
Gabby Hayes

(In Release)

A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn)
(12/3).....100%
BORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DESPERATE (5/7).....85%
DICK TRACY'S DILEMMA (5/6).....75%
DICK TRACY vs. CUEBALL (11/12).....75%
FALCON'S ADVENTURE (12/10).....80%
★FARMER'S DAUGHTER (3/12).....95%
★HONEYMOON (4/15).....85%
IT'S A WONDERFUL LIFE (Capra-Liberty)
(12/24).....95%
SAN QUENTIN (12/3).....85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★SINBAD THE SAILOR (Color) (1/14).....90%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24).....80%
THEY WON'T BELIEVE ME (5/8).....90%
THUNDER MOUNTAIN (5/7).....80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9).....75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30).....90%

REPUBLIC

(Now SHOOTING)

THE RED PONY

Cast: Myrna Loy, Robert Mitchum.

ProducerLewis Milestone
DirectorLewis Milestone
AssistantRobert Aldrich

MARSHAL OF AMARILLO

Cast: Allan Lane, Bob Steele, Roy Barcroft,
Eddy Walker, John Hamilton, Gregory
Marshal, Linda Johnson.

ProducerGordon Kay
DirectorPhil Ford
AssistantLe Lukather

THE GAY RANCHERO

(Trucolor)

Cast: Roy Rogers, Tito Guizar, Jane Frazee,
Andy Devine, Bob Nolan & Sons of the
Pioneers, Estelita Rodriguez, Geo. Meek-
er, Leroy Mason.

ProducerEdward J. White
DirectorWilliam Witney
AssistantJack Lacey

(Filming Completed)

DRIFTWOOD.....Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-
wood.

MAD VENTURE (Wilder)..Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,
Alan Carney

Hale, Adrian Booth, Foy Willing & Riders
Purple Sage

THE FLAMEVera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling, Hattie McDaniel

ROBIN HOOD OF TEXAS.....Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County
Boys, James Cardwell, John Kellogg

MARSHAL OF CRIPPLE CREEK."Red Ryder"
ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.

MACBETHOrson Welles,
Jeanette Nolan, Edgar Barrier

THE FABULOUS TEXAN.....William Elliot,
John Carroll

UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the
Purple Sage

(In Release)

SPRINGTIME IN THE SIERRAS (7/28).....80%
WYOMING (7/28).....80%
ANGEL AND THE BADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
★CALENDAR GIRL (2/18).....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
LAST FRONTIER UPRISING (Color)
(2/25).....75%
MAGNIFICENT ROGUE (12/3).....80%
NORTHWEST OUTPOST (5/6).....85%
OREGON TRAIL SCOUTS (5/16).....80%
OUT CALIFORNIA WAY (Color)
(12/24).....80%
PILGRIM LADY (1/28).....80%
PLAINSMAN AND LADY (11/5).....85%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SANTA FE UPRISING (1/21).....80%
SIOUX CITY SUE (12/10).....80%
STAGECOACH TO DENVER (1/7).....85%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8).....90%
TRAIL TO SAN ANTOINE (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
WINTER WONDERLAND (5/21).....75%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6 16).....70%
BLACKMAIL (8/4).....75%

20TH CENTURY-FOX

(Now SHOOTING)

GENTLEMAN'S AGREEMENT

Cast: Gregory Peck, Dorothy McGuire.

ProducerDarryl Zanuck
DirectorElia Kazan
AssistantSaul Wurtzel

Darryl F. Zanuck presents

GREEN GRASS OF WYOMING

Cast: Peggy Cummins, Charles Coburn, Burl
Ives.

ProducerRobert Bassler
DirectorLouis King
AssistantJasper Blystone

DAISY KENYON

Cast: Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.

ProducerOtto Preminger
DirectorOtto Preminger

AssistantTom Dudley

THE SNAKE PIT

Cast: Olivia De Haviland, Leo Genn, Mark
Stevens, Celeste Holm, Minna Gombell

Producer.....Robert Bassler, Anatol Litvak
AssistantH. Weinberger

(Filming Completed)

NIGHTMARE ALLEYTyrone Power, Joan
Blondell, Helen Walker.

MOTHER WORE TIGHTS (Color).....Grable,
Dan Dailey, Jr., Mona Freeman, Connie
Marshall, Michael Dunne, Vanessa Brown,
Ruth Nelson

THE KISS OF DEATHVictor Mature, Brien
Donlevy.

Kathleen Windsor's FOREVER AMBER (Color)..
Linda Darnell as Amber St. Clare,
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Lan-
gan as Capt. Rex Morgan, George

Sanders as Charles II, Leo G. Carroll
as Matt Goodegroom, Margot Gra-
name as Bess, Natalie Draper as Lady
Castlemaine, Jessica Tandy as Nan Brit-
ton, John Russell as Black Jack Mallard,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Ceasar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McAlister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor

INVISIBLE WALL (Wurtzel)Don Castle,
Virginia Christine.

OFF TO BUFFALODan Dailey, Nancy
Guild, Charles Winninger, Alan Young.

THE FOXES OF HARROW.....Rex Harrison,
Maureen O'Hara, Victor McLaglen, Nan-
etta Brown, Gene Lockhart, Hugo Haas

(In Release)

MIRACLE ON 34th STREET (5/5).....85%
BACKLASH (Wurtzel) (4/1).....80%
★BOOMERANG (1/28).....95%
BRASHER DOUBLOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color)
(4/1).....80%
DANGEROUS MILLIONS (Wurtzel)
(12/3).....85%
★HOMESTRETCH (Color) (4/22).....95%
JEWELS OF BRANDENBURG (Wurtzel)
(4/15).....75%
MOSS ROSE (5/20).....85%
THE GHOST AND MRS. MUIR (5/14).....85%
THE LATE GEORGE APLEY (2/4).....80%
★THE RAZOR'S EDGE (11/19).....100%
★SHOCKING MISS PILGRIM (Color)
(1/7).....90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%
THE CRIMSON KEY (7/7).....70%
I WONDER WHO'S KISSING HER
NOW (6 16).....85%
BOB, SON OF BATTLE (6/9).....80%
SECOND CHANCE (7/21).....80%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury

WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David
Niven, Monty Woolley, Gladys Cooper,
Marcia Anne Northrop, Sara Haden,
Elsa Lanchester, James Gleason

ProducerSamuel Goldwyn
DirectorHenry Koster
AssistantJoe Cavaleiri

Screenplay by Robert E. Sherwood

From Novel by Robert Nathan

THAT'S LIFE

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Coch-
ran, Ester Dale, Benny Goodman, Tommy
Dorsey, Charles Barnet, Louis Armstrong,
Hugh Herbert, Felix Bressart, J. Edward
Bromberg.

ProducerSamuel Goldwyn
DirectorHoward Hawks
AssistantJoe Boyle

WHAT'S GOING ON IN HOLLYWOOD

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.

ProducerDavid Hempstead
DirectorWilliam Dieterle
Production ManagerDewey Starkey

Screenplay by Peter Bernels
From the Novel by Robert Nathan

(Filming Completed)

AssistantMaurice Vaccarino
Lanchester, George Macready, Henry Morgan

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.

BIG TOWN SCANDALPhilip Reed, Hillary Brooke.

(In Release)

★DUEL IN THE SUN (Color) (12/31).....100%
I COVER BIG TOWN (5/5).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%

SCREEN GUILD

(Now SHOOTING)

THE PRAIRIE

(Zenith Prod.)

Cast: Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent, Edna Holland.

ProducerGeorge Moskov
DirectorFrank Wisbar
AssistantBen Kadish

(Filming Completed)

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas Blackley

THE DARK ROAD (Somerset)John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey.

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color).....80%
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color)75%
DRAGNET (7/7).....80%
KILLER DILL (5/13).....80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%

UNITED ARTISTS

(Filming Completed)

CHRISTMAS EVE (Bogaus).....George Raft,
George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

VENDETTA (Hughes)George Dolenz,
Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

STORK BITES MAN (Comet).....Jackie Cooper

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William

Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe
BODY AND SOUL (Enterprise).....John Garfield,
Lilli Palmer, Canada Lee, Anne Revere,
Hazel Brooks, Joseph Pevney

WITHOUT HONOR—William Boyd, Andy Clyde.

INTRIGUE (Bischoff)George Raft, June Havoc.

THE DEAD DON'T DREAM.....William Boyd,
Andy Clyde

SLEEP MY LOVE (Triangle)Claudette Colbert.

THE TIME OF YOUR LIFE (Cagney)James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin)

(4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%

★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin)

(3/12)85%
RAMROD (Sherman-Enterprise) (3/5).....70%

★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%

★SIN OF HAROLD DIDDLEBOCK
(Sturges-Hughes) (3/19).....90%

SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong)

(12/17)80%
HOPPY'S HOLIDAY (5/13)80%

LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

TAP ROOTS

Cast: Van Heflin, Susan Hayward.
DirectorGeorge Marshall

AssistantAaron Rosenberg

A DOUBLE LIFE

Cast: Ronald Colman, Signe Hasso.
ProducerMichael Kanin

DirectorGeorge Cukor
AssistantFrank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.

ProducerMark Hellinger
DirectorJules Dassin

AssistantFred Frank

THE SENATOR WAS INDISCREET

(Inter-John)

Cast: William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Collins, Cynthia Corley, Hans Conreid.

ProducerNunnally Johnson
DirectorGeorge S. Kaufman
AssistantJack Voglin

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

DirectorZoltan Korda
AssistantHorace Hough

RIVER LADY

(Technicolor)

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cameron, Helena Carter

ProducerLeonard Goldstein
DirectorGeorge Sherman

AssistantJoseph Kenny

(Filming Completed)

RIDE THE PINK HORSE Robert Montgomery,
Wanda Hendrix, Andrea King,
Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

PIRATES OF MONTEREY (Color).....Montez,
Rod Cameron, Philip Reed, Mikhail Rasmunny, Gilbert Roland, Gale Sondergaard

THE LOST MOMENTSusan Hayward, Robert Cummings.

SINGAPOREFred MacMurray, Ava Gardner

THE EXILE (Fairbanks Prod.)Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.

BLACK BART, HIGHWAYMAN.....Yvonne DeCarlo, Dan Duryea

(In Release)

SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26)85%

ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%

BLACK NARCISSUS (7/14).....95%
CARNEGIE HALL (LeBaron-Morris)

(3/26)No Rating
DANGEROUS VENTURE (Hopalong)

(2/25)75%

★DISHONORED LADY (Stromberg)
(4/22)95%
BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19)80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
SONG OF SCHEHERAZADE (Color)
(1/28)85%
SMASH-UP, The Story of A Woman
(Wanger) (2/11)85%
STAIRWAY TO HEAVEN (Color) (British)
(12/24)95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★TIME OUT OF MIND (3/19).....90%
SLAVE GIRL (7/21)80%

WARNERS

(Now SHOOTING)

THE TREASURE OF SIERRA MADRE

Cast: Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florida Romero, Bobby Blake, Clifton Young, Jack Holt.

ProducerHenry Blanke
Written for the Screen

and Directed by.....John Huston
AssistantDick Mayberry

Unit ManagerDon Page
From Novel by B. Traven

EVER THE BEGINNING

Cast: Lili Palmer, Sam Wanamaker.
ProducerMilton Sperling

DirectorElliot Nugent
AssistantArt Lueker

MARY HAGEN

Cast: Ronald Reagan, Shirley Temple.
ProducerAlex Gottlieb

DirectorPeter Godfrey
AssistantClaude Archer

(Filming Completed)

LIFE WITH FATHER (Color).....William Powell, Irene Dunne, Elizabeth Taylor.

NIGHT UNTO NIGHT.....Ronald Reagan,
Viveca Lindfors, Bruce Bennett, Rosemary DeCarlo, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King.

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.

THE UNSUSPECTED (Curtiz).....Claude Rains
Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield.

WALLFLOWERRobert Hutton,
Joyce Reynolds, Janis Paige

NEED FOR EACH OTHERJoyce Reynolds, Robert Hutton.

THE SILVER RIVERErrol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.

ROMANCE IN HIGH CJack Carson
Janis Paige, Oscar Levant.

(In Release)

BEAST WITH FIVE FINGERS (12/24).....85%
CHEYENNE (4/29)95%

★HUMORESQUE (12/24)95%
LOVE AND LEARN (3/26)75%

THE MAN I LOVE (12/31).....80%
★NORA PRENTISS (2/11)90%

★PURSUED (U. S.) (2/18)85%
★STALLION ROAD (3/19)95%

THAT WAY WITH WOMEN (2/18).....80%
★TIME, PLACE, GIRL (Color) (12/10).....85%

★TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7)80%

THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%

IVY (6/16)85%
DEEP VALLEY (8/4)90%

Dunham To Create Special 'Casbah' Dance Sequences

The Tony Martin-Nat Goldstone indie, Marston Productions, has inked Katherine Dunham to create the dance sequences for "Casbah," musical version of "Algiers." Martin and Yvonne DeCarlo star, with John Berry directing. Pic greenlights at U-I in Dec.

Briefs of The NEW PIX

INDEPENDENT

WAR PARTY (Argosy) . . . old-fashioned cavalry-and-Injuns mellerdrammer on a big budget. It's the equally old story of a stuffy West-Pointer who gets his outfit darn near wiped out and endangers the whole countryside with his blindly bigoted adherence to book rules on warfare. The Apaches make a monkey outa him and almost make cadavers outa his family, friends, and the settlers he's supposed to protect.

MONOGRAM

ROCKY . . . lower-budget facsimile of "Bob, Son of Battle." Roddy McDowell's sheep-pooch is accused of bumping off sheep. It's really a vile dog from yonder farm, but Roddy and his pal go through lotsa heart-throbs before the canine culprit gets his just desserts. Included also is a bit of romance for Roddy with a coupla gals from the big city.

PARAMOUNT

THE PALEFACE . . . epic color comedy about the old West. It's a travesty which sets out to prove that the noble pioneers weren't all noble and didn't have tough sledding all during their history-making careers. Bob Hope digs up the dirt and humor as a correspondent-school dentist who goes west, meets a two-gun gal, and finds that he's being used as bait to bring the baddies out into the open. Sounds swell.

RKO

GOOD SAM . . . a wistfully poignant story about a good samaritan. He's a department store manager who spends his life and money helping his fellow man. Result, almost to the finale, is a series of misfortunes and heart-breaks. Humor lightens it in spots and the end justifies it. The type of pic Gary Cooper should bring to life strongly.

SCREEN GUILD

THE PRAIRIE . . . from J. Fenimore Cooper's historic and powerful novel. Western background locales this dynamic and brutal depiction of early American Fascism. Through the grimly epical fight of free men to break a wilderness and win their dreams of freedom and land—this story mirrors modern-day problems which confront all decent men everywhere.

Eddie G. Now The Papa

Edward G. Robinson will play papa in U-I's version of Arthur Miller's "All My Sons." Pic greenlights in October with Chester Erskine prepping.

AFM Threat

Video Angles Of Films Forbidden Say Studios

● Unless producers agreed to prohibit television use of sound track and films showing Federation members playing instruments, the American Federation of Musicians threatened to shut down Hollywood studios during 1946 negotiations, according to Burton A. Zorn, N. Y. council for the studios in labor contact negotiations with the Federation.

This testimony was given last week at hearings before a House Labor Subcommittee investigating alleged labor racketeering.

Zorn denied the suggestion that the television restrictions were written into the contract at the insistence of the producers, pointing out that any such restriction on use of their films would be injurious.

Actually, a last minute appeal to Petrillo was made, according to Zorn, to change their minds or agree to modifications on restrictions. Petrillo refused all compromise, Zorn stated.

Extra-Heavyweight Brawl

'Wee Willie' Davis, 6 foot 6 and 275 pounds, will battle Bob Mitchum in a bar-room brawl for "The Red Pony," Republic's version of the John Steinbeck story.

BRITISH TAX

(Continued from Page 1)

funds, but later clarification proves it a direct tax right across the board: "The value of the film will be provisionally calculated by reference to the anticipated net proceeds of which one-fourth will, on this basis, be the value and three-fourths will become payable as duty to the customs," according to the British treasury ruling.

Industry leaders here, caught in a deadly squeeze between rising costs, prior commitments and destroyed returns, have not had time for either statements or counter-action. But all film heads are now in a huddle with MPA head, Eric Johnston. Defensive counter-plans are already under discussion.

SINGAPORE

(Continued from Page 2)

haven't even been collected yet.

Fred climbs on the next plane for home. Culver, though, has realized that his wife has fallen in love all over again with Fred. She's prepared to forget her old and new love, but Culver gets out the family Rolls and heads with her for the airport.

They're too late, the plane is disappearing into the horizon. But at the Inspector's signal, it comes dutifully back to the landing strip and the waiting girl.

This final shot, from under the wheels, is novel, compelling and the one fine moment of the picture.—Bill.

OVER THE BACK FENCE

HOLLYWOOD REVIEW

AUGUST 11, 1947

● SOL WURTZEL and Howard Sheehan took off yesterday on a motor trip for a 10-week tour of all 20th. exchanges throughout U.S. and Canada . . . The idea of producers going out in the field personally, to acquaint themselves with both the exhibitor problems and the type of product they desire, is certainly in line with progress and profits . . . Very lucky was that prominent comedian who got thrown out of the Garden of Allah a few nights ago that the news hounds didn't get all the facts. The comic beat up his date for two-timing him in spite of the fact he knew she was already two-timing another comic (to whom she is engaged) by being with him. As a matter of fact, the little gal has been trying to date every celeb or near-celeb with whom she has made contact . . . Joe Pasternak's brother John has declared his honorable intentions to Roen Gerstein, lovely Metro receptionist, and they will make it legal soon.

● BOB MITCHUM's affairs will henceforth be managed by Paul Wilkins, by special arrangements with Berg-Allenberg. It's all in line with a special campaign for Bob and the two agencies will consult and advise on all phases of his career . . . There doubtless will be plenty of skullduggery in connection with Hollywood radio-news on and after Sept. 7, when Jimmy Fidler adds a second quarter hour Sunday show for Arrid on 185 Mutual stations. This will put Fidler on the air before Winchell and Parsons—and will Jimmy shoot for scoops! Then, following both W. and P. on his ABC time, the Fid will give "the real dope" on whatever they got and he missed. ABC is reported already jittery over what looks like a feud certainty.

● DENNIS DAY begins his second year as star of his own airshow Aug. 27. They're planning a real hightitite party to celebrate . . . Les Carey, who has been serving as acting head of U-I's sound department, has finally been named "the head" of the works . . . Jack Lindner, formerly Mae West's guiding influence, is said to have uncovered a new find in the person of Lynn Sousa, granddaughter of the late John Phillip Sousa. She will bow soon in Columbia's "Mary Lou" . . . Gale Storm, Mono star, who in private life is actor Lee Bonnell's wife, is now the mother of three sons. The new arrival is Paul William, 7 lbs. 3 oz. . . The Page Cavanaugh Trio returned to Ciro's for a 2-week stint following the closing of Cab Calloway . . . And the King Cole Trio opens at Billingsley's Bocage Room tonight for a 3-weeks engagement. They then do a fling at the SF Golden Gate before heading for the NY Paramount.

● RUTH HUSSEY says she's mulling an offer from Sidney Fox, British producer in the Rank organization, for the lead in "The Emerald," a mystery-drama patterned along "Tales of Manhattan" lines. If all goes well, Ruth will fly to London on or about Oct. 10 . . . For the first time in a metropolitan area, short-wave communication is being used to co-ordinate activities between RKO production units filming location sequences for "I Remember Mama" in San Francisco . . . Just as disc jockeys stack up scores of records for their programs, many ork broadcasters are now compiling extensive libraries for quick grabbing to meet the requirements of welcoming band-leader celebs and outstanding song-writers. Bill Anson at Sardi's Chi Chi is now all set to play either the theme music or the "special favorite number" for any such as Benny Goodman, Tommy Dorsey, Woody Herman, Peggy Lee or Woody Herman who might drop in unexpectedly.

● ELLEN DREW has a reputation amongst cameramen as the most photogenic outdoor girl in Hollywood. At least that is what got her the job as the femme lead opposite Randy Scott in Columbia's "Coroner Creek" . . . This week several Broadway columnists will fill out questionnaires which will reveal their 20 most objectionable features on living in New York. Of what importance, you might ask. Well, it all dovetails in with some biz Henry Morgan needs for his starring vehicle "So This Is New York," based on Ring Lardner's "The Big Town" . . . The squealing may be reduced somewhat when Frank Sinatra leads "The Hit Parade" next month through the network ruling that the audience be restricted to those of 18 years or older . . . A new machine is reported to have been invented and perfected by a Dr. F. H. Fodor which will dubb an average film in 5 hours or less. It is based upon the principle that there are only 7 basic lip movements in any language, and functions with cue-words on which dialog would be based.

● ABBOTT & COSTELLO have just signed a new contract with ABC which marks the first time any top-comedy program will be made available for multiple sponsorship. The new pact permits local sponsorship for any station. Programs will naturally be transcribed . . . You can watch for a lot more action from that revamp of the publicity directors' group at the Johnston office. They're getting all set to stop a lot of problems as well as solve many others long since hanging as bugaboos. Highlights will be such items as permitting featured players to appear on disc-jockey programs, what constitutes an exploitation transcription, the tourist gate-crashers, and so on—far into the night . . . The only trouble about Leon Gutterman's dream-plan of One World Productions is that more than one company should be worked in on the deal.

Small Towns

May Like New Plan 20th Offers To Low Grossers

● 20th is presenting a new plan today (Monday) to help small-town theatres with low grossing possibilities, sub-subsequent run theatres in large cities and "problem" theatres with high expenses and low grossing possibilities.

20th offers its best pix to exhibs on percentage, starting with 15 per cent of the gross and going up to 40 per cent with 50-50 over the 40 per cent figure.

At 15 per cent of the gross, the scale deal is to be based on a break-even point, where the theatre will have its expenses and 20th will have 15 per cent of the gross. The scale goes up in steps of 2½ per cent with a profit equal to the percentage paid at each level.

Exhibs will be offered not less than 2 pix out of each season's product and not more than 5 on percentage. All others, exclusive of roadshows "Forever Amber" and "Captain From Castile," will be at a flat rental price.

V-P Named For Producing Artists; To Roll 'Night'

Lester Cutler has been named vee-pee of Producing-Artists Corp., new indie. Arthur Lyons, prexy, Joseph Justman, executive v.p. and treasurer complete the roster.

First venture of the company, "Prelude To Night," rolls next week with Zachary Scott, Sydney Greenstreet and Diana Lynn.

Mexican Star For 'Rosa'

Columbia has set Eduardo Noriega, Mexican stage and screen star, for a leading role in "Rose of Santa Rosa," action musical which Ray Nazarro will direct under Colbert Clark's prepping.

BLITZKRIEG

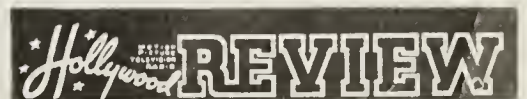
(Continued from Page 1)

new ruling will tend to shove Hollywood into the red. An all-encompassing economy drive by every segment of the film business is accepted as the first and immediate step.

This means a drastic reduction of personnel, which inevitably involves labor war. It means a concerted swing to cheaper product and virtual elimination of astronomically-budgeted pictures.

British and other foreign product will doubtless be ripped from American screens as quickly as contrac's permit, along with a heavy drive for wider fields of export.

Exhibitors will likewise be forced to revamp their entire policy and programs to cushion the shock of decreased revenue.



August 11, 1947

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John Wayne

"TYCOON"

RKO

"RED RIVER"

Howard Hawks-U.A.

In Production

"WAR PARTY"

Argosy-U.A.

Hollywood REVIEW

Vol. 39, No. 25—Price 10c

THE EXHIBITORS' EXCLUSIVE WEEKLY

Week of August 25, 1947

The PREVIEW Of The Week

'MOTHER WORE TIGHTS' TURNS OUT TO BE EXCELLENT, POP-MUSICAL SLEEPER

20th Century-Fox
Presents

"MOTHER WORE TIGHTS"

(In Technicolor)

EXCELLENT
95%

Musical comedy-drama. Produced by Lamar Trotti and directed by Walter Lang. Screenplay by Lamar Trotti from the book by Miriam Young. Lyrics and music by Mack Gordon and Josef Myrow, with dances staged by Seymour Felix and Kenny Williams. Art direction by Richard Day and Jos. Wright. Photography by Harry Jackson, ASC. Edited by Watson Webb, Jr. Tradedown at 20th Century studios, Tuesday p.m., Aug. 19, 1947. Running time, 105 min.

Production

Necessity Is The Mother Of New Low In Activity

Despite local gloom over the tax situation, production activity is expected to resurge heavily in the next two months.

Jack Grinieff will make a feature in Italy next month for Eagle-Lion. It is the first of several planned by Grinieff for world-wide locations. He expects to thus utilize blocked funds and capitalize on the lower costs of foreign studios.

Warners Plan Activity Columbia Starts Musical

Warners intend to come to life shortly with "Shadow of Fear" and "Forever and Always." On the same lot, Jerry Wald is scanning properties for his first Danny Kaye starrer. "Don Quixote" is under advisement.

Columbia starts "Let's Fall in Love," a musical, next month. Charles Lamont steps over from U-I to direct. He recently completed "Slave Girl" for the Universal City studio. Producer Irving Starr plans to turn cameras on the 10th. Janet Blair has the lead.

Independents Get Edge

Production edge for the coming months seems held by the independents. "The Velvet Touch," initial production of Independent Artists, greenlights on Sept. 29. Edward Dona-

(Continued on Next Page)

Trotti's Screenplay And Production Spots Betty Grable In Her Best Role To Date And Makes Stars Of Dan Dailey And Mona Freeman

★★★ "MOTHER WORE TIGHTS." Not much prestige in that title. Not much of a lure to expect anything beyond the routine musical featuring Betty Grable. Not much of a showmanship stage-set. Even the trade critics took it for one in the regular groove until they came, saw and left—thrilled with its excellency.

As a popular musical, it can truly be called a sleeper in the A class. Packed with laughs and heart-tugs, it also rings the bell with that "something." Credit for this last item goes to writer-producer Lamar Trotti who usually does things in just this sort of man-

(Continued on Next Page)

T O P S

of the week

IN MISTAKES—Was the Hollywood Review's interpretation of the narration behind 20th's "Kiss of Death," which appeared in last week's issue. With the explanation of how it happened, the question as to who made what mistake may still be in doubt. You will have to decide that.

Our reviewer took time out to throw considerable praise for the tag line of the picture, and who spoke that tag. According to the reviewer, the narrator was the gangster's (Vic Mature's) first wife, and the line (translated) was:

"And so, Vic got what he wanted (protection for the kids), the D.A. got what he wanted (Widmark for the chair), and I got what I wanted all along."

Most of the other critics all agreed the line was abrupt and confusing, and many thought the voice was that of the "second" wife instead of his "first." A check-up with the studios and the script revealed that it **was** the second wife.

Since this proves the Hollywood Review's interpretation a mistake, now comes the real confusion.

If the second wife spoke the lines of "I got what I wanted all the time," the implication is very definite that Vic was not killed at the finish, despite the 5-bullets in his belly and

(Continued on Next Page)



Personality Of The Week

LAMAR TROTTI, writer and producer, who again proves the strong value of "The Trotti Touch." This time it is 20th's "Mother Wore Tights," which is rated as an excellent "A" sleeper.

THAT British TAX Continues To Backfire And Hold The Headlines

Many Studios Slashing And Scheming Economies

● Although no actual gains have been made by either Britain or Hollywood on the big tax front, film executives here have strengthened their tactical position. Last week a high-placed Treasury spokesman stated, "Motion pictures will have to be included in the current negotiations here (in Washington) on amending terms of the British loan."

This quote was handed pressmen while British and American officials were jockeying for initial interchanges of demands. Thus it is evident that the Government has declared itself in on the international filmic poker game.

8 REVIEWS TODAY

(Page)	(Release)
1—"MOTHER WORE TIGHTS".....	20th
3—"MAGIC TOWN".....	RKO
3—"MARSHAL OF CRIPPLE CREEK".....	Rep.
4—"HAL ROACH'S COMEDY CARNIVAL".....	U-A
4—"THE KNOCKOUT" (Joe Palooka).....	Mono.
4—"BLONDIE'S HOLIDAY".....	Col.
5—"FUN & FANCY FREE" (Disney).....	RKO
5—"THE PRETENDER".....	Rep.

It is equally evident that Eric Johnson intends to play no important cards until the official preliminaries are over. The MPA head has remained deliberately outside the Washington area.

Wires From 7-Members Of SIMP Sent Truman

Other industry toppers are not so reticent. Seven ranking members of SIMP have sent personal wires directly to President Truman, protesting both the tax and any plan to freeze American assets in England. Senders were Mary Pickford, Charles R. Rogers, Seymour Nebenzal, Benedict Bogaues, Hunt Stromberg, Cliff Broughton and Walt Disney.

Disney's Vital Message

The maker of Mickey Mouse masterpieces added new stature to his already high reputation for dramatic pertinence. His message captured accurately the collective Hollywood opinion. It read in part:

"Apart from our own position, I speak in behalf of the smaller pro-

(Continued on Next Page)

ARTHUR DREIFUSS DIRECTED "Little Miss Broadway" for Columbia

Hollywood MOTION PICTURE REVIEW

Television - Radio

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A Change

● TO MANY READERS, The Hollywood Review will look no different this week from any one of any other week. Those with a quick eye will notice the abandoning of four-sided "boxes" and a slight change in general format. Few will grasp the Big Change toward news analysis and brevity in the reporting of that analysis.

The change can readily be called a new style, a sort of "running" style.

It has to do with the continuity of thought. Each item you read has a definite bearing on the item above or below it—under the general display or departmental head in which it appears.

Unless the make-up men at the printers pull a faux pas, there will be no more isolated items, spotted here, there and anywhere simply because their lineage fits.

Tops Of The Week

(Continued from Preceding Page)

their carrying him off on a stretcher with his face covered.

If the second wife spoke those lines, where in Heaven's name is the justification for the title, "The Kiss of Death?"

If the first wife had spoken them, the title would not only be qualified but would register as the perfect billing, because of the surprise tag. Vic then would have come back to her through death.

Unfortunately, only through viewing the picture can the tremendous importance of this peculiar item be fully understood. Spoken by the first wife the lines make the finish of the picture one of the most clever endings in many a moon. Spoken by the second wife, the ending not only becomes prosaic but the entire picture leaves one with the feeling that it is just another suspenseful gangster-drama.

Regardless, the Hollywood Review was wrong. We're sincerely sorry.

THAT TAX

(Continued from Preceding Page)

ducer who can look only to you for assistance. He is the one who is preventing monopoly from despoiling our free enterprise system. To permit the erection of artificial trade barriers against him in particular would be contrary to all you stand for. The American community seems behind you and the Marshall plan. If that be the solution, I respectfully suggest that it be implemented by sacrifices from all and not just a part of our American economy."

NY News Attacks Tax With Vigorous Editorial

This forthright stand is receiving support everywhere. The NY Daily News recently devoted its entire editorial column to a vigorous attack on the tax. The comment concluded with an oblique warning to Britain:

"In this dicker, it seems to us, the State and Treasury departments have a golden chance to say no soap, unless you let our films have as good a break in your markets as they have had up to now—and as your films have in our market. We hope the State and Treasury departments will grab that chance and make the most of it."

Even British Press Mad

This viewpoint is not restricted to Hollywood or the American press. British editors have become almost violent in their denunciation of British legislators. Says Ernest Fredman, owner and editor of the London Daily Film Renter:

"... Stupefaction is the word that describes the feelings of everybody in the industry over here. We have had crises in the past ... but never in the whole history of this industry has there been such a crisis as this. Putting it bluntly, if this tax stands, another 12 months will see the decline and fall of the cinematograph industry."

Fredman Calls It Brutal

Fredman then goes on to dissect the entire tax picture. His conclusions are that American companies have been brutalized. Britain must hang her head in shame. Immediate steps must be taken to rectify both the affront and the peril.

Critic Hits Myth Plans

English critic Campbell Dixon supports Fredman in Saturday's London Telegraph. Dixon goes further. He quickly disposes of such Pollyana presumptions as the use of reissues to fill potential gaps. In the same coldly objective manner, he punctures the wistful myth of swiftly increased production and ends with:

"Dalton (British tax exponent and expert) has given Hollywood a sharp jolt with his right and the British industry a knockout with his left. An interesting performance, but one wonders which side he is on."

That sharp jolt is reverberating through Hollywood. Major studios are

(Continued on Page 11)

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

PRODUCTION

(Continued from Preceding Page)

hue has been signed to produce the Rosalind Russell, Leo Genn, Sydney Greenstreet starrer. Jack Gage directs. I-A is owned by Rosalind Russell and Dudley Nichols, with Frederick Brisson as executive producer.

Another Indie Is Born

Newest independent has been formed by Dennis O'Keefe and Randolph Scott. They will co-produce and star in "Draw Sabers!" an action story of the cavalry during the Indian wars. Eagle-Lion probably will release.

Seymour Nebenzal and Charles R. Rogers have announced a 3-picture deal. Nebenzal contributes the story, "Queen Of Hearts," and Rogers turns in color commitments for their first production. Maria Montez, under contract to Nebenzal, stars.

Only studio to join the present Warners and 20th slump is Republic. "Slippy McGee" is the single picture now lensing there.

New Flat Rental Demands

The same tax repercussions which have sent most film companies into a frenzy of cost-slashing and curtailed production, are proving to be a temporary hypo to certain independents.

This surprising low-budget "boom" stems primarily from demands by exhibitors for flat-rental product. While big companies are shutting down, min-

(Continued on Page 11)



LYNN SOUSA, granddaughter of the late John Phillip Sousa, gets dream "featured-role" break in Columbia's musical, "Mary Lou." A beauty contest started her toward filmdom.

'Mother Wore Tights'

(Continued from Preceding Page)

ner. "Mother Wore Tights." Yes, Betty Grable is the mother. The mother of Mona Freeman, no less. Now she's getting somewhere, going places. It is easily Betty's best work to date.

More of a surprise is the work of Dan Dailey as the father. Dan languished for many a moon at MGM but never appeared anything like what he is as the wise-cracking, hoofing, singing, peppy papa of two kids like Mona Freeman and Connie Marshall.

Then comes Mona, always a stand-out because of her beauty and charm. Now, with both these attributes strongly augmented, personality and acting ability start to take definite shape. As the narrator of the story of how Mother came to wear tights, Mona Freeman prologs her own entrance. She then proceeds to be the keynote of the yarn regardless of its title.

Again, credit to Lamar Trotti for Betty Grable's best effort and the creation of star material in Dan Dailey and Mona Freeman. The reason is obvious. The screenplay of Miriam Young's book was built that way.

Many Assists For Trotti

Naturally, Trotti had many assists in this accomplishment. Walter Lang's direction is as smooth as silk in most spots. The songs by Mack Gordon and Joseph Myrow are really smart and justified.

The Technicolor, art direction, dance staging are all in the 3-star bracket.

Then there's Connie Marshall as the lovable kid sister, Sara Allgood doing her wonder-trouping as the grandmother, Sig Ruman and Lotte Stein as a German papa and mama, and plenty of show business specialties.

Well-rounded entertainment will be found for every type of patron. In one sense, it's a handkerchief picture. The sobs come from heart-tugs which are born of happiness rather than sadness.

Mona, as the older daughter, tells the story on Mother and Dad in retrospect. In short, the picture opens and closes with Betty and Dan wearing make-ups around the age of fifty or

(Continued on Next Page)

The Cast of Characters

("Mother Wore Tights")

Myrtle McKinley Burt	BETTY GRABLE
Frank Burt	Dan Dailey
Iris Burt	Mona Freeman
Mikie Burt	Connie Marshall
Bessie	Vanessa Brown
Bob Clarkman	Robert Arthur
Grandmother McKinley	Sara Allgood
Mr. Schneider	William Frawley
Miss Ridgeway	Ruth Nelson
Alice Flemmerhammer	Anabel Shaw
Roy Bivins	Michael Dunne
Grandfather McKinley	George Cleveland
Rosemary Olcott	Veda Ann Borg
Papa	Sig Ruman
Lil	Lee Patrick
Specialty	Senor Wences
Mrs. Muggins	Maude Eburne
Papa Capucci	Antonio Filauri
Mama	Lotte Stein
Mr. Clarkman	William Forrest
Mrs. Clarkman	Kathleen Lockhart
Ed	Chick Chandler

(Continued from Preceding Page)

more. What goes on between is the vivid tale of why "mother wore tights," and what came of it.

It started from her playing the lead in her high school play. It closes with her daughter singing the lead in her graduation exercises at a finishing school.

Through the years, she sang and danced to the tunes of "You Do," "There's Nothing Like a Song," "Kokomo, Indiana," and "This Is My Favorite City." On the stage, Dan was always by her side.

When the babies came, she retired and started building a home for them. It was just what her dream had been,

but Dan needed her and his wire to join him quickly took her back to the footlights to the finish.

A Christmas threatened with sorrow made into one of great joy and entertainment is one of the film's best highlights. A family trip to a fashionable hotel resort is another.

The main event, however, in their lives is the teenhood of Mona in the finishing school. Emotional heights are reached when her new environment makes her ashamed of her mother and father being in "show business."

Quite naturally, the finish is one of glorious understanding. Mother and Dad need no alibi. They reign as King and Queen. —Eddy

'MAGIC TOWN' Big Boxoffice Bet And Slick But Lacks Magic Click

Snappy Springboard Provides Plenty Of Big-League Elements

★★ "MAGIC TOWN" is typical Robert Riskin entertainment in theme. Some will refer to it as the Frank Capra formula. In short, it is one of those yarns about a community in which practically all of the population becomes involved.

With a snappy, modern springboard, it gets off to a smart start and packs plenty of big-league elements of entertainment satisfaction. Add to that its name-power and exploitation-power and you have a large chunk of boxoffice insurance.

Riskin Touch Is Slick

The Riskin touch keeps it slick throughout. Jimmy Stewart and Jane Wyman pace it for importance. Nevertheless it never quite attains that "something." Somehow, somewhere down the line, the big Click failed to jell.

Had it attained that magic spark, "Magic Town" might easily have been a smash hit. With exploitation guns behind it, it still "could be," but not quite through by-word-of-mouth value alone.

It's a sparkling yarn. Stewart and Wyman give grand performances but it does not appear to be the glove-fitting vehicle for either. A 10- to 15-

minute editing-clip might have helped. On the surface, only two other fault possibilities are noticeable. Neither dialog nor direction made a very strong effort to grab the brass ring.

Because of whatever slips were made in face of the potential possibilities, there is practically no stand-out performance, incident, thrill, heart-tug or romantic item.

Like a picture paradox, however, "Magic Town" sails smoothly under the wire as satisfying, and becomes notably worthy as humorous satire. The principal reason is that it is a good new story of the good old American way of living, a yarn of an average American town.

Average Town Is Found

Jimmy's business is that of gathering opinions a la the Gallup poll. His business fails, but Jimmy figures he's found the ideal average community, a poll of which will be accurately typical of the entire nation. With Ned Sparks as a henchman and Donald Meek as a tabulator, the small town of "Grandview" becomes the guinea-pig for the big experiment.

A brush with Jane Wyman, newspaper editor, builds for romance that is later shattered when she discovers his pose as a real estate operator is a front. When Jimmy proves his big point, Jane spoils everything by breaking the news for national consumption.

The nation pays its publicity respects and Grandview becomes a boom

town. The populace swells with conceit and loses its humility. Ceasing to be average, Grandview then comes mighty near making a laughing-stock

of itself. Its redemption comes when Jimmy and Jane patch up their romance and the community emotions in general. —Eddy

'MARSHAL OF CRIPPLE CREEK' Is Slightly Tired By Long Overwork

Final In Red Ryder Series Repeats Old Story Without Zest

● "MARSHAL OF CRIPPLE CREEK" is the last of Republic's "Red Ryder" series. This is just as well, since "Cripple" shows marked signs of fatigue. It's an okay actioner which will doubtless satisfy sagebrush fans in general and the kiddies in particular, but it just isn't quite up to Red Ryder standard—which had set a fairly high in the oater market.

It Goes Through Usual Paces

The action goes through the usual paces—gun-smoke, fisticuffs and furious riding. All three ingredients come in the regular doses at prescribed intervals and fulfill predetermined requirements. The action, like the plot which generates it, has been done endless times by Ryder when Bill Elliot played the title roles.

The story is in the middle of the last century. Proof of the time-elements is that the good folk of Cripple Creek are contemplating the hiring of Bat Masterson as Marshal. Yet telephones are common, state prisons are modern and plumbing is up to date.

Bright spot of the yarn is the consistent and valid characterization. Villainy is headed by Gene Stutenroth, owner of the "You Can't Win" saloon. Stutenroth has been handed an unusual role. He masks his knavery behind a front of pious candor. Signs around the saloon warn patrons that they are suckers to gamble and fools to drink.

Footage Is Flavorful

Stutenroth tells his patrons that he'll be delighted to close up his iniquitous den whenever they express willingness to forego the ungodly pleasures it offers. This smooth surface of righteous good citizenship makes the entire footage flavorful.

Similarly, Trevor Bardette, as a hard-bitten follower of the get-rich-quick school of philosophy, turns in another full-bodied characterization. Courageous, determined, he is a strong man whose one weakness eventually kills him and almost destroys his son.

He comes to Cripple Creek with the single purpose of making fast

Republic presents
"MARSHAL OF CRIPPLE CREEK"
AVERAGE Western melodrama, produced by Sidney Picker and directed by R. G. Springsteen. Original screenplay by Earle Snell, based upon Fred Harman's comic. Photography by William Bradford. Musical direction by Mort Glickman. Edited by Harold R. Minter. Trade-shown at Republic Studios, Aug. 15, 1947. Running time, 57 min.

75%

money, in order to give his wife and son the luxuries they have been deprived of most of their lives.

The quick-money yen makes him a natural fall-guy for Stutenroth, who uses him in the hijacking of gold ore wagons. Stutenroth is behind the lawless bands who prey on the entire countryside.

When Cripple Creek's Marshal is knocked off by one of the saloon owner's gun-goons, Red is elected to wear the badge. He wounds Bardette during a hijacking and sends him up. His boy, William Self, is given a job on the Duchess' ranch.

But young Self has absorbed his father's false creed and is easy victim to Stutenroth's smooth machinations. He's soon one more stooge on the robber-baron's payroll.

Meanwhile Ryder has captured and sent up another of the gang, Roy Barcroft, who inflames Bardette by lies about Ryder's brutality to son Self.

Prisoner Comes Gunning

Bardette breaks prison and comes gunning for our hero. When Red captures him again and pumps him full of the actual facts, Bardette gets away and makes for the gang's hideout, where his boy is about to participate in his first ore robbery.

Bardette beats some common sense into his son, sends him back to the ranch and gets himself knocked off helping Ryder round up the baddies.

In the usual finale, Ryder smacks the daylights out of Stutenroth, loads him and what's left of his crew into the hoosegow and then helps the regenerated Self with the joys of honest toil.

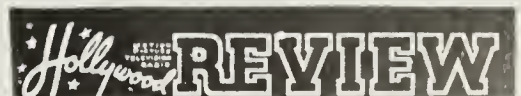
Prepping by Sidney Picker carries the clean-cut qualities expected of Republic actioners. R. G. Springsteen again handles the megging, delivering compact performances and a generally workmanlike job. —Bill

Cast of Characters ("Magic Town")

Rip Smith	JAMES STEWART
Mary Peterman	JANE WYMAN
Hoopendecker	Kent Smith
Ike	Ned Sparks
Lou Dicketts	Wallace Ford
Ed Weaver	Regis Toomey
Mrs. Weaver	Ann Doran
Mr. Twiddle	Donald Meek
Moody	E. J. Ballantine
Ma Peterman	Ann Shoemaker
Hank Nickleby	Mickey Kuhn
Nickleby	Howard Freeman
Mayor	Harry Holman
Mrs. Frisby	Mary Currier
Bob Peterman	Mickey Roth
Birch	Frank Fenton
Senator Wilton	George Irving
Stringer	Selmer Jackson

The Players

('Marshal of Cripple Creek')
Allan Lane, Bobby Blake, Martha Wentworth, Trevor Bardette, Tom London, Roy Bancroft, Gene Stutenroth, William Self, Helen Wallace



'COMEDY CARNIVAL' Is Bill With Diverse Two-Comedy Audience Pull

'Our Gang' Story & Bedroom Farce Are Dubious Exhib Team

★ "HAL ROACH COMEDY CARNIVAL" presents two separate comedies. With nothing in common but widely diverse humor, they represent a new slant in showmanship. The diversification was deliberate. Hal Roach was seeking complete coverage of humorous extremes. He combined old-fashioned Hal Roach "Our Gang" slapstick with brilliantly sophisticated farce.

For exhibitor-purposes, it might be better to snip the total running time of 112 minutes into the two component parts. The purpose would be not merely to break a pair of natural secondaries into proper supporting length. The important reason is that each is slanted to completely opposite audiences.

Family Fare Is First

"Curley," first half, is neighborhood-family fare. The kiddies will love it. Father, mother, aunt Susie and Grandmother will think it's grand. So will the minister and the Ladies Aid.

The second part is "The Fabulous Joe." This witty bedroom farce should tickle any audience. It will give junior ideas ahead of his years. Grandmother doubtless will get a slight thrill. The minister and the Ladies Aid probably will be upset no end. They will suggest, rightly enough, that adult entertainment should not be irrevocably tied to family fun.

From the strictly commercial angle, there is yet another reason for divorce. By itself, as a dueller, "The Fabulous Joe" is a certain sleeper. At best, "Curley" is Okay on the minor shelf.

'Curley' Dislikes School

"CURLEY" predicates its action on young America's long-legendary dislike of school and teachers. Tyke Larry Olsen mistakes identities of athletic, likeable new school teacher Frances Rafferty and her severe but warm-hearted Aunt Martha (Kathleen Howard.)

Larry and his gang plan a drastic welcome for their unknown instructor. On his way to school, Larry unwittingly accepts a lift from Miss Raf-

Hal Roach
Presents

"HAL ROACH COMEDY CARNIVAL"

GOOD
85%

Two comedies, "Curley," produced by Robert McGowan, directed by Bernard Carr; and "The Fabulous Joe," produced by Bebe Daniels and directed by Harve Foster. Original "Curley" story by Robert F. McGowan. Screenplay by Dorothy Reid. Additional dialog by Mary McCarthy. Original "Fabulous Joe" story by Hal Roach, Jr. Screenplay by Jack Jevne and Arnold Belgard. Both pictures photographed in Cinecolor by John W. Boyle. Editing by Bert Jordan.

ferty and gives her the low-down on her coming reception.

Bulk of the footage concerns her adroit turning of the tables and equally shrewd winning of her pupils' affections. Mild suspense factor is injected through austere Board of Education head, Edna Holland. Young instructor and ancient board member represent conflicting academic philosophies. Miss Rafferty, former WAC athletic coach, treats the kiddies as partners. Miss Holland retains the rigid code of an earlier era.

"Curley" Olsen and his youthful cohorts fulfill low-budgeted requirements but show the hand of careful direction. This deliberate type of histrionics has signature all of Roach's "Our Gang" comedies.

Bernard Carr directed the Robert F. McGowan production. Technical standard is high. "Curley" like "The Fabulous Joe," is efficiently photographed in Cinecolor by John W. Boyle.

"THE FABULOUS JOE" is typical bedroom farce, hyped by satiric fantasy. Milquetoast Walter Abel, tyrannized by his family and sponged on by his brother-in-law, is willed a dog named Joe. Joe looks like a common mutt. He isn't. Joe can talk. And he's a shrewd judge of women.

Joe assumes the difficult task of mentor and marital relations counselor to the frustrated Abel. He leads Walter into a dog's life for much of the footage. But his wise machinations eventually bring the long-suffering husband freedom from brother-in-law Howard Petrie; and the long-lost respect of wife Margot Grahame and daughter Barbara Bates.

In the pursuit of this objective, Joe involves Walter with a gal named Gorgeous Gilmore, aptly portrayed by Marie Wilson. Miss Wilson spends most of her footage in wispy negligee. Joe has tossed her clothes out the window. He's also driven Abel to drink, wife Grahame to the verge of a divorce and the audience into happy hysterics.

The original story was dreamed up by Executive producer Hal Roach, Jr. Jack Jevne and Arnold Belgard did the delightful screenplay. Director Harve Foster did an adroit job. —Bill

Ring Racketeering Plus Whodunit Plot Peps 'PALOOKA' For Action

Monogram
Presents

'JOE PALOOKA IN THE KNOCKOUT'

OKAY

80%

Comedy melodrama, produced by Hal E. Chester and directed by Reginald LeBorg. Original screenplay by Nedrich Young, based upon the characters created by Ham Fisher. Photography by William Sickner. Edited by Warren Adams.

telling the story is purely farcical. So is the fade-back finale. But sandwiched in between is a competently scripted melodrama by Nedrich Young.

A contender is knocked out by Joe and dies. The champion, thinking he has killed a man, goes to pieces. Meanwhile Knobby has signed for a match with the South American titleholder.

Bulk of the footage concerns Joe's disregard of training while he tracks down the man behind the death. Bit by bit, Joe eliminates pieces of the mystery pattern. Eventually he learns that he is not a killer and that he and the slain boxer are pawns in underworld gambling.

By the end of its 71 minutes running time, "Knockout" has accomplished several entertaining sequences. A couple of viciously realistic fights top the action. Villainy is competently executed and is nearly always cold-blooded. Pathos and humor are intermixed judiciously for family consumption.

Romance again is lightly indicated between Joe and Elyse Knox as Ann Howe. Supporting players are cast effectively. Star Leon Errol troupes with sure touch and relaxed timing. Kirkwood's likeable personality and huge frame continue to make the title role believable. The sinister suavity of evil mastermind Morris Carnovsky is a bit heavy but adequate.

Reginald LeBorg's direction maintains the quick pace determined by Young's script. —Bill

The Players

("Joe Palooka in the Knockout")
Leon Errol, Joe Kirkwood, Morris Carnovsky, Elyse Knox, Billy House, Trudy Marshall, Marc Lawrence, Whitford Kane, Benny Baker, Donald MacBride.

Columbia
Presents

"BLONDIE'S HOLIDAY"

AVERAGE

75%

Comedy, directed by Abby Berlin. Original screenplay by Constance Lee, from characters created by Chic Young. Photography by Vincent Farar. Edited by Jerome Thoms. Reviewed at the Vogue, theatre, Aug. 18, 1947. Running time, 60 min.

'BLONDIE'S HOLIDAY' Continues To Dish Out Bumstead Antics

Blondie Fans Will Go For New Family Fun, Predicaments

BLONDIE'S HOLIDAY continues the bumptious Bumstead adventures along the same old lines. For those who like predetermined trivia, tied together with trite talk and cliché comedy—"Blondie's Holiday" will amply fulfill expectations as a dueller.

Like all its predecessors in the series, "Holiday" is adequately produced by nobody-knows-who, since no producer credit is given.

The cast, which has become traditional, continues to cavort conscientiously through time-honored routines. Arthur Lake Dagwood again dashes insensibly from the breakfast table, grabs his hat from his lined-up family and

bumps blindly into somebody outside. For novelty, it's not the postman this time.

Blondie shoves the action into gear by permitting a couple of old hi-school classmates to misconstrue Dagwood's new raise. It's two bucks-fifty per month. They think it's two C's-fifty. She keeps silent because the o.h.s.c.'s long ago voted Dagwood the guy most likely to succeed in making a

(Continued on Next Page)

The Players

("Curley"): Frances Rafferty, Larry Olsen, Eilene Janssen, Dale Belding, Gerald Perreau, Ardda Lynwood, Kathleen Howard, Edna Holland, Renee Beard, Donald King.
("The Fabulous Joe"): Walter Abel, Margot Grahame, Marie Wilson, Donald Meek, Sheldon Leonard, Howard Petrie, Barbara Bates, Nana Bryant, Johnny Miles, Clarence Kolb, Donald MacBride, Lucien Littlefield, Dorothy Cristy, John Eldrige.

(Continued from Preceding Page)

chump out of himself.

This misconception leads to Dagwood's promising to host the school reunion—at about ten bucks a plate. In accordance with the Bumpstead formula, about this time Dagwood pulls a boner and gets fired by his new boss, Jerome Cowan.

Blondie dives to the rescue and tears up all of Dagwood's old hats, decorates 'em with doo-dads and sells 'em to a millinery shop for two C's. Dagwood bets the dough on a long-shot, thinking he's placed a two-buck bet.

The Players

("Blondie's Holiday")

Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Jerome Cowan, Grant Mitchell, Sid Tomack, Mary Young, Jeff York, Bobby Larson.

Disney's 'FUN & FANCY FREE' Tells Nifty Bear & Beanstalk Stories

Dinah Shore's Voice And Bergen In Flesh Used As 'Narrators'

★★ "FUN & FANCY FREE" is a cartoon presentation of two separate bedtime yarns, hung together only by the diminutive "Jiminy Cricket" who is introduced for that sole purpose.

The first part is the story of "Bongo," the little circus bear created by Sinclair Lewis. Dinah Shore's voice is used to present this whimsical fantasy after Jiminy Cricket has neatly set the stage.

It Doesn't Rank With 'Bambi'

The second part is strictly a Disney version of Jack and the Beanstalk with Edgar Bergen in the flesh telling the yarn to Charlie McCarthy, Mortimer Snerd and a little girl in the flesh—Luana Patten.

Together, these two Mother Goose chapters round out 73 minutes of fine relaxation-entertainment. They do not rank with "Snow White," "Bambi," or any of that classification, but they will appeal to everyone who has a spark of "kid" left in him—and who hasn't?

As a sort of prolog to "Bongo," the Cricket qualifies the title of "Fun & Fancy Free" with a song, and then, in the spirit of "let's have more music," he manipulates a record on the phonograph to get the Dinah Shore version of the Teddy Bear's antics.

"Bongo" was a superman in the

The Players

("Fun & Fancy Free")

Edgar Bergen, Dinah Shore, Charles McCarthy, Mortimer Snerd, Luana Patten, Donald Duck, Mickey Mouse, Jiminy Cricket, with the talents of Anita Gordon, Cliff Edwards, Billy Gilbert, Clarence Nash, The Kings Men, The Dinning Sisters and the Starlighters.

Of course, he wins, but before he can collect, the Law breaks into the bookie jernt. He's grabbed off because he stopped long enough to help a sweet old lady escape.

Meanwhile, the reunion dinner is going on. Blondie is stuck with a check big enough to pay off the local town taxes. She's about to break down and confess the big bluff when hubby dashes heroically in with a wad of bills bigger than his yearly income.

Seems the sweet old lady he rescued is the wife of the local banker, Grant Mitchell. Mitchell is properly grateful. He'll let Cowan build him the new bank Cowan has been angling for, if Dagwood is bailed out of the clink, given back his job, a bonus, and cost of the dinner . . .

Once more the Bumpsteads achieve the impossible. —Bill

Walt Disney Presents

"FUN & FANCY FREE"

(In Technicolor)
Released Through RKO

GOOD 85%
Flesh and cartoon fantasy, produced by Ben Sharpsteen and directed by Jack Kinney, W. O. Roberts and Hamilton Luske. Story by Homer Brightman, Lance Nolley, Harry Reeves, Eldon Dedini, Ted Sears and Tom Oreb—with the sequence of "Bongo" taken from an original story by Sinclair Lewis. Musical score by Paul Smith, Oliver Wallace and Eliot Daniel, with direction by Charles Wolcott. Live action direction by William Morgan and live photography by Charles P. Boyle, ACS. Edited by Jack Bacom. Trade-shown at the Disney studios, Monday a.m., Aug. 18, 1947. Running time, 73 min.

circus. His cleverness made him the biggest attraction in the world of novelty, but he longed for Nature and its outdoor "blessings." So he escapes to the wooded dells.

Into his life comes a little femme bear, and a menace bear. Quite naturally, boy gets girl. Having arranged that, Disney then moves on to a party next door to Cricket's hangout.

The party is just another bedtime story party with Edgar Bergen telling little Luana Patten and his stooges about Jack and the beanstalk. Jack, in this case, is the trio of Donald Duck, Mickey Mouse and the dog, Goofy.

The giant is a huge nancy-pantsy hulk that steals the singing harp from "Happy Valley," thereby robbing it of all of its happy growth, even unto food. When the trio sells the cow to keep from starving and gets the 3-magic beans, the beanstalk starts to grow.

How they free the singing harp and escape the giant's lair is all true to legend, but not until scores of laughable situations have provided a goodly portion of entertainment.

Bergen then explains that such a giant is merely a "figment of imagination." His eyes pop when he sees

the roof of his own house yanked away by the giant of his own yarn. The tag is his dead faint.

In short, Bergen had told his bedtime story so vividly that he suffered from Disney figmentism to the delight of his own stooges.

Every detail of animation is up to Disney par. The Technicolor values are

Good Springboard Loses Bounce In Slow Script Of 'THE PRETENDER'

Original Screenplay Appears To Have Been Given The Runaround

"THE PRETENDER" is one of those suspense melodramas which springboards from an excellent idea and then wears the idea thin. The result is that what might have been an unusual piece of entertainment finally becomes just one more average secondary.

The original Don Martin screenplay opens with investment broker Albert Dekker faced with ruin. His holdings are imperiled by a dropping market. He embezzles from a client, Catherine Craig. To protect himself, he proposes. When she tells him she's in love with someone else, he hires a gangster to rub out the rival, whose identity is still a question mark.

Meanwhile, however, Miss Craig quarrels with her fiance and accepts Dekker on the rebound. Now, he's on a spot. Not knowing the identity of the other man, Dekker has arranged for newspaper engagement-photographs to act as identification. His own picture appears in the papers with his bride.

The gangster is murdered by a girl before Dekker can be certain the mobster has called off his professional gunman. Convinced the man detailed to get him is still on his trail, he begins a desperate effort to contact him.

This is the core of the story. The growing fear progressively poisons his mind and paralyzes his thinking.

The tag is ironic. He runs his car over a cliff and dies without knowing that the man he is fleeing from is trying to return the money he accepted for murder.

The cast is in every way competent, although Dekker manages to inject perhaps too much sympathy into his role.

Producer W. Lee Wilder has mounted "The Pretender" acceptably but his direction is partly responsible for

excellent. "Fun & Fancy Free" will register as a good picture wherever it is shown.

The only mistake one might make is to expect another "Snow White." That wouldn't be fair. Such features happen only once in a blue moon, and our almanac says that's a long time from now. —Eddy

Republic Presents

"THE PRETENDER"

AVERAGE 75% Suspense melodrama, produced and directed by W. Lee Wilder. Original screenplay by Don Martin. Additional dialogue by Doris Miller. Photography by John Alton. Musical direction by Paul Dessau. Editing by Asa Boyd Clark.

the dragging quality inherent in most of its 69 minutes.

John Alton handled the photography capably. —Bill

LABOR

Last Tuesday Irving G. McCann, council for the House labor subcommittee probing studio strikes here in L.A., struck Joseph A. Padway, AFL lawyer. Hollywood reaction was prompt, derisive, occasionally witty. Local trade journals parodied the incident, likening it to typical but poorly scripted action in secondary westerns.

AFL head William Green did not see the humor over which Hollywood chuckled. He wired Rep. Carroll W. Kearns (R., Pa.), subcommittee chairman, demanding immediate removal of McCann. No action has yet been taken.

Not all the labor news is stormy. The United Electrical Radio and Machine Workers of America and the RCA Victor division of Radio Corp. of America have signed a two year national agreement. It covers RCA Victor plants where UE locals are recognized as bargaining agents for hourly workers.

The pact is first of its kind on a national basis and is hailed as an omen of smooth relationships between the company and labor. Effective until Oct. of 1949, the agreement covers 11,000 workers at 4 RCA Victor plants.

COLOR ★ BLACK & WHITE ★ SOUND
SCREEN TESTS
MOST COMPLETE INDEPENDENT
TEST STUDIO IN HOLLYWOOD
LARSEN & LEAVITT, INC. GL-7307
5717 SUNSET BOULEVARD

Hollywood REVIEW

RADIO And TELEVISION

by Bob Minco

● For years a choice selling point among video enthusiasts has been the high entertainment value of televised sports events. With the passing of the medium's formative period, there seemed to be few hitches to the dream of watching the Giants or Joe Louis from an arm chair.

The prospect has darkened recently with the news that boxing promoters, convinced that gate receipts fall off when the telecamera goes to work, have turned thumbs down on video.

Such a blow at tele's most-talked-of asset has frightening possibilities, what with the inevitable reaction in other sports. Already baseball is proving to be a hard nut to crack as shown by the Giants' indifference.

At present the chief cause of concern to the sports biggies is the liberal sprinkling of tele sets in public places—bars and grills, and the like, where large numbers of would-be patrons gather for on-the-cuff viewing of main events.

With the total loss of boxing, baseball and possibly wrestling contracts in the offing, video execs are girding themselves for a stiff uphill fight in their promotional campaign.

Transcribed radio shows, while favored by such exponents as Bing Crosby, are still more or less on trial. The networks differ in their opinions of the transcription product.

ABC and Mutual are showing signs of willingness to experiment, while NBC and CBS continue to lean toward live airings except in exceptional cases.

NBC and CBS believe that their prestige would suffer irreparable damage if rural communities can consistently pick up the big shows by means of transcriptions.

The NBC V.P. believes that such shows defeat the fundamental aim of the webs to provide live talent broadcasts for all sections of the country.

Spokesmen for Mutual reveal a more flexible attitude, declaring that new developments must be examined on their own merits and evaluated in terms of improved service to the listening public.

So far, the test case by Crosby's

show has brought favorable response. The real fireworks will start when the unions' opinions are voiced by the Messrs. Petrillo, Keller, Paley and Trammell.

The ever-popular Andrews sisters are to be spotlighted on the CBS airer, "Club 15," beginning September 29. The trio has literally grown up in show business. As mere kiddies they made their professional debut away back in 1932 when Laverne was 17, Patti 12, and Maxene 14.

Harry Schooler is spending 3 1/2-G's weekly in radio and half that figure in newspapers to promote the second edition of his Pass Book, containing passes to 40 L.A. amusement centers with a value of 92 dollars. Book will sell for a buck. Air time includes quarter-hour programs and spot announcements daily on ten top disc shows over seven local stations.

Marking its seventh year as a radio advertiser, Kelley Kar Company has renewed its three KNX spots for 52 weeks each.

B. E. Shackelford has been nominated for the presidency of the Institute of Radio Engineers. At present he is the manager of the license department of RCA International, New York.

"Darts for Dough" will be heard for 13 weeks beginning Oct. 2 over ABC. "Dr. Pepper" sponsors.

Al Jolson, prepping for a new Fall radio stanza, is putting in a big bid for the Pied Pipers.

Frankie Carle is in the market for a sponsor. He has a fifteen-minute package for sale titled "Carle Comes Calling."

Miguelito Valdez and his 14-piece orchestra are slated for a Fall show over NBC.

Philip Morris has renewed Milton Berle for another 13 weeks, starting Sept. 9.

Producer Sid Luft has set a deal with Monogram for a Jackie Cooper-Jackie Coogan co-starring series, on a two-a-year basis. First is "Trouble For Two,"



FRANCIS X. BUSHMAN is shown here with Pat O'Brien as he makes a real success-comeback via radio in Rexall airshow which co-stars O'Brien and L. Bari each Wed. on NBC network.

NAMES IN THE NEWS

WILLIAM J. O'SULLIVAN, for 17 years affiliated with Herbert J. Yates, is resigning from his executive chair at Republic. No future plans have been announced.

BARRY BUCHANAN has also resigned his post. For three years director of U-A publicity, Buchanan steps out Sept. 1. He intends to devote his time to completion of "The Encyclopedia of Show Business" which he has been compiling for almost 12 years.

Another drop-out is **JOHN DE COSTA** who quits this week as salesman for Columbia's exchange. He was there for 9 years.

Brooklyn's first baseman, **JACKIE ROBINSON**, has signed with General Artists for a juvenile delinquency film.

Recently resigned from the anti-
(Continued on Next Page)

DISCS And DISCORDS

By Warren Cowan

● Of all the new disc jockeys this season, one of the most entertaining is Pops Whiteman. His commercials are truly funny, and actually make you consider buying his products — just because he reads them in such a personalized manner. His selection of tunes is interesting — ranging from a Valentino cylinder, circa 1921, to the latest releases. Very solid entertainment.

There'll be good blues this Fall around Hollywood. The Duke heads into Arizona for some one-nighters and then returns for a week at the Million Dollar, and three weekends at the Meadowbrook commencing September 10. Count Basie will hit town sometime in October, and "Hot Lips" Henry Busse will also spend Christmas amidst the palm trees.

One of the brightest new tunes is Capitol's pairing of Dorothy Lamour

and Bob Hope doing "Beside You." It's reminiscent of "Thanks for the Memory" and those marvelous things Hope used to do. "My Favorite Brunette," of which we've heard somewhere, somehow, is on the reverse.

It doesn't seem as if Van Johnson will answer any more bobby-soxers' prayers if MGM Records continue releasing such dull, poorly-delivered, pedantic tunes as "I Wonder." Maybe he can sing, maybe he can't, but this particular rendition doesn't leave much doubt.

Comes word from New York that Beryl Davis' first fan club is composed of English war brides in New York.

"Smoke, Smoke, Smoke That Cigarette" — first cut by a cowboy outfit, seems written for Phil Harris. He's at his funniest.

No word yet of Hal McIntyre's coming back to the coast. This too-long unrecognized outfit should hit sometime — sooner the better!

Moppets, who will battle in baseball's "Little World Series" at Gilmore Field Stadium, Aug. 28-30, later will be guests of Metro, 20th, Warners' and Paramount.

The kids are members of four teams drawn from all parts of the country. The American Legion is handling the tournament.

Bernard Lubet, former Paramount exec, has been inked by Jack Benny as general manager of the comedian's Amusement Enterprises.

DIAMOND RING

2 carat blue-white solitaire. Value \$2,250. SACRIFICE, best offer.

GLadstone 9220

FOR SALE BARGAIN!

3 3/4 tree-covered acres in Van Nuys. Ornamental, walnuts and family orchard. 6 rms.—2 bdrms., each with bath, den. Perfect place for private estate or income property. Owner.

STate 5-1618—No Agents!

'I MISS YOU SO'
the king cole trio

'I THINK YOU GET
WHAT I MEAN'

Capitol Record No. B444

Capitol
RECORDS



KING SIZE BEDS by the ACRE

OVERSIZE AND REGULAR SIZE

Innerspring Mattresses • Box Springs

Hollywood Beds Custom Built

ANY Length • ANY Width • ANY Shape

Construction Inspection Invited

Hollywood Bedding Mfg. Co.

8418 Sta. Monica Blvd. HI. 2355—GR. 9244

Too Short?



HAVE 300 SEAT
THEATRE BUILDING
NEED LOCATION
PARTNERSHIP OPEN TO
THEATRE-WISE PARTY
CALL MR. OMAN RO 0624

By Johnny Yuhasz

A SHOT OF H&H—Mark Hellinger scored a coup de maitre by negotiating a deal whereby he obtains the exclusive rights to all of Ernest Hemingway's story properties. In return, the virile author becomes a full-fledged partner in the producer's independent setup.

The terms of the pact authorize Mark Hellinger Productions to act as sole sales agency for the coveted Hemingway catalogue of yarns.

Hellinger, who recently returned from New York, where exteriors for "The Naked City" were filmed, made no comment on whether he would remain with Universal-International or sign with another major following the expiration of his current contract, which ends with "Naked."

A GOLDWYN BUY—Samuel Goldwyn has acquired an option on "Thee I Wed," a new novel by Gilbert Gabriel for \$17,500 against the purchase price. In the event he buys it, additional sums based on book sales, serialization and possible book club choice will bring the total sum to \$150,000.

The story is about a French girl sent to America in the eighteenth century to impersonate Marie Antoinette while a group of French royalists were establishing a refuge for the queen in the Pennsylvania wilderness.

LEAN WEEK—It proved a lean literary week for writers with only four story purchases announced. Universal-International bought "Tomahawk," an original action story of Montana in the Civil War era by Daniel Jarratt to be filmed in technicolor early next year. Paramount acquired Norman Raine's original "Streets of Laredo," which it plans to make on a major scale. The King Brothers purchased "Tijuana," by Jose Lara and marked it as a high-budget musical for Allied Artists release. And Arthur Hornblow, Jr., bought "Pas Encore," an original yarn by Charles Bernstein while on a story scouting trip in Paris, France.

UTOPIA FOUND—Norman Krasna and Groucho Marx have completed the first draft of "Elizabeth," an original play slated for October presentation on Broadway as a Marx vehicle. Author and comedian, who paired on "The King and the Chorus Girl," for Warners, have been collaborating on the new comedy for a year.

The play is about a washing machine company executive who retires and finds a Utopia in Elizabeth, N. J.

TEAT FOR TAT—Malvin Wald, who scripted Mark Hellinger's "The Naked City," recently sold a children's book "The Boy Who Owned an Elephant," to Grosset and Dunlap. After patiently waiting for months to receive his advance royalty check, the publishing firm's accounting department mailed him two by mistake. They immediately wired him to send one back. Wald whimsically replied that inasmuch as he waited months for his

check, they would have to wait equally as long for the return of theirs!

E-L GETS OSCAR—Oscar Boettiger was signed to a term writing-directing contract by Eagle-Lion, with his directorial bow to be "Manacled Lady," on which he is currently scripting the screenplay. Boettiger moves over from Hal Roach where his one-year pact just expired.

STORY HUNT—Milton Sperling is in New York conferring with Bennett Cerf, Allen Collins, and other publishing heads concerning future story material for United States Pictures.

SCRIPT REVIEW

MAGIC TOWN is a bright and whimsical yarn that accentuates characterization in favor of a coherent and believable story line. Author Robert Riskin had a unique and provocative idea that failed to live up to its original promise. However, the script contains such a slick blend of humor, sentimentality and smart dialogue that it helps to disguise some of its basic story weakness.

Brilliant bits of comedy, deft character development and unusual touches gloss the overlong screenplay. One particular sequence is hilarious. Rip and Mary wander into a schoolroom, reminiscing about their respective childhood days. They simultaneously begin reciting the poems they loved the best, Mary quoting "Hiawatha" and Rip roaring "Charge of the Light Brigade," while an incredulous janitor looks on and finally joins them with some verse of his own.

Riskin's screen typewriter has fashioned a delightful film that has hints of "Mr. Deeds," bits of "Mr. Smith Goes to Washington," and touches of "Meet John Doe." It's charm and human qualities lift it to high level entertainment. —Johnny

NAMES IN THE NEWS

(Continued from Preceding Page)

trust division of the Department of Justice, **FRED WELLER** becomes general counsel for the Independent Theatre Owners Association.

ANN SOTHERN co-stars in "April Showers" with Jack Carson. It's a story of early-day vaudeville.

Star of Gilbert & Sullivan operettas, **GERALD HAMER**, takes a featured role in Columbia's "The Sign of the Ram."

Villain **MACREADY** steps into boots and a saddle for "Coroner Creek." He's a brutal westerner in the Columbia version of Luke Short's Saturday Evening Post serial.

Sultry singer **LOIS ANDREWS** also picks up western vernacular. She turns on the heat for RKO's "Under Arizona Skies."



MARK HELLINGER scored a literary beat on Hollywood last week by snaring Ernest Hemingway as a producing partner and obtaining the author's entire collection as movie material. **Boxoffice!**

On the comeback trail is **MATT MOORE**. Leo McCarey signed him for "Good Sam" at RKO.

BOB HOPE last week ripped his hand during "Paleface" takes at Paramount. He took several stitches and a tetanus shot but quickly resumed work.

MONTE HALE straps on his guns again, this time for Republic's "California Firebrand." The Trucolor musical western co-stars Adrian Booth.

REED HADLEY, "House On 92nd Street" narrator, turns nasty for Monogram's "Panhandle." Hadley will menace Rod Cameron and Cathy Downs.

EDGAR BUCHANAN takes off 50 pounds this week. He doffs the medieval armor worn in "Black Arrow." Now he's a western sheriff for "Coroner Creek." Both Columbia pictures.

Also wearing spurs is **ELAINE RILEY**. She's been borrowed from Paramount by Hopalong Wm. Boyd. Miss Riley steps into the fifth film of the present series and her third appearance as Hoppy's leading lady.

CAMERON MITCHELL gets that big break. A top role has been set aside for him in MGM's "Homecoming." This Clark Gable-Lana Turner starrer makes two for Mitchell with Lana.

TOM BROWN, perennial juvenile, stages the comeback of the week. He gets his first dramatic role as the thug-reforming minister of Republic's "Slippy McGee." Dale Evans and Donald Barry star.

ALEXIS SMITH is Warners' choice for top feminine role in "Christopher Blake."

SPENCER TRACY and **KATHARINE HEPBURN** are together again in MGM's "Before the Sun Goes Down." Lensing of the Elizabeth Metzger Howard novel begins after completion of "State of the Union."

BOOK BRIEFS

● The Book-of-the-Month Club will depart drastically from precedent in October when they will distribute as a co-selection "When The Mountains Fell," by Swiss author Charles Ferdinand Ramuz. It's a ten-year-old novel by a writer no longer living. The book originally titled "Deborence" was first published in Paris in 1937 and now scheduled for American publication by Pantheon late next month.

Donald Friede, one-time partner of Pascal Covici in the firm of Covici-Friede, has signed with Knopf for an autobiographical volume bearing the sullen label "It Wasn't Much Fun," for early '48 publication.

Nancy Ross, who authored "The Left Hand Is the Dreamer," is polishing the final draft of a second novel tentatively called "I, My Ancestor," for William Sloan Associates.

"The Loud Red Patrick," by Ruth McKenney, will be released in October via Harcourt, Brace. It is the story of the things Miss McKenney and her sister, Eileen, remembered about their Grandfather Flannigan.

"Bright Leaf," by Foster Fitz-Simons, has been scheduled for next Spring by Rinehart. It's a huge novel of a tobacco dynasty that the author has been working on for eight years; Rinehart signed the contract for publication in 1939. Warner Brothers own the film rights.

CURTAIN NEWS

The Actors' Lab has scheduled "Volpone" for Broadway this October. The original cast, headed by Edward Bromberg, will be directed by Morris Carnovsky.

Pre-Broadway showing is slated for San Francisco. No date is specified. Funds raised are to be channeled into the building of a new theatre and workshop.

John Beal may play the lead in "Duet for Two Hands," Mary Hayley Bell stage show, ear-marked for Broadway. Robert Beud will produce.

Barry Sullivan and Eve Arden open this week at the Las Palmas theatre in "Biography." The legiter transfers from La Jolla.

TITLE CHANGES

Two Eagle-Lion westerns, starring Lash LaRue, have changed titles. "Gun Law" is now "The Fighting Vigilante" and "The El Lobo Mystery" becomes "Cheyenne Takes Over."

Warners' "Daddies," well-known stage play, will be filmed as "Four Wise Bachelors."

"Football Thrills No. 10" is title of Pete Smith's newest Specialty.



PRODUCTION, BOOKING GUIDE

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(Filming Completed)

THE GANGSTER (Allied Artists Release) (King Bros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.

TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED (Allied Artists)Belita, Preston Foster.

(In Release)

BLACK GOLD (6/23)85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

GLAMOUR GIRL

Cast: Gene Krupa, Jack Leonard, Michael Duane, Susan Reed, Jimmy Lloyd.

ProducerSam Katzman
DirectorArthur Dreifuss
AssistantMack Wright

THE SIGN OF THE RAM

Cast: Susan Peters, Alexander Knox, Don Randall, Peggy Ann Garner.

ProducerIrving Cummins
DirectorJohn Sturges
AssistantJimmy Nicholson

A LITTLE SPANISH TOWN

Cast: Gene Autry, Elaine Marion, Stephen Dunne, Martin Garralaga.

ProducerArmand Schaefer
DirectorFrank McDonald
AssistantEarle Bellamy

BLONDIE'S ANNIVERSARY

Cast: Penny Singleton, Arthur Lake, Adele Jergens, Fred Sears.

DirectorAbby Berlin
AssistantPaul Donnelly

ROSE OF SANTA ROSA

Cast: The Hoosier Hot Shots, Eduardo Noriega.
ProducerColbert Clark
DirectorRay Nazarro
AssistantGilbert Kay

(Filming Completed)

THE MATING OF MILLIEEvelyn Keyes, Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell

BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

RELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

SPORT OF KINGS.....Paul Campbell, Gloria Henry, Harry Davenport, Mark Dennis

THE GIRL FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UPGene Autry, Jean Heather.

THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.

ASSIGNED TO TREASURY (8uchman).....Dick Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE 8EES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe.

THE PRINCE OF THIEVES (Cinecolor) Jon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S 8EAUTIFULAdele Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders

THE STRAW8ERRY ROAN (Cinecolor) Gene Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso

THE CRIME DOCTOR'S GAMBLEWarner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.

THE BLACK ARROWLouis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams.

(In Release)

ALIAS MR. TWILIGHT (2/25).....75%
8ETTY CO-ED (12/24).....80%
BLIND SPOT (3/5)80%
8LONDIE KNOWS 8EST (12/17).....80%
BLONDIE'S 8IG MOMENT (2/4).....80%
8LONDIE'S HOLIDAY (4/1).....80%
8OSTON 8LACKIE & LAW (1/7).....75%
8ULLDOG DRUMMOND AT BAY (4/15).....80%
CIGARETTE GIRL (3/5)75%
THE MILLERSON CASE (5/12)80%
SPORT OF KINGS (7/28)75%
★DEAD RECKONING (1/14).....90%
FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/2)90%
HER HUSBAND'S AFFAIRS (7/21).....85%
THE CORPSE CAME C.O.D. (7/21).....65%
LAST OF THE REDMEN (7/21).....75%
PRAIRIE RAIDERS (7/21).....75%
GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%
RETURN OF MONTE CRISTO

(Small) (12/3).....85%
SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24).....80%
SINGING ON THE TRAIL (9/24).....75%
THAT TEXAS JAMBOREE (6/11).....80%
THIRTEENTH HOUR ("Whistler") (3/12).....80%
THE MILLERSON CASE (5/12).....80%
FOR THE LOVE OF RUSTY (6/30)80%
LAW OF THE CANYON (6/30)70%
THE GUNFIGHTERS (6/9)90%
DOWN TO EARTH (8/4)95%
BLONDIE'S 8IG MOMENT (8/11)70%
SON OF RUSTY (8/18)80%
LITTLE MISS 8ROADWAY (8/18)80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

T-MAN

Cast: Dennis O'Keefe.
ProducerAubrey Schenck
DirectorAnthony Mann
AssistantHoward Koch

PRELUDE TO NIGHT

(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Edith Barrett, Claire Carleton, Bob Anderson.

ProducerArthur Lyons
DirectorEdgar Ulmer
AssistantGene Anderson

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.

Vera Caspary's OUT OF THE 8LUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.

ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British)
(Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12)85%
REPEAT PERFORMANCE (5/22)85%
KILLER AT LARGE (5/29).....70%
RED STALLION (7/28)80%
GREEN FOR DANGER (7/28)80%

INDEPENDENT

(Now SHOOTING)

WAR PARTY

(Argosy)

(Technicolor)

Cast: Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen, Pedro Armendariz, Dick Foran.

ProducerMerian C. Cooper
DirectorJohn Ford
AssistantLowell Farrell

THE TENDER YEARS

(Alson Productions)

Cast: Joe E. Brown, Richard Lynn, Josephine Hutchinson, Noreen Nash, Charles Drake, James Millican, Griff Barnett, Jean Gail, Jimmy Dodd, Tom Fadden

DirectorHarold Schuster
Producer.....Edward L. Alperson
AssistantJoe Lefert

(Filming Completed)

ON PARADE (Bro-Rog Prod.)Glen Davis, Felix Blanchard, Tom Harmon, Robert Shayne, Anne Nagel, Alan Hale, Tanis Chandler.

DANGEROUS YEARS (Sol M. Wurtzel)William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.

ROSES ARE RED (Sol M. Wurtzel)Don Castle, Roggey Knudsen.

M-G-M

(Now SHOOTING)

LUXURY LINER

(Technicolor)

Cast: George Brent, Frances Gifford, Jane Powell, Lauritz Melchior, Marina Koshetz, Tom Breen.

ProducerJoseph Pasternak
DirectorRichard Whorf
AssistantTom Andre

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.

ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jennings

THE HIGH WALL

Cast: Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson, Vince Barnett, Moroni Olsen.

ProducerRobert Lord
DirectorCurtis Bernhardt
AssistantAl Raboch

(Filming Completed)

KILLER MCCOYMickey Rooney, Elizabeth Taylor, Brian Donlevy.

THE KISSING 8ANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

DESIRE ME.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Estlier Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder,

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE 8EES (Cinecolor) Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

CASS TIM8ERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

(In Release)

THE ARNELO AFFAIR (2/18).....80%
★8EGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15)75%
★HIGH 8ARBAREE (3/24)90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17)85%
IT HAPPENED IN 8ROOKLYN (3/5) (8oxoffice Rating Only)95%
MY BROTHER TALKS TO HORSES (11/19)85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARLING (Color) (11/26).....100%

THE ROMANCE OF ROSY RIDGE (7/7) 85%
FIESTA (6/16)90%
THE HUCKSTERS (6/30)90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%
SONG OF THE THIN MAN (7/28)85%
THE UNFINISHED DANCE (8/4)90%

MONOGRAM

(Now SHOOTING)

THE QUEST OF WILLIE HUNTER

Cast: Don Castle, Audrey Long, Peggy Knudsen, Samuel Z. Hinds, Gloria Holden, Walter Sande.

ProducerJack Wrather
DirectorJack Bernhard
AssistantMilton Carter

ROCKY

(Lindsley Parsons)

Cast: Roddy McDowall, Edgar Barrier, Jonathan Hale, Irving Bacon, Wm. Ruhl.

ProducerLindsley Parsons
DirectorPhil Karlson
AssistantWesley Barry

THE RED HORNET

Cast: Roland Winter, Mantan Moreland, Victor Sen Young, Louise Currie, Warren Douglas, Philip Ahn.

ProducerJames S. Burkette
DirectorWilliam Beaudine
AssistantWilliam Calihan

THE MAN FROM POWDER RIVER

Cast: Johnny Mack Brown, Ray Hatton, Christine McIntyre, Wheaton Chambers.

ProducerBarney Sarecky
DirectorLambert Hillyer
AssistantEddie Davis

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Margaret Lindsay, 'Lasses White, Freddie Stewart

A GUY NAMED JOE PALOOKA.....Leon Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowley.

DUSTY TRAILJohnny Mack Brown, Ray Hatton, Virginia Belmont, Robert Wrinkler.

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%
FALL GUY (3/19).....80%
GINGER (1/28)75%
GUILTY, The (Wrather) (3/26).....80%
HARD-8OILED MAHONEY (8owery 8oys)
HIGH CONQUEST (3/12).....85%
LAND OF THE LAWLESS (5/15)80%
MR. HEX (12/3)85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%
TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (8 & 8) (4/8).....75%
NEWS HOUNDS (6 16)75%
KILROY WAS HERE (6/30)80%
HIGH TIDE (8/4)80%
LOUISIANA (8/11)85%
ROBIN HOOD OF MONTEREY (8/18)75%

PARAMOUNT

(Now SHOOTING)

THE PALEFACE

(Technicolor)

Cast: Bob Hope, Jane Russell, Samuel Hinds, John Litel, Jack Searl.

ProducerRobert Welch
DirectorNorman Z. McLeod
AssistantAlvin Ganzer

MY OWN TRUE LOVE

Cast: Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Philip Friend, Phyllis Morris.

ProducerVal Lewton
DirectorCompton Bennett
AssistantOscar Rudolph

(Filming Completed)

SO EVIL MY LOVERay Milland, Ann Todd, Geraldine Fitzgerald.

NIGHT HAS A THOUSAND EYESEdward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.

ME AND MY DOG (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

8IG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

PRODUCTION, BOOKING GUIDE

WHISPERING SMITH (Technicolor)	Alan Ladd, Robert Preston.
8IG TOWN SCANDAL	Philip Reed, Hillery Brooke.
DREAM GIRL (Technicolor).....	Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.
WHERE THERE'S LIFE.....	Bob Hope William Bendix, Signe Hasso
THE EMPEROR WALTZ (Technicolor) Crosby,	Fontaine.
GOLDEN EARRINGS	Milland, Dietrich
UNCONQUERED (Color) (DeMille)	Gary Cooper, Paulette Goddard, da Silva, Karloff, Kellaway, Ward Bond, Virginia Grey,
SAIGON.....	Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny
I WALK ALONE (Wallis)	Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.
ALBUQUERQUE (Pine-Thomas; Clarion) (Col- or).....	Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.
ROAD TO RIO	Crosby, Hope, Lamour,
THE 8IG CLOCK	Milland, Laughton, Maureen O'Sullivan, Rita Johnson.

(In Release)	
I COVER BIG TOWN (5/5).....	85%
★BLAZE OF NOON (3/5).....	90%
CALCUTTA (4/15).....	85%
★CALIFORNIA (Color) (12/17).....	95%
DANGER STREET (P-T) (4/22).....	75%
EASY COME, EASY GO (2/4).....	85%
★FEAR IN NIGHT (P-T) (3/5).....	90%
★IMPERFECT LADY (3/12)	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7).....	85%
★MY FAVORITE BRUNETTE (2/18).....	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19)	80%
SEVEN WERE SAVED (P-T) (2/25).....	80%
★SUDDENLY IT'S SPRING (2/11).....	90%
PERILS OF PAULINE (5/15)	90%
VARIETY GIRL (7/14)	90%
★ WELCOME STRANGER (4/29)	95%
DESERT FURY (8/4)	90%
WILD HARVEST (8/4)	85%
ADVENTURE ISLAND (8/11)	80%

New PRC

(Now SHOOTING)	
OPEN SECRET	
Cast: John Ireland, George Tynne, Ellen Lowe.	
Producer	Frank Satenstein
Director	John Reinhardt
Assistant	Ralph Slosser
THE ENCHANTED VALLEY	
(Jack Schwarz)	
Cast: Alan Curtis, Charles Grapewin, Anne Gwynne.	
Producer	Jack Schwarz
Director	Robert E. Tansey
Assistant	Eddie Stein
TORNADO RANGE	
Cast: Eddie Dean, Roscoe Ates, Jennifer Holt.	
Producer	Jerry Thomas
Director	Ray Taylor
Assistant	Ira Webb

(Filming Completed)	
BLACK HILLS	Eddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....	Hugh Beaumont, Sheila Ryan, John Ireland.
GAS HOUSE KIDS IN HOLLYWOOD	
The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.	
PHILO VANCE'S SECRET MISSION	
William Wright.	
8URY ME DEAD.....	Hugh Beaumont, Cathy O'Donnell, Mark Daniels, Greg McClure, June Lockhart
CHECK YOUR GUNS	Eddie Dean, Roscoe Ates, Nancy Gates.
BLONDE SAVAGE.....	Leif Erickson, Gale Sherwood, Veda Ann Borg
GUN LAW	Al LaRue, Jennifer Holt, Fuzzy St. John
LINDA, BE GOOD (Cameo Prod.).....	Elyse Knox, John Hubbard, Marie Wilson, Alan Nixon
HEADIN' FOR HEAVEN (Ace)	Stuart Erwin, Glenda Farrell, Russ Vincent.
THE EL LOBO MYSTERY	Al LaRue, Fuzzy St. John, Nancy Gates.
STAGE TO MESA CITY.....	Lash LaRue, Fuzzy St. John, Jennifer Holt.

(In Release)	
PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5).....	75%
BORN TO SPEED (1/28)	75%
DEVIL ON WHEELS (1/28)	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7)	75%
LIGHTHOUSE (2/18)	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7).....	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22).....	85%
WILD COUNTRY (1/28)	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE WEST TO GLORY	
RETURN OF RIN-TIN-TIN (Color)	
HEARTACHES (7/7)	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6 16)	80%
PIONEER JUSTICE (6/30)	80%
GAS HOUSE KIDS GO WEST (7/21).....	65%
WEST TO GLORY (8/4)	85%

R-K-O

(Now SHOOTING)	
RACE STREET	
Cast: George Raft, Wm. Bendix, Marilyn Maxwell.	
Producer	Nat Holt
Director	Edwin Marin
Assistant	Grayson Rogers
GOOD SAM	
(Rainbow Prod.)	
Cast: Gary Cooper, Ann Sheridan, Edmund Lowe.	
Producer	Leo McCarey
Director	Leo McCarey
Assistant	J. Hibbs
I REMEMBER MAMA	
Cast: Irene Dunne, Barbara Bel Geddes.	
Producer	Harriet Parsons
Director	George Stevens
Assistant	John Morris
UNDER ARIZONA SKIES	
Cast: Tim Holt, Nan Leslie, Richard Martin, Carol Foreman, Richard Powers, Tony Barrett, Jason Robards, Harry Woods.	
Producer	Herman Scholm
Director	Wallace Grissell
Assistant	John Pommer

RACHEL	
Cast: Loretta Young, William Holden, Robert Mitchum.	
Producer	Richard Berger
Director	Norman Foster
Assistant	Harry Manke
TARZAN AND THE MERMAIDS	
(Sol Lesser Prod.)	
Cast: Johnny Weissmuller, Brènda Joyce, Linda Christian, John Laurenz.	
Producer	Sol Lesser
Director	Robert Florey
Assistant	Bert Briskin

STATIONS WEST	
Cast: Dick Powell, Jane Greer, Agnes Moorhead, Burl Ives, Gordon Oliver, Guinn Williams, Rex Barker, Raymond Burr.	
Producer	Robert Sparks
Director	Sidney Lanfield
Assistant	Maxwell Henry

THE MIRACLE OF THE BELLS	
(Jesse L. Lasky Prod.)	
Cast: Fred MacMurray, Valli, Frank Sinatra	
Producers.....	Jesse L. Lasky, Walter MacEwen
Director	Irving Pichel
Assistant	Harry D'Arcy

(Filming Completed)	
WILD HORSE MESA	
Tim Holt, Nan Leslie, Richard Martin, Richard Powers, Tony Barrett, Jason Robards, Harry Woods, Wm. Gould.	
FIGHTING FATHER DUNNE.....	
Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.	
SO WELL REMEMBERED (Rank-RKO).....	
John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson	
OUT OF THE PAST.....	
Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb	
MAGIC TOWN (Riskin)	
James Stewart, Jane Wyman, Kent Smith	
THE FUGITIVE (Argosy).....	
Henry Fonda, Dolores del Rio, J. Carrol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo	
INDIAN SUMMER.....	
Alexander Knox, Ann Sothorn, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.	

IF YOU KNEW SUSIE.....	Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
FUN AND FANCY FREE (Disney) (Color)	
.....Edgar Bergen and Charlie McCarthy, Dinah Shore, Mickey Mouse, Donald Duck and Goofy	
HOW DEAR TO MY HEART (Disney) (Color)	
.....Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives	
DICK TRACY vs. THE GRUESOME GANG	
Boris Karloff, Ralph Byrd, Anne Gwynne	
TYCOON (Color)	
John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey	
MEMORY OF LOVE	
Merle Oberon, Dana Andrews, Ethel Barrymore.	
MOURNING BECOMES ELECTRA	
Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.	
RETURN OF THE 8AD MEN.....	
Randolph Scott, Gabby Hayes	
ROUGHSHOD	
Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.	
YOUR RED WAGON.....	
Cathy O'Donnell, Farly Granger, Howard da Silva.	

(In Release)	
A LIKELY STORY (4/22).....	80%
8ANJO (4/15).....	75%
8EAT THE BAND (3/5).....	75%
★8EST YEARS OF OUR LIVES (Goldwyn)	
(12/3)	100%
8ORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7)	85%
DICK TRACY'S DILEMMA (5/6)	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
FALCON'S ADVENTURE (12/10).....	80%
★FARMER'S DAUGHTER (3/12)	95%
★HONEYMOON (4/15)	85%
IT'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24)	95%
SAN QUENTIN (12/3)	85%
SECRET LIFE OF WALTER MITTY (7/14).....	90%
★SINBAD THE SAILOR (Color) (1/14) ..	90%
TARZAN AND HUNTRESS (Lesser) (4/1) ..	85%
THE LOCKET (12/24)	80%
THEY WON'T BELIEVE ME (5/8)	90%
THUNDER MOUNTAIN (5/7)	80%
TRAIL STREET (3/19)	85%
VACATION IN RENO (10/15)	75%
SEVEN KEYS TO BALDPATE (6/9)	75%
UNDER THE TONTO RIM (6/9)	80%
CROSSFIRE (6/30)	90%

REPUBLIC

(Now SHOOTING)	
SLIPPY McGEE	
Cast: Donald Barry, Dale Evans, Tom Brown, Maude Eburne, Dick Elliot, James Cagney, Harry Cheshire, Murray Alper, Raymond Largay.	
Producer	Lou Brock
Director	Al Kelley
Assistant	Dick Moder

(Filming Completed)	
MARSHAL OF AMARILLO	
Allen Lane, Bob Steele, Roy Barcroft, Eddy Walker, John Hamilton, Gregory Marshall, Linda Johnson.	
DRIFTWOOD.....	
Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.	
MAD VENTURE (Wilder).....	
Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney	
Hale, Adrian Booth, Foy Willing & Riders Purple Sage	
THE FLAME	
Vera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel	
ROBIN HOOD OF TEXAS.....	
Autry, Holloway, Adele Mara, Lynne Roberts, Cass County Boys, James Cardwell, John Kellogg	
MARSHAL OF CRIPPLE CREEK.....	
"Red Ryder" On the Old Spanish Trail (Trucolor) Roy Rogers, Jane Frazee.	
MACBETH	
Orson Welles, Jeanette Nolan, Edgar Barrier	
THE FABULOUS TEXAN.....	
William Elliot, John Carroll	
UNDER COLORADO SKIES.....	
Monte Hale, Adrian Booth, Fay Willing, Riders of the Purple Sage	
OUTLAW OF GHOST TOWN	
Alan Lane, Bob Steele, Roy Barcroft, Eddy Walker, John Hamilton, Gregory Marshall.	
THE RED PONY.....	
Myrna Loy, Robert Mitchum.	
THE GAY RANCHERO.....	
Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine.	

(In Release)	
SPRINGTIME IN THE SIERRAS (7/28)	80%
WYOMING (7/28)	80%
ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26)	80%
8ELLS OF SAN ANGELO (5/21)	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HELDORADO (1/7)	80%
HIT PARADE OF 1947 (4/29)	85%
LAST FRONTIER UPRISING (Color)	
(2/25)	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/6)	85%
OREGON TRAIL SCOUTS (5/16)	80%
OUT CALIFORNIA WAY (Color)	
(12/24)	80%
PILGRIM LADY (1/28)	80%
PLAINSMAN AND LADY (11/5).....	85%
RUSTLERS OF DEVIL'S CANYON (7/14).....	80%
THE TRESPASSER (7/14).....	75%
SANTA FE UPRISING (1/21).....	80%
SIOUX CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTONE (2/4)	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
WINTER WONDERLAND (5/21)	75%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6 16)	70%
8LACKMAIL (8/4)	75%

20TH CENTURY-FOX

(Now SHOOTING)	
THE SNAKE PIT	
Cast: Olivia De Haviland, Leo Genn, Mark Stevens, Celeste Holm, Minna Gombell	
Producer.....	Robert Bassler, Anatol Litvak
Assistant	H. Weinberger
(Filming Completed)	
DAISY KENYON	
Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.	
NIGHTMARE ALLEY	
Tyrone Power, Joan Blondell, Helen Walker.	
MOTHER WORE TIGHTS (Color).....	
Gable, Dan Dailey, Jr., Mona Freeman, Connie Marshall, Michael Dunne, Vanessa Brown, Ruth Nelson	
Kathleen Winsor's FOREVER AM8ER (Color).....	
Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carrell as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.	
CAPTAIN FROM CASTILE (Color).....	
Tyrone Power, Jean Peters, Ceasar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez	
SCUDDA HOO! SCUDDA HAY! (Color).....	
Lon McAlister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor	
INVISIBL8 WALL (Wurtzel)	
Don Castle, Virginia Christine.	
OFF TO BUFFALO (Technicolor) Dan Dailey, Nancy Guild, Charles Winninger, Alan Young.	
THE FOXES OF HARROW.....	
Rex Harrison, Maureen O'Hara, Victor McLaglen, Nanetta Brown, Gene Lockhart, Hugo Haas	
GENTLEMAN'S AGREEMENT.....	
Gregory Peck, Dorothy McGuire.	
GREEN GRASS OF WYOMING (Technicolor)	
Peggy Cummins, Charles Coburn, Burl Ives.	

(In Release)	
MIRACLE ON 34th STREET (5/5).....	85%
BACKLASH (Wurtzel) (4/1).....	80%
★BOOMERANG (1/28)	95%
8RASHER DOUBLOON (2/18).....	80%
CARNIVAL IN COSTA RICA (Color)	
(4/1)	80%
DANGEROUS MILLIONS (Wurtzel)	
(12/3)	85%
★HOMESTRETCH (Color) (4/22).....	95%
JEWELS OF BRANDENBURG (Wurtzel)	
(4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%

WHAT'S GOING ON IN HOLLYWOOD

THE LATE GEORGE APLEY (2/4).....	80%
★THE RAZOR'S EDGE (11/19).....	100%
★SHOCKING MISS PILGRIM (Color)	
(1/7).....	90%
13 RUE MADELEINE (12/24).....	90%
WAKE UP AND DREAM (Color) (12/3).....	85%
THE CRIMSON KEY (7/7).....	70%
I WONDER WHO'S KISSING HER	
NOW (6/16).....	85%
BOB, SON OF 8ATTLE (6/9).....	80%
SECOND CHANCE (7/21).....	80%
KISS OF DEATH (8/18).....	90%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David
Niven, Monty Woolley, Gladys Cooper,
Marcia Anne Northrop, Sara Haden,
Elsa Lanchester, James Gleason
Producer.....Samuel Goldwyn
Director.....Henry Koster
Assistant.....Joe Cavaleiri
Screenplay by Robert E. Sherwood
From Novel by Robert Nathan

A SONG IS BORN

(Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Cochran,
Ester Dale, Benny Goodman, Tommy
Dorsey, Charles Barnet, Louis Armstrong,
Hugh Herbert, Felix Bressart, J. Edward
Bromberg.
Producer.....Samuel Goldwyn
Director.....Howard Hawks
Assistant.....Joe Boyle

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline
MacMahon, Cecil Kellaway, John Quailen,
Albert Sharp, David Wayne.
Producer.....David Hempstead
Director.....William Dieterle
Production Manager.....Dewey Starkey
Screenplay by Peter Berneis
From the Novel by Robert Nathan

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck,
Ann Todd, Charles Laughton, Ethel Barrymore,
Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%

SCREEN GUILD

(Now SHOOTING)

(Filming Completed)

CASE OF THE BABY-SITTER.....Neal, Jenkins,
Blake, Sale

DRAGNET (Conn).....Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas
Blackley

THE DARK ROAD (Somerset).....John
Shelton, Ann Doran, Guinn Williams, Rory
Mallinson, Dick Bailey.

THE PRAIRIE (Zenith).....Alan Baxter, Lenore
Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5).....	85%
BELLS OF SAN FERNANDO (4/8).....	80%
BUFFALO BILL RIDES AGAIN	
DEATH VALLEY (Color) (10/8).....	70%
FLIGHT TO NOWHERE (10/29).....	75%
GOD'S COUNTRY (Color) (6/11).....	80%
HOLLYWOOD BARN DANCE	
KILLER DILL (5/5).....	80%
MY DOG SHEP (12/31).....	80%
'NEATH CANADIAN SKIES (11/12).....	75%
NORTH OF BORDER (12/10).....	75%
NORTHWEST TRAIL (Color).....	
QUEEN OF AMAZONS (3/5).....	80%
RENEGADE GIRL (2/18).....	80%
ROLLING HOME (12/3).....	85%
WILDFIRE (Color).....	

DRAGNET (7/7).....	75%
KILLER DILL (5/13).....	80%
THE BURNING CROSS (7/21).....	80%
SCARED TO DEATH (7/21).....	65%
FLIGHT TO NOWHERE (8/11).....	70%

UNITED ARTISTS

(Filming Completed)

CHRISTMAS EVE (8ogeaus).....George Raft,
George Brent, Randolph Scott, Joan Blondell,
Virginia Field, Ann Harding, Dolores
Moran

VENDETTA (Hughes).....George Dolenz,
Hillary Brooke, Faith Domergue, Nigel
Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery
Clift, John Ireland, Harry Carey, Noah
Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise).....
Bergman, Boyer, Charles Laughton, Ruth
Warrick, Louis Calhern, Ruth Nelson,
Stephen Bekassy, J. Edward Bromberg,
Katherine Emery, Irene Ryan, Lilo Yarson

A MIRACLE CAN HAPPEN (8ogeaus-Meredith)
Paulette Goddard, Henry Fonda,
James Stewart, Fred MacMurray, Charles
Laughton, Burgess Meredith, William
Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe
WITHOUT HONOR—William Boyd, Andy
Clyde.

INTRIGUE (Bischoff).....George Raft, June
Havoc.

THE DEAD DON'T DREAM.....William Boyd,
Andy Clyde

SLEEP MY LOVE (Triangle).....Claudette
Colbert.

THE TIME OF YOUR LIFE (Cagney).....James
Cagney, William Bendix, Jeanne Cagney,
James Barton, Gale Page.

THEY PASSED THIS WAY.....Joel McCrea,
Frances Dee, Charles Bickford, Joseph Callea

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....	70%
FUN ON A WEEK-END (Stone) (4/15).....	85%
MACOMBER AFFAIR (8ogeaus) (1/28).....	90%
MONSIEUR VERDOUX (Chaplin)	
(4/15).....	Not Rated

NEW ORLEANS (Levey) (4/29).....70%

★OTHER LOVE, THE (Enterprise) (4/8).....90%

PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin)
3/12).....85%

RAMROD (Sherman-Enterprise) (3/5).....70%

★THE RED HOUSE (Lesser-Thalia) (2/11) 90%

THE MARAUDERS (7/14).....75%

★SIN OF HAROLD DIDDLEBOCK
(Sturges-Hughes) (3/19).....90%

SUSIE STEPS OUT (Comet) (11/19).....80%

UNEXPECTED GUEST (Hopalong)
(12/17).....80%

HOPPY'S HOLIDAY (S/13).....80%

LURED (7/21).....85%

HEAVEN ONLY KNOWS (8/4).....85%

CARNEGIE HALL (LeBaron-Morros)
(3/26).....No Rating

DANGEROUS VENTURE (Hopalong)
(2/25).....75%

★DISHONORED LADY (Stromberg)
(4/22).....95%

8ODY AND SOUL (8/18).....95%

STORK BITES MAN (8/18).....70%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

A DOUBLE LIFE

Cast: Ronald Colman, Signe Hasso.
Producer.....Michael Kanin
Director.....George Cukor
Assistant.....Frank Shaw

THE NAKED CITY

(Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy
Hart, Don Taylor.

Producer.....Mark Hellinger
Director.....Jules Dassin
Assistant.....Fred Frank

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric
Hardwicke, Jessica Tandy

Director.....Zolton Korda
Assistant.....Horace Hough

RIVER LADY

(Technicolor)

Cast: Yvonne DeCarlo, Dan Duryea, Rod Cam-
eron, Helena Carter

Producer.....Leonard Goldstein
Director.....George Sherman
Assistant.....Joseph Kenny

(Filming Completed)

TAP ROOTS (Technicolor).....
Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET.....
William Powell, Ella Raines, Peter Lind
Hayes, Arleen Whelan, Ray Coons, Cyn-
thia Corley, Hans Conreid.

RIDE THE PINK HORSE Robert Montgom-
ery, Wanda Hendrix, Andrea King,
Thomas Gomez, Fred Clark, Richard
Gaines, Art Smith.

PIRATES OF MONTEREY (Color).....Montez.
Rod Cameron, Philip Reed, Mikhail Ra-
sumny, Gilbert Roland, Gale Sondergaard

THE LOST MOMENT.....Susan Hayward, Robert
Cummings.

THE EXILE (Fairbanks Prod.).....Douglas
Fairbanks, Jr., Maria Montez, Robert
Coote, H. Daniel.

8LACK 8ART, HIGHWAYMAN (Technicolor)
Yvonne DeCarlo, Dan Duryea.

(In Release)

SOMETHING IN THE WIND (7/28).....85%

8BIE'S IRISH ROSE (Crosby) (11/26).....85%

ADVENTURES OF DON COYOTE (Comet)
(Color) (4/29).....80%

8LACK NARCISSUS (7/14).....95%

SINGAPORE (8/11).....80%

BUCK PRIVATES COME HOME (3/26).....80%

★EGG AND I, The (3/26).....95%

GREAT EXPECTATIONS (British) (4/22).....95%

I'LL 8E YOURS (1/21).....85%

MICHIGAN KID (Color) (2/18).....80%

ODD MAN OUT (British) (3/19).....95%

SONG OF SCHEHERAZADE (Color)
(1/28).....85%

SMASH-UP, The Story of A Woman
(Wanger) (2/11).....85%

STAIRWAY TO HEAVEN (Color) (British)
(12/24).....95%

SWELL GUY (Hellinger) (12/10).....85%

TEMPTATION (Small) (12/17).....85%

★TIME OUT OF MIND (3/19).....90%

SLAVE GIRL (7/21).....80%

IVY (6/16).....85%

WARNERS

(Filming Completed)

THE TREASURE OF SIERRA MADRE.....
Humphrey Bogart, Walter Huston, Tim
Holt, Bruce Bennett, Barton MacLane,
Carmen D'Antonio, Florita Romero, Bobby
Blake, Clifton Young, Jack Holt.

EVER THE 8EGINNING.....
Lilli Palmer, Sam Wanamaker.

MARY HAGEN.....
Ronald Reagan, Shirley Temple.

LIFE WITH FATHER (Color).....William
Powell, Irene Dunne, Elizabeth Taylor.

NIGHT UNTO NIGHT.....Ronald Reagan,
Viveca Lindfors, Bruce Bennett, Rosemary
DeCamp, Osa Massen, Broderick Craw-
ford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis
Morgan as Chauncey Olcott, Andrea King,

WOMAN IN WHITE.....Alexis Smith, Eleanor
Parker, Sydney Greenstreet, Gig Young,

DARK PASSAGE.....Bogart, Bacall, Agnes
Moorehead, Bruce Bennett, Tom D'Andrea.

THE UNSUSPECTED (Curtiz).....Claude Rains
Joan Caulfield, Audrey Totter, Michael
North, Constance Bennett, Hurd Hatfield,

WALLFLOWER.....Robert Hutton,
Joyce Reynolds, Janis Paige

NEED FOR EACH OTHER.....Joyce Reyn-
olds, Robert Hutton.

THE SILVER RIVER.....Errol Flynn, Ann
Sheridan, Thomas Mitchell, Alan Hale, Tom
D'Andrea, Arthur Space, Barton MacLane.

ROMANCE IN HIGH C (Technicolor) Jack
Carson, Janis Page, Oscar Levant.

(In Release)

8EAST WITH FIVE FINGERS (12/24).....85%

CHEYENNE (4/29).....95%

★HUMORESQUE (12/24).....95%

LOVE AND LEARN (3/26).....75%

THE MAN I LOVE (12/31).....80%

★NORA PRENTISS (2/11).....90%

★PURSUED (U. S.) (2/18).....85%

★STALLION ROAD (3/19).....95%

THAT WAY WITH WOMEN (2/18).....80%

★TIME, PLACE, GIRL (Color) (12/10).....85%

★TWO MRS. CARROLLS (4/1).....90%

CRY WOLF (7/7).....85%

THE UNFAITHFUL (6/2).....90%

POSSESSED (6/2).....95%

DEEP VALLEY (8/4).....90%

LIFE WITH FATHER (8/18).....100%



ANN E. TODD in the role of a juvenile delinquent provides a dramatic highnote when cross-examined by the District Attorney (Edgar Burns) in Sol Wurtzel's "Dangerous Years."

PIX ROLLING

Emphasis is still on action in Hollywood. 20th's forthcoming "The Ballad of Furnace Creek," big-budget western saga, is location-seeking at Kanab, Utah. Director Bruce Humberstone and production crew planed there last week. Shooting begins next month under producer Fred Kolmar's practiced supervision. James Tinling, who will head the second unit, is also in Utah.

Mono Rolls 'Powder River' & Col. Launches 'Wreck'

Not so luxurious, but equally rugged, will be Monogram's "The Man From Powder River." It's Johnny Mack Brown's latest starrer. The modestly budgeted western greenlights this week with Lambert Hillyer directing. Barney A. Sarecky produces.

Also geared to gripping movement is Columbia's "The Wreck of the Hesperus." It lenses Sept. 8. John Hoffman, former montage expert, makes his debut as a full director. Producer Wallace MacDonald has the unusual record of having started four other budding megaphonists besides Hoffman. They are Charles Vidor, John Brahm, Andre de Toth and Joseph H. Lewis. Willard Parker stars in "Hesperus."

'Mary Lou' Is Fast-Paced

Plenty of action along a far different line is being prepared by producer Sam Katzman for his "Mary Lou." The fast-paced musical will feature Frankie Carle's orchestra. Dance director Jack Boyle has been signed to create new routines for the Columbia release which steps off on Sept. 4.

THAT TAX

(Continued from Page 2)

seeking ways to cut production costs 40 per cent. First step is the halting of all big-budget pictures which are not already under way. Producers hope to trim construction, cast and scripting outlay to the bone before a camera turns.

Example of this drastic curtailment is MGM's "Joan of Lorraine." The original budget for talent, \$1,200,000, has been sliced to \$751,000. Shooting time is being reduced almost 40 per cent by careful pre-shooting preparation. It is estimated that "Joan" may cost \$2,000,000 less than the originally proposed \$5,500,000.

U-I Pares Its Big Payroll By Eliminating 300

Universal-International, attacking the crisis with equal zeal, has pared almost 300 employees from the payrolls. Quality and quantity are to be maintained, but surplus personnel and overlapping activities are being sought out and dropped.

This radically new film philosophy is the one valuable contribution Britain has unwittingly given Hollywood.

Yates Orders Drastic Cut

Other victims of the British tax are almost 200 Republic employees. Lay-offs are a result of president Herbert Yates' order for drastic cuts in personnel.

The pink slips so far have not entered the upper brackets. However, several department heads have been notified of salary cuts. The drop-notices run approximately to 20 per cent of each department. Now, further layoffs are anticipated.

Rathvon Offers A Choice

RKO stands on the brink of equally severe personnel trimming. President Peter Rathvon has given executives choice between immediate slashing of production costs or the slashing of personnel rosters.

Savings must amount to 30 percent in either direction. Unless employees are sacrificed, this means the streamlining of every function. Shooting schedules must be shortened. Extended and distant locations must be pared.

Films Must Retain Quality

It remains to be seen which course RKO will choose. Rathvon stressed that quality of product must not be endangered, which implies that the axe must fall on personnel.

The Republic and RKO patterns are repeating themselves at U-I. Executives have been warned to initiate immediate reductions in both personnel and production costs. Some minor heads have already rolled. Many more are expected to drop shortly.

London Also Is Frightened

London is following the same frightened course. J. Arthur Rank has slashed budgets and cut shooting schedules. Expensive prestige pictures are to be dropped. Small-cost family trade pictures are the new order.

HOLLYWOOD SIDESHOW

(Formerly "Over The Back Fence")

HOLLYWOOD REVIEW

AUGUST 25, 1947

● SAM GOLDWYN springs a novelty in his "The Bishop's Wife." It is in the form of a typewriter that takes dictation. In one scene of the picture Cary Grant, playing an angel, wanders over to the typewriter and says: "Take a letter." The machine promptly inserts its own paper, types out the letter as dictated, and addresses the envelope. The secret behind the new invention (as screened) is about 50 pounds of intricate electrical machinery, plus a prop man concealed in the desk! ☐ RKO's Tim Holt will be Grand Marshal at Oceanside's San Luis Rey Day Fiesta next Saturday and Sunday, leading a 7-mile parade of horses and floats. He will also officiate at the celebration's rodeo.

● MARK WARNOW is back from that Gotham jump to supplement his "Sound Off" airshow chores with another radio offering quite different in nature. The new one is to appeal to the long-hair clientele (which doesn't explain that current crew-cropped top-dress he's wearing). ☐ Warners' Janis Paige made quite a petite and appealing "Queen" at the Annual Sheriff's Championship Rodeo yesterday afternoon at the Coliseum. She rode with Sheriff Biscailuz at the head of the opening parade and then shared the honor box with Gov. Earl Warren and his family. ☐ That was a tough break for Bill Bloecher who felt the effect of the Republic axe (influenced by the British tax) when it fell last week. Bloecher had just been spotted in the important publicity post as a unit man and national magazine contact. The job lasted about 3-days.

● ARTHUR KELLY, who has been having no end of trouble crashing the English booking mart for his UA pix, appears to have struck a truce with J. Arthur Rank and now UA is planning to make several films in England with a revolving fund of \$5-million. At the present moment, of course, the ad valorem tax in Britain is still a stymie. Speaking of the rather threadbare tax-subject, it is reported that Will Clayton of the U.S. State Department has told Sir Stafford Cripps that Washington favors special currency arrangements in connection with American film profits to insure uninterrupted trading between the two countries. ☐ Before returning to Hollywood to resume his Para contract, actor-director Elliott Nugent is in NY mulling with James Thurber the idea of collaborating on a new play. (If you didn't read the discussionary layout in Life mag last week between Sam Goldwyn and Thurber, you really missed sumpin'.)

● BOB LIPPERT is undaunted by his failure to get the operation of the Golden State circuit and is putting more impetus than before in his drive for more theatres in Northern California. He still has the financial backing of Milt Reynolds, the millionaire fountain-pen manufacturer, and anything can happen. The Golden State deal fell through when Mike Naify decided the theatres were more important to him—and bought out his partners accordingly rather than agree to selling out to Reynolds. ☐ That was a nice birthday party Melburn Stone threw last Thursday night in honor of his famous comedian-uncle, Fred Stone. The shindig was in Mel's home and patio and had all the Hollywood trimmings.

● SUSAN HAYWARD says that she and hubby Jess Barker are financially interested in an Italian motion picture company and that they are now mulling a trip to Rome in the late Fall. She adds that there is even a strong possibility that they might do a film over there for the Italian concern. ☐ John Payne has had his option picked up for another year by 20th., with his first chore under the pact as a co-star with George Montgomery in "The Ballad of Furnace Creek." ☐ After his excellent work as the "Dad" in "Mother Wore Tights," the insiders are watching closely and expecting Dan Dailey to pull another standout performance in "The Flamingo Age" which starts rolling Sept. 15 at the Westwood lot. Dailey and Jeanne Crain head the cast that includes Oscar Levant.

● PAUL JONES, producer of several of the "Road" series co-starring Bing Crosby and Bob Hope for Paramount, is prepping up for the change-over to MGM duties with a script entitled "The Spy." Red Skelton will be starred in a role that shows him a soy for both sides of the Civil War. ☐ The economy wave, tidal-tax wave, or call it what you like, swept through Universal-International last week for more than just devastating effects. It even reached the publicity department where 10 members of the Screen Publicists Guild received their notices. You just won't know the place. Over at RKO where there is another wave rumbling, there is a paradoxical bit of news. They are actually expanding the gate building at the Marathon entrance to accommodate an expanding payroll department! ☐ After 36-years, the L.A. County Museum of History, Science and Arts finally recognizes motion pictures as an art. Starting the first Friday in Oct., a series of weekly documentary screenings will be held, showing the product of every country except Russia.

PRODUCTION

(Continued from Page 2)

or producers who were squeezed out last year by pressure from big-money companies and labor unrest, are back and clamoring for stage space.

Such rental studios as Nassour are now besieged with requests for space.

The Independent retrend is not restricted to minor budgets alone. Indications are that high-placed producers, irritated by the economy demands of major executives, are preparing a return to individual production. Recent example is S. P. Eagle, who will shortly leave his producer's chair at U-I. He plans the formation of an independent organization with John Huston.

Paramount Is Bright Spot With 6 Films On Sked

Bright spot on the dark Hollywood production page is Paramount. Six big films are scheduled to lens in Sept. Included are the Alan Ladd starrer, "The Long Grey Line;" Bing Crosby's "A Connecticut Yankee;" "Sainted Sisters," "The Sealed Verdict" with Ray Milland; "A Foreign Affair" which is under way in Berlin for background shots, and "Hazard."

"Paleface" will still be shooting in Sept. The Bob Hope comedy makes a total of seven before the cameras. This marks Paramount's most active period for over a year.

STUDIO INFO ON THE TECHNICAL SIDE

● First practical use of the helicopter camera in motion pictures has been made by RKO for special sequences of "Your Red Wagon."

The plane used is a gyro-stabilized Bell 47-B helicopter with a specially designed shock mount which holds a standard Mitchell camera on an Akeley head.

The copter camera was developed by Robert S. William and Paul Ivano, in conjunction with the Armstrong-Flint Helicopter Co.

● The Martin-Senour Company, paint manufacturers, have opened the "Nu-Hue Custom Color Bar" in LA. It is a new color system which the company feels is the answer to the problem of color-matching. 1,000 different rigidly standardized tones and shades of paint are offered. Color directory and transparent selection charts eliminate guess-work in "prescription color mixing."

● The "Technicolor-Eastman Kodak monopoly" is under attack by both Attorney-General Tom C. Clark and Justice Department's John F. Sonnett. The government has filed charges in LA, charging the two companies with a series of agreements which reserve developments in color for exclusive Technicolor use.

Hollywood **REVIEW**



Hollywood review

is first of all the one

and only EXHIBITORS' EXCLUSIVE WEEKLY that brings you

rated, unbiased reviews from the film capital . . .

• • • BUT THE FACT that it is the only publication that dares to put a definite mark of entertainment value on each picture . . . and engage specialists to shoot you the straight-from-the-shoulder opinions regardless of advertising pressures brought to bear . . . often three such specialists on a single picture . . . giving you general summation values, story and screenplay strength or weakness, and just how important is the musical treatment . . . is merely the symbol of approach on what constitutes complete coverage of what The HOLLYWOOD REVIEW chooses to call Exhibitor Service . . . Because the pictures, themselves, are only a part of the goings on in this Motion Picture and Radio Center of the World that are of vital interest to Showmen everywhere in the Nation . . . when one ponders the full reports of Progress—yes, and the lack of it—in all branches of The Big Show . . . and the Hollywood Sideshow . . . Important happenings, freakish happenings, names in the news, trends in the news . . . What it all means to you! !

● OUR SINCERE THANKS to those hundreds of Exhibitors who have taken time out to write us their appreciation of what we are attempting to do in the way of this kind of Service . . . particularly for their many suggestions in answer to our requests so we might get our finger on the pulse of Exhibitor requirements . . . and know what you Showmen believe might be a step in the right direction for improvement of that Service . . . Now that the campaign is over and we feel that we do know your wishes, wants and even whims, the stage is all set for a bigger and better approach to that end . . . a far more constructive and valuable HOLLYWOOD REVIEW that you will be looking forward to every week . . . and, because of its content, you will cherish for many weeks thereafter . . . The question of how it could be made of more value to you may come as a surprise to many . . . since all of the wonderful suggestions naturally could not come from any one Showman . . . But, all put together, and sifted through the hopper of analysis brought forth one general conclusion of format, style and content desired . . . And so, toward that end the entire staff is now working . . . in firm confidence that more than ever it will deserve the right to the title of . . .

—THE EXHIBITORS' EXCLUSIVE WEEKLY

The New Hollywood Review of Tomorrow is not going up in subscription price. Why not pass the word around to all who might appreciate Your formula of The Truth About Hollywood.

H'WOOD MEETINGS HELD ALMOST DAILY ON TAX MENACE FAIL TO DISPEL GLOOM

HIGHLIGHT CONTENT

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The Pix Market

Big-Budget Reissues Will Be Popular This Season

● Reissues are expected to double in number during the coming seasons. Most studios report excellent returns from re-released big-budget product in the past few months. Executives feel that herein lies a partial answer to needed economies.

Major companies indicate that at least 75 multi-million-dollar oldies will be reshowed in the 1947-48 season, along with about 100 less ostentatious films. These are in addition to the regular quota.

Even More Oldies May Come But Exhibs Fall Into Line

Studio toppers infer that this number may be increased, if tax and other circumstances indicate need of further purse-squeezing.

Exhibitors seem to be falling realistically into line. Major reason is the excellent reception accorded initial experiments.

Local example is the holdover strength of "Marked Woman," and "Dust Be My Destiny" at the three Warners' houses, which grossed \$51,000 last week.

Exhibitor-Clamor Shoves 20th Deeper Into Flat Rentals

In line with the maximum-return-with minor outlay formula, is word that 20th intends to dive deeper into the flat-rental field for which exhibitors have been clamoring.

Ben Pivar and Bernard Small (son of Edward Small) are teaming for production of six secondaries, which they

(Continued on Next Page)

British-Yank Tax Conference Stymied Knowland Demands Blocking Of Loans As Other Nations Imply Similar Tax Freeze

TOP NEWS

IN CONTROL BUYS is Herbert J. Yates' purchase of Republic stock held by the Harry Goetz interests. This coup gives Yates the complete control of the Valley lot which he has been attempting for many moons. The price has not been revealed, but is rumored to be well above present market quotes. Goetz and associates Samuel Becker and Harry C. Mills are expected to resign as soon as final agreement is inked.

IN BOXOFFICE are comparison figures for this July and July of last year. Last-minute Treasury report, just received, shows that tax collections for July last were almost \$1,000,000 greater than last year. July, 1946, brought in \$33,980,404. July, 1947, paid off \$34,972,435 to the Govern-

(Continued on Next Page)

● While Washington meetings between Hollywood representatives and British loan members left the tax situation unclarified. J. Arthur Rank came out with a flat denial that England seeks Dominion film monopoly. Said Rank:

"The British Film Producers Association has never aimed at British pictures having a monopoly of cinema screens in this country."

Rank Explains His Stand

The statement came in conjunction with Rank's verbal effort to qualify his stand on the tax and on the status of his own organization. He asserted that he had been misquoted in film publications to the effect that his company could be self-sufficient in 18 months. Rank's actual quotes were: "We could supply from new production, provided new material shortages do not involve holdups, and from reissues, sufficient to put on a program."

Rank conceded that "We certainly

(Continued on Next Page)



JOHN HUBBARD—Threatened by the loss of eye-sight from an Army-service infection, he was told he might never face studio lights again. Through perseverance and penicillin, he came through after a 4-yr. screen absence for a featured role in Cameo's "Linda, Be Good" for Eagle-Lion release.

The \$ Market

Guild Advises Members To Okay Less-Pay Pacts

SAG investigations of production costs and returns on low-budget films have led to Guild recommendation that members accept revised contracts.

Statistics show that westerns, formerly completed for \$50,000 or less, and features lensed on a \$100,000 basis, now cost between 150 and 200 percent more. Returns have increased less than one-third.

Cost Cuts Duellers

As a result, production of minor-budget properties have been decreased by approximately 150 yearly in the past few years.

The Guild points out that actors will continue to lose employment unless savings are effected. Along with labor, actors are urged to vote favorably on basic contract changes requested by IMPPA. Proposed revisions are to be considered "experimental."

Another expected kickback from the tax tangle has hit Hollywood. Second-money production loans have been clamped down to the domestic market potential.



NO LABOR TROUBLE here, according to this study of facial expressions—worn by Jack Oakie, Chill Wills, Congressman Carroll Kearns, Joan Leslie and director Al Rogel as they have a pleasant get-together between takes of Eagle-Lion's Cinecolor action-drama, "Northwest Stampede." Kearns is head of the special House of Representatives labor committee and is here to study labor conditions.

WALTER LANG



DIRECTOR
"MOTHER WORE TIGHTS"
20TH CENTURY-FOX

Hollywood MOTION PICTURE REVIEW

Television - Radio

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Tops Of The Week

(Continued from Preceding Page)

ment. The uptrend has proved consistent. First 7-months of this year have dumped better than 10 million more into the Treasury coffers than the similar period last year.

IN NAIVE PROPAGANDA is Russia's latest release, "The Vow." This transparent effort to win friends and influence people sets a new high for low primer-quality self-eulogy. Stalin either didn't see it—and is red-faced over the silly sainthood it bequeaths him—or must be the megalomaniac his enemies paint him.

NEW INDIES

● This week's trend among the independents moves toward bigger, instead of reduced budgets.

Danny Kaye and Cary Grant have set up plans for formation of an indie next year. Details are to be ironed out when Grant returns from talks in England with Sir Alexander Korda and Carol Reed with whom he also expects to collaborate on a British production unit.

The proposed Kaye-Grant organization will not interfere with the comedian's 5-film deal with Warners.

More Important Combines

Another partnership has been activated by Dick Haymes and his manager, Bill Burton. They will co-produce a gangster picture and a romance. Haymes, who will not appear in either, is still slated for one more at U-I, after completing "Up In Central Park" there.

Gregory La Cava intends to reform his independent company for production of "All My Friends," written several years ago in association with Damon Runyon.

The new Casey Robinson-Harry Joe Brown indie has signed Henry Fonda, Vincent Price and Peter Lorre for "Rain Before Seven," which Columbia releases.

The Robinson-Brown venture is not connected with Brown's Randolph Scott setup. Scott and Brown roll "Coroner Creek" next week.

BRITISH TAX

(Continued from Preceding Page)

could not maintain anything like our present program." Nevertheless he hedged on the tax itself. Prefacing that he is against it, in its present form, he added, "But I also appreciate that, in a time of crisis, for the world as well as for Britain, drastic measures may be necessary."

Two days later, annoyed by tax implications, Rank stopped production on his joint British-Australian "Eureka Express." The tax, which strikes equally at foreign and Empire-made pictures, resulted also in a complete stoppage of work on Australia's Page-wood studios, in which Rank is a co-partner with Norman Rydge.

Drastic Measures Looming

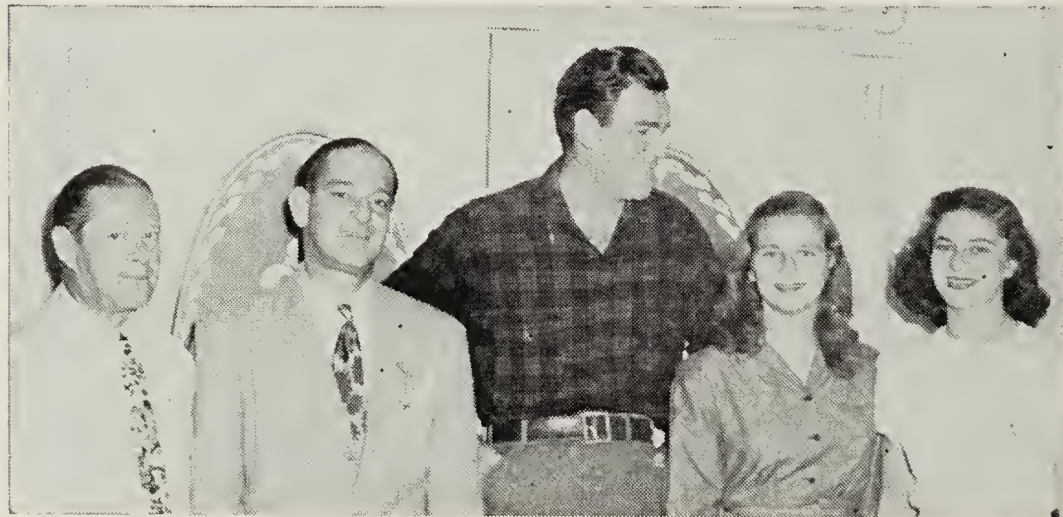
Drastic measures seem to be looming over the entire American film industry. Other nations have implied that they are contemplating action similar to the British dollar freeze. Eric Johnston and other motion picture executives still in Washington, attempting to forestall this potential threat, have received strong psychological support from Senator William F. Knowland, who suggested that further funds to England be blocked. Knowland feels that the tax violates British loan agreements.

He contends that Britain would profit more from a tin and chromite deal with us than from the 75 percent tax. Knowland wired his opinions to both Treasury and State departments.

STUDIO INFO ON THE TECHNICAL SIDE

Helicopter camera reported on last week has so elated RKO's "Your Red Wagon" executives that extensive use of the new flying lens is assured.

The Matty Fox-Gene Towne Vitavision International Corp. will premiere its unique 3-dimensional photographic process in NY Sept. 15. No special film or individual viewing lenses are used. It is said to work equally well with black & white or color. Exposures run from 1 to 4 seconds.



UNIVERSAL-INTERNATIONAL GUESTS—Sidney Meyer, owner of the Wometco theatre chain, takes a looksee at picture-making. Above (l. to r.) Mr. F. Meyer, Sidney Meyer, Pat Meyer (Sidney's daughter) and her friend, June Marks, stop for some sideline shooting slants and a luncheon with Rod Cameron (center) on the rounds of the various sets at the Universal City studio.

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

PIX MARKET

(Continued from Preceding Page)

expect to release through 20th. Three will be "Bulldog Drummond" mysteries. Others are straight actioners.

It is assumed that the Fox lot will also extend its Sol Wurtzel option to include six a year. Wurtzel has three duelers still on his old contract.

RKO Has Nice Fat Backlog Of 15 Films For New High

This attention to small-budget exhibitor needs has not mollified the ire of independent theatre owners over practice of major companies in setting up roadshow dates before tradeshowings or offering big product to other exhibs.

Pleasant news is RKO's announcement of 15 pictures either completed, cutting or shooting. This marks biggest backlog in years for the Gower St. studio.

Starting this month, and continuing until next year, RKO will ship 2 or more films each month.

Dramas, Documentaries, Musicals All Ready To Go

Current month has "Fighting Father Dunne," going out. September has "If You Knew Susie," "Memory of Love," and "Design for Death," documentary film. Oct.'s lineup includes "Mourning Becomes Electra," "Return of the Bad Men" and "Wild Horse Mesa." In the November group are "Roughshod," "Your Red Wagon," and "Under Arizona Skies." Four in December include "I Remember Mama," "The Miracle of the Bells," Jesse Lasky-

Walter MacEwen production, "Station West," and "Race Street." January list has "Rachel."

Columbia Lays Stress On Secondaries By Adding 10

● Columbia's answer to Hollywood's all-out economy drive is emphasis on secondary productions. The increase probably will add at least ten pictures to Columbia's regular 54-a-year output.

Along with standard duelers, middle-budget product is to be used as fluctuating B's. Producers have been given carte blanche to raise costs whenever properties involved warrant additional expenditures. The leeway extends to the doubling of any minor budget, if the total does not exceed \$500,000.

Warners Joins Those Groups Who Are Increasing Skeds

Also preparing a heavily increased schedule is Warners. 5 are under way this week, with more ready to roll within 5 weeks. "Christopher Blake," "April Showers" and "To the Victors" have been launched. Preparing are "Sunburst," "Adventures of Don Juan" and "Colt.45."

Republic has climbed on the lower-budget-emphasis bandwagon. Along with its regularly scheduled program, the Valley lot will make an additional 6 minor-cost secondaries.

27 features, 20 actioners, 4 serials, 4 cartoons and 1 novelty feature comprise the 1947-48 slate. Lower-budget group has 16. 12 of the outdoor features will screen in Trucolor, along with cartoons and an undetermined number of other features.

De Luxe films will include "Wake of the Red Witch," "Eagles in Exile," "Cross Winds," "Sea of Darkness," "Last of the Westerners," "Untamed," "End of the Rainbow," "Don Careless" and "In Old Los Angeles." Two specials are "The Red Pony," filmed in Technicolor and a Charles K. Feldman-Lewis Milestone production, and Orson Welles' production of "Macbeth."

20th In Biggest Splurge

Biggest splurge on the production scene is 20th's announcement that 7 films, costing more than \$24,000,000, are to be released between October and January.

Exhibition plans for 3 will be altered. "Forever Amber," "Captain from Castile" and "Gentlemen's Agreement" will be shown on regular release, instead of straight roadshow, as previously announced.

First two out are "Foxes of Harrow" and "Nightmare Alley" which screen in Oct. "Amber" and "Daisy Kenyon" release in Nov. Dec. is for "Agreement" and "Castile." "Snakepit" is slated for January.

Group is high-mark for 20th in terms of concentrated release-time and big-budgets.

Columbia sets another self-record, with 14 features and 3 shorts rolling this month. Listed before in prior issues of Review, the films mark a high in both total budget and number.

Gypsies And Music Are Highlights In 'GOLDEN EARRINGS' Spy Story

Marlene Dietrich Is Not Much To Look At But Steals The Show

★ "GOLDEN EARRINGS" is a rather unpretentious but thoroughly satisfying mixture of British spy drama, romance and music. The stark characteristics of a man-hunt vie with the gay and colorful settings of gypsy song and love. Well executed for diversified entertainment, it ranks as a good show on every count.

Marlene Dietrich is the gypsy who takes Ray Milland under her wing for protection against the Nazi, confiscating his heart in spite of his British background and squeamish antipathy.

Looks Rather Haggard

It is Dietrich's picture. She literally steals the show with her heart-and-soul portrait of the disheveled gamine who stacks the cards to fit her own ideas of fortune-telling.

She is not much to look at. As a matter of fact, her rather haggish attire and unkempt appearance make the affair between her and a British intelligence officer a bit unbelievable, but . . .

At times she convulses the audience with her Gypsy amour. It is quite something for the book when she literally attacks Milland with her style of fond embrace.

As the British intelligence officer, Ray does a particularly smooth job but has little opportunity to grab top honors in the face of the script approach—and la Dietrich.

Music is a strong highlight, even superseding in importance the fisticuff brawls and man-hunt action of which there are plenty. The group songs of the Gypsies and Marlene's guttural but plaintive rendition of a couple of special numbers are gems for any musical ear.

Story Is Retrospective

It is a retrospective yarn, told by Milland in a plane flying from London to Paris. What brings it about is the curiosity of news-correspondent Quentin Reynolds as to why Ray's ears are pierced for earrings.

The time is before the last war when Milland and Bruce Lester were assigned by Intelligence to make contact with a scientist who had discovered a devastating gas. Captured by the Nazi, they shoot their way out and become the objects of a relentless search.

Milland and Lester separate to meet later at a certain spot. In the densely wooded area they have chosen for some way of escape, Ray meets up with Marlene and the humorous manner in which she makes a Gypsy of him begins the romantic fun which is

Paramount Presents
"GOLDEN EARRINGS"

GOOD
85%

Romantic Drama (Spy). Produced by Harry Tugend and directed by Mitchell Leisen. Screenplay by Abraham Polonsky, Frank Butler and Helen Deutsch—from the novel by Yolanda Foldes. Photography by Daniel Fapp, ASC. Musical Score by Victor Young. Edited by Alma Macrorie. Tradeshown at the Beverly Theatre, Beverly Hills, Thursday evening, August 21, 1947. Running time, 100 min. The Players—Ray Milland, Marlene Dietrich, Murvyn Vye, Bruce Lester, Dennis Hoey, Quentin Reynolds, Reinhold Schunzel, Ivan Triesa, Hermin Sterler.

to turn out later as a heart affair of full meaning.

With his ears pierced and wearing the golden earrings, she converts him into one of her own kind and takes him back to her band of Gypsies to fight it out with the leader for recognition and permanent standing.

The outcome of that vicious brawl is that he is one of them. Now he has some sort of security against the Nazi, but the cards were not stacked so well for Lester. He is caught and killed by the Germans and it becomes Ray's job to carry on alone and contact the scientist.

Mission Is Accomplished

That meant the desertion of the Gypsies and Marlene, but with their help his mission is finally accomplished and he gets back to England.

There are no actual war scenes since all of this action took place before the Nazis invaded Poland. Later, with the war over, Ray receives a package from France. It contains the pair of golden earrings he had worn those years before. And that is why he takes the plane for Paris—and how he came to tell Reynolds all about his pierced ears.

The finish is the reunion between Marlene and Ray on the same spot he had left her years before.

Yolanda Foldes' novel was delightful reading and, if released in its screen version a year or so ago, it could have easily ranked high on the list of preferred pictures through topical flavor alone. The screenplay not only does the novel justice but adds the tremendously important attribute—music.

Harry Tugend's production values need no alibi. The comparatively small cast was chosen from the idealistic standpoint with excellent performances resulting. Everything appears to be strictly authentic and the settings are definitely in the prestige class.

Mitchell Leisen's direction shows a fine hand. He makes the utmost of every scene in this story that breathes hot action one moment and ribald laughter the next. On the other hand, he kept it within reasonable bounds

at all times rather than attempt to gate-crash it through for something beyond its limits.

For "Golden Earrings," in spite of its big moments is a quiet little affair that is highly deserving because of just that.

Time out for special commendation to Hans Dreier and John Meehan for fine art direction and particularly to Vic Young for an excellent musical score.

In addition to interweaving four old Gypsy airs for sprightly movement, he

collaborated with Jay Livingston and Ray Evans in composing the theme song of the picture title, which la Dietrich hums and sings in Hungarian.

From the showman's angle, the best advice is to not overly shout the high points that usually lead to dramatized publicity but stick to the approach that here is solid entertainment combining practically all elements of satisfaction.

You can readily guarantee all types will endorse its formula for relaxed entertainment. —Eddy

'OUT OF THE BLUE' Matches Its Boxoffice Value With Laff-Power

Eagle-Lion Presents
"OUT OF THE BLUE"

GOOD
85%

Situation Comedy produced by Isadore Goldsmith and directed by Leigh Jason. Screenplay by Walter Bullock, Vera Caspary and Edward Eliscu from a story by Vera Caspary. Photography by Jack Rose, ASC. Music by Carmen Dragon. Tradeshown at Eagle-Lion studios, Monday PM, Aug. 25, 1947. Running time, 85 min. The Players—George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak, Carole Landis, Elizabeth Patterson, Julia Dean, Richard Lane, Charlie Smith and the dog Flame.

Even the musical score stays in its place for good laugh-timing, and the photography never strikes one as being out of the ordinary in spite of its smoothness in tone values.

The fun begins when Carole Landis' hen-pecked hubby, George Brent, takes advantage of wifey's weekend absence to wander into Greenwich Village and meet the brandy-baby, Ann Dvorak. He enjoys the session but she is too much for him back in his apartment. She wants to play and he wants to quit. In an innocent tussle, she keels over and he thinks she is dead.

They Bury A Dummy

To avoid publicity and get even with neighbor Turhan Bey, an artist with whom he has had an argument over the latter's police-dog, George, parks the body next door. Bey promptly builds a blackmailing gag on Brent, forcing George to call off the dog-fight and bury the body in a trunk.

The artist makes up one of his dummy models to look like Ann and it is the dummy that George buries. Turhan's amorous desire, Virginia Mayo, is in on the gag pretending she is Bey's moll. It's fun for her, too, until she discovers that the "corpse" had spent the night in the artist's apartment.

When Carole returns home the complex situations become more complex for, by this time, Ann has come to life and keeled over again—this (Continued on Page 5)

Ann Dvorak Tops As Brandy Baby In Good Farcical Screenplay

★ "OUT OF THE BLUE" can readily be called a surprise picture in spite of its potential name-values—surprisingly good in comedy audience-reaction. As a highly satirical murder-mystery, it brags a fast pace of laugh situations that build for provocative complexity. If your audience is even remotely inclined toward being amused, much of the humor-reaction will be in the form of belly-laughs and guffaws.

For selling purposes, its five stars and supporting names are plain naturals. George Brent, Virginia Mayo, Turhan Bey, Ann Dvorak and Carole Landis all have followings.

Strangely enough, in the face of fast-company competition, it is Ann Dvorak who is the standout—in what might be termed a come-back performance. Here is a portrait of a loose, happy-go-lucky, heavy-imbibing gaiety-gal with a supposedly weak heart which might stop ticking at any moment.

Laughs Hinge On Ann

Ann plays it to the hilt with all the tramping artistry of the true comedienne. Since she is the keynote of most of the comedy situations, practically every laugh hinges upon her performance.

Her passion is brandy. The script says it is her salvation stimulant. Without it, she may keel over any moment, dead. With too much of it, she keels over anyway, in a dead faint. Everytime she kneels, she turns white as a corpse and is accepted as such.

That's why Ann becomes in turn the victim of murder, the corpus delicti, a ghost, a missing person, a romance breaker-upper, and a husband rejuvenator.

With no more intention than to entertain through comedy situations, the screenplay, production and direction appears to have been well coordinated for just that purpose.

Paramount \$12-Million Heavy On Literary Side For Eight Pictures

Old Classics Vie With New Novels On Massive Name-Parade Schedules

By Johnny Yuhasz

Paramount has eight important literary properties in preparation for a \$12,000,000 production splurge between now and December.

The screenplay of "The Canadian" has just been completed by Theodore Strauss and Josef Mischel. It's based on Somerset Maugham's romantic drama, "Land of Promise."

Jonathan Latimer is polishing William Wister Haines' original screenplay, "The Long Grey Line," which is based on the history of West Point.

"The Sainted Sisters" is getting a final script checkup by Mary McCall, Jr. It's from an unproduced play by Elisa Bialk and Alden Nash.

"The Sealed Verdict" has a completed shooting script by Jonathan Latimer ready for production. The story is from Lionel Shapiro's novel of the same name.

Charles Brackett and Billy Wilder have finished their screenplay of "A Foreign Affair," with backgrounds already being made in Europe.

Ed Beloin has put the final touches on the script of "A Connecticut Yankee," based on Mark Twain's immortal classic.

Roy Chanselor and Arthur Sheekman are collaborating on "Hazard," an original novel by Chanselor recently published.

The final production listed for this year is "Sorrowful Jones," based on an unhappy horse race player created by Damon Runyon. Mel Shavelson and Jack Rose are fashioning a screenplay that will also include another famous Runyon character, "Little Miss Marker."

Screenwriter Robert D. Andrews will enjoy "all the privileges" accorded a Broadway playwright under an arrangement he has made to adapt and script Stephan Crane's classic, "Red Badge of Courage." The compliant producers are Michel Kraike and Monte Brice, who have agreed to allow Andrews a voice in the casting,

choice of locations, etc. The author's last assignment, with no special privileges, was the screenplay of "Sugarfoot" for Michael Curtiz.

Novelist-producer Niven Busch has appointed Anton Levy as his European talent representative and story scout for the Busch-Teresa Wright independent producing company, Hemisphere Productions.

Fowler-Gurney Ready Plans For Jimmy Walker's Story

Gene Fowler and Noll Gurney have announced plans to independently produce the life story of the late Jimmy Walker. Fowler, who has repeatedly refused fabulous offers for the screen rights to his forthcoming biography of the former New York playboy mayor, will complete the book while Gurney sets up the release and production details.

MGM and 20th Century-Fox were among the highest bidders for the Walker saga, while two top male stars expressed interest in joining the indie venture to enact the leading role.

Viking, who will publish the biography, anticipate its becoming a best-seller and have handed the author a \$25,000 advance royalty, plus preparing a huge national pre-publication promotion campaign.

Marx Brothers To Be Shot By Les Cowan For 'Mother'

The mad Marx freres will also be 'profiled' on film. Lester Cowan has acquired the Alexander Woolcott story "Mother of Two-A-Day," and will prepare it as a vehicle highlighting the events in the comic brothers' rise to stage and screen fame. It will include all the best Marx routines from their Broadway shows and pictures. Cowan is currently attempting to iron out the format to allow a quartet of younger players to portray the comedians and still keep the Marx freres in the film. The result may be Groucho playing his own father.

Literary material suffered an anaemic week with only three story purchases announced. Producer Louis de Rochemont acquired the film rights to Meyer Berger's treatment of the Edward Pier-son novel, "The Mystery of Smutty



JOHN HUSTON waited six years to script and direct Bruno Traven's bitter and ironic novel "Treasure of Sierra Madre." He believes that it will pack a cinematic wallop.

Nose." MGM bought "Basra," a short story by George Tabori, which he will develop into a novel. The yarn is about an English army doctor in the Middle East after World War I. And producer James Burkett purchased "Midnight Express," by Alfred Noyes for Allied Artists release.

Harry Kurnitz was signed to a long-term producer-writer contract by Warner Brothers. A former Manhattan and Philadelphia newspaperman, Kurnitz came to Hollywood in 1938 with the sale of a novel "Fast Company," to MGM. Since then he has scripted "Something in the Wind," "The Web," "See Here Private Hargrove" and "I Love You Again." He also writes mystery stories under the pseudonym of Marco Paige.

Gunther's 'Inside U.S.A.' To Be A Broadway Musical

Arthur Schwartz has acquired the rights to John Gunther's best-seller "Inside U.S.A." and will produce it as a Broadway musical in January. Following the geographical pattern of the book, the revue will accent satire of the American scene. Schwartz will arrive in Hollywood this week to consult with writers who will contribute the sketches for his revue.

Milton Sperling, who is in New York on a story scouting trip, signed Millard Lantell to a screenwriting contract for United States Pictures. Author is a well-known radio writer and novelist.

P. J. Wolfson had his Paramount producer-writer pact extended for another two years without options. The

(Continued on Page 11)

BOOK BRIEFS

● Reynal & Hitchcock have concluded arrangements with the Nathaniel West estate to bring out an omnibus edition of the late satirical novelist's four books: "The Dream Life of Balso Snell," "Miss Lonely Hearts," "A Cool Million" and his 1939 sorties against the movie business, "The Day of the Locust." A selection of West's letters, a critical forward by Richard Gehman and a personal reminiscence by humorist S. J. Perelman will be included in the book to be published in the fall of 1948.

Saroyan Sounds Off

"Jim Dandy: Fat Man in a Famine," the William Saroyan play which Harcourt will publish next month, has an unusual and interesting setting, to say the least. Saroyan explains it thus: "The action takes place in a transparent egg shell, inside which are miserable and majestic ruins, representing immemorial and immediate reality."

Biog By Dos Passos

John Dos Passos in England on an assignment for "Life," reports that he is currently engaged in writing "The Life and Times of Thomas Jefferson," which, he adds, "is turning out to be much more the times 'than the life.'"

Sylvester's 'Sketch'

Robert Sylvester will have his second novel, "Rough Sketch," published in January via Dial Press. It is a 400 page biography of an agent in show business. His first book, "Dream Street," was purchased by Milton Sperling for United States Pictures.

Yutang Has 'Genius'

Lin Yutang has completed "The Gay Genius," a study of the 11th-century Chinese statesman-philosopher, Su Tungpo. It's the author's initial attempt at biography. John Day will issue the volume in October.

POSTSCRIPTS

George Oppenheimer has been assigned to screenplay of "Until Proven Guilty" at Warners.

Millard Lampell received assignment to script Dan Tothoroch's play, "Distant Drums," for United States Pictures.

Wilkie Mahoney checked into Warners to start writing "April Showers."

Erwin Gelsey was signed by RKO to develop an untitled original.

Frances Goodrich and Albert Hackett have completed screenplay of "Easter Parade" at Metro.

Charles E. Robert finished the script of "Man Chases Mouse" at RKO.



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HOLLYWOOD REVIEW

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"Out of the Blue"

(Continued from Page 3)

time with the body parked in the Brent apartment.

Every time the police arrive, there is no "body" and therefore no proof of murder, but the provocation of one comes close when Bey and Mayo pair off for a clash with Brent and Landis.

The finale is brought about through a reversal of characterizations. Hen-pecked Brent becomes Boss Brent with Carole turning meek. The independent Bey becomes the busboy for his new bride, Virginia Mayo, who rules the roost.

Has Sound Springboard

They're good neighbors now with Brent getting one of the police-dog's puppies. And Ann Dvorak? Well, she's back in the Greenwich Village night-spot tasting a new shipment of brandy.

The story, authored by Vera Caspary, was a sound and effective springboard for the screenplay that she helped Walter Bullock and Edward Eliscu to adapt. Although none too smooth a script, it nevertheless serves the goal purpose well in that it offers the entire cast individual opportunities to show off to personal advantage.

Leigh Jason's direction milks every sequence for the limit number of laughs and Isadore Goldsmith blessed him with the very best talent and technical support that about-a-100-Gs budget would buy.

The Romance Satisfies

Turhan Bey and Virginia Mayo will more than satisfy the romance seekers with their amorous ups and downs, and their fervent embraces. The stills must be swell.

George Brent and Carole Landis are not so fortunate with the pinching matrimonial girdle making itself felt in their every scene. Carole trumps it through to a "nagging" conclusion. George takes it in stride as though it were just another assignment.

In between is Ann Dvorak, the corpse that keeps coming back to life—therefore keeping the picture alive.

Elizabeth Patterson and Julia Dean, the two old maids who live upstairs and keep a weather eye on the conduct of the Brents and the Beys, prove up as a pair of delightful daffodils finely delineated.

It's Wholesome Fun

Richard Lane turns in his usual scalp-scratching dilemma-detective while Charlie Smith is the elevator-boy who knows plenty but never gets much opportunity to cash in on it for either story purpose or laughs.

"Out of the Blue" is wholesome fun and a picture that will fit in on almost any concocted program in any neighborhood or downtown showshop. Main attraction or supporting feature, it will get all the laughs the ad-mats are bound to shout about.

—Eddy

Russia's 'THE VOW' Is Naive And Poorly Executed Propaganda Piece

Characterizations, A Few Fine Scenes Are Only Virtues

● "THE VOW" is an Artkino-Toilissi production from Russia. It primarily will interest only a segment of Yank audiences. Russians, anxious to hear the mother tongue, followers of the Party line, Soviet sympathizers, Soviet haters, film students, artists and long-hairs—all will find something in "The Vow" to interest them. The average American will find the pic confusing, draggy and often absurd.

Director Mikhail Chiaureli draws magnificent portraits from his cast. But, typical of Russian product, the editing is abrupt and sequences are often completely without continuity. Individual scenes, however, are occasionally outstanding.

Purports To Be Biography

The Mikhail Chiaureli-N. Pavlenko screenplay purports to be a biography of Stalin. It is actually a visual propaganda tract, naively executed. Evidently it was created to either bolster home morale or act as a Communist text for primitive people in the Russian hinterlands. The artless candor of its primer-quality exhortations indicate that Soviet officials never intended "The Vow" for wide foreign circulation.

Like other elements, S. Kesmatov's photography is uneven in quality. Panoramic and action shots are dynamic but choppy. Camera portraiture has an almost painting-like emotional appeal; yet at times the lensing looks like an amateur's field day.

Story Around Russian Family

What story there is, Chiaureli and Pavlenko built around an apparently typical Russian family. Head of the family is shot in the first scene by Kulaks because he's a member of the revolutionists. His wife, a handsome and exceptionally talented actress by the way, promises him while he's dying that she'll deliver a letter of appeal to Lenin.

She and the villagers trek long distances, only to find that the Father of the revolution is dead. They watch the young Stalin take up the sacred tasks of the fallen leader.

With him, they take a solemn vow to carry on his plans for a powerful and well-armed Russia. They promise to develop the sterile lands and harness the potential industrial capacities.

She Becomes National Symbol

The wife and mother becomes the symbol of Mother Russia from this point on. Her patience is mirrored in the five-year plan. Her strength is reflected in the growing industrial

Artkino-Toilissi

Presents

"THE VOW"

SNAFU

70%

Biography-Melodrama, directed by Mikhail Chiaureli. Screenplay by Mikhail Chiaureli and N. Pavlenko. Photography by S. Kesmatov. Music by A. Balanchivadze. English titles by C. Clement. Reviewed at the Sunset Theatre, Aug. 27, 1947. Running time, 97 min. The Players—Mikhail Gelovani, S. Chiatsintova, N. Bogolubov, D. Pavlov, S. Gogolubova, T. Mankharova, N. Piotskikova, V. Soloviev.

power. Her vision and virtue are those of Stalin, himself.

The head Comrade, incidentally is a paragon of gentle sagacity, leading his bewildered flock from chaos into the serene sunlight of success. Mr. Stalin must either be a megalomaniac or red-faced with embarrassment over

the continuous, undiluted eulogies. Presumably the film was made with the cooperation of the government, which includes Mr. Stalin.

The family fights and suffers through the tribulations of national growth. Comes then the grisly shadow of war. France and England are shown throwing Russia to the Nazi wolves.

When war comes, the family fights valiantly, is decimated. Mother is right in there with her boys and their kiddies. No one loses faith. The heroic defense of Moscow and Stalingrad are briefly given. The vision and military genius of Stalin is given, not so briefly.

The finale indicates that Russia, despite the endless efforts of the enemy world which encircles her, is a mighty, unshakeable rock of human virtues, destined for the noble heritage of world savior and leadership. Actors, dialogue, script and every other element seem thoroughly dedicated to this belief.

If "The Vow" is any criterion, Russian films will not share leadership.

—Bill

NAMES IN THE NEWS

Don Hartman is close to the dotted line of a producer deal with RKO. He is reportedly miffed at Col. and to have called off his "Return of October" half of 2-pic Col. deal.

Grant Leenhouts, Academy producer-coordinator of industry documentaries, has checked into his recently established Acad headquarters.

Hal Roach, Jr. replaces Warren Doane on MPA board of Directors, as Hal Roach studios representative.

Lee Bonnell goes into King Bros. "The Tenderfoot," which stars Bonnell's wife, Gale Storm.

Jeffrey Lynn takes the male lead opposite Janet Blair in Columbia's "Let's Fall in Love." Pic rolls Sept. 10.

Louis Epstein has left Columbia's NY executive staff. He arrives here soon to take over Al Jolson's personal management.

P. J. Wolfson continues in his producer-writer spot at Paramount. His contract has been extended for another 2 years.

Stuart Irwin takes Milburn Stone with him on a p.a. tour for "Headin' For Heaven." Junket starts in San Francisco Sept. 12.

Andre De Toth says it's a fib that he and Veronica Lake had signed with Eagle-Lion. They're forming an indie and haven't even picked a pic, much less a release.

Ilona Massey will be top femme "In Old Los Angeles" soon. She'll star with William Elliott and John Carroll. It rolls at Republic this month.

Lew Ayres is going to stay on at Warners long after he's through with "Johnny Belinda." A long-term contract says so.

Tex Ritter takes his horse, White

Flash, his guns and new Western Revue troupe on a 3-month tour of Paramount theatres 'way down South. He's en route right now.

Larry Parks may be Al Jolson all over again. Columbia expects to do another Jolson story.

John Calvert has become Phil Krasne's "Falcon." Phil bought the rights from RKO. 3 a year is the plan. New indie is tagged Falcon Prod. and has set a Film Classics release.

Joseph Losey will direct "The Boy with Green Hair" for Adrian Scott at RKO. Losey megged a Crime series at MGM, but he's best known for direction of "Galileo" at the Coronet theatre.

M. A. Slater's resigned after 18 months of production comptrolling for Walter Wanger. Slater intends to open his own accounting and business management offices.

George Mann of the Theatre Service Agency in San Francisco, has inked Filmack Corporation to handle prevue trailers for their 24 theatres.

Sonja Henie opens her "Champions on Ice" show at the Polar Palace this coming Sunday. Sonja's Hollywood Ice Revue preems Nov. 12 in Indianapolis. She has a galaxy of skating stars iced, and ready.

Steve Broidy and Norton V. Ritchey are in Italy to work out a Mono-AA film there soon.

Cameron Mitcheli pitches his first professional game this Sunday with the Las Vegas club.

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Hollywood REVIEW

Television Has Finally Attained Babyhood With The Poo-Poo Colic

Call For Help Fails To Attract The Important Doctors So Badly Needed

By Bob Minco

TELEVISION, now on the threshold of becoming a competitor for entertainment honors with motion pictures and radio, is now entering the colic stage of infancy.

From an engineering standpoint, it has reached a fair level of acceptancy. There are still several "bugs" but, in the main, they are of minor importance compared to the various commercial and policy hurdles in the path of video progress.

So far, the see-and-hear airshows are more or less limited to the telecasting of news and sporting events. And, even in that field, the new phase of the entertainment industry is having plenty of trouble.

When the silent movie grew up and became a talkie—the see-and-hear screenshow—it never suffered such limitations as those faced by television today.

It is no wonder that there now comes forth its cry for help.

Indicative is KFI's recent plea for producers, directors, writers, actors and technicians. Ron Oxford, KFI television head, feels that the shortage of personnel in this area is so acute that he is requesting all interested parties to get in touch with him—even those who have only a modicum of experience.

Since this situation may be accepted as typical of the video industry generally, the layman might readily herald it as the coming of a new era of opportunity for creative minds.

Yes, television is in sorry need of help—creative help. It is truly in its infancy, just as motion pictures were nearly 20 long years.

Remember when so many producers, directors and actors turned a deaf ear to the movies? They felt that the flickers would have to grow up before they could afford to lend their talents.

You can put ditto-marks under that last paragraph, and it fits the television situation of today.

Comparable with radio's early days when broadcasters haggled with sports promoters for the right to program athletic events, television is now hav-

ing plenty of trouble with the same sources.

Realizing that tele's forte is sports—baseball and football, in particular—club owners are becoming increasingly coin-conscious when discussing the sale of video rights.

Such fees are now approaching astronomical figures which are all out of proportion to television's present limited earning power through restricted audience.

Mutual Willing To Fork Up 100 G's Yearly For Ball

Mutual, which owns the telecasting rights to the baseball world series of '47 and '48, is said to be willing to foot a bill of over \$100,000 for each year, but the question of televising the series is still up in the air.

The club owners haven't yet committed themselves and are apparently affecting the hard-to-get pose with an eye to fatter fees.

Even the ballplayers are getting the desire for a cut-in. Some of the top-salaried stars have asked for television clauses in their contracts which would guarantee them two percent of the video take.

Co-Op Radio Shows Hitting New High With 2,000 Buyers

The cooperative radio show is apparently coming into its own—with exceptional strength shown during the last few weeks. With more than 2,000 advertisers bankrolling such shows on ABC, Mutual and CBS webs, the economic importance of the co-op has been brought forcefully to the attention of the network executives.

Abbott & Costello Show Is Backed By 40 Co-Sponsors

As an example—during the past week—the number of contracts signed by advertisers to sponsor the Abbott & Costello airshow has passed the 40 mark. All but one of the ABC owned-and-operated stations have signed on the dotted line for co-op sponsorship more than a month in advance of its airing.

Rambling French Chalet

Beautiful level, landscaped view site, over an acre. 2 blks. So. of Ventura Blvd. overlooking San Fernando Valley. 3 bdrms., 2½ tile baths, spacious rms. and huge view windows. Massive carved rafters. 2 picturesque fireplaces, panelled rm. Less than yr. old. Built of first class pre-war materials. Hardwood floors, Venetian blinds, etc. No expense spared. Level paved driveway. Beau. and impressive inside and out. Priced below duplication cost. \$34,500. Call owner, resident — SUset 1-6780 for appt. to see.



HURD HATFIELD—Who has a habit of registering standout performances. First, on the screen, was "Dorian Gray." Then he was in "Skin of Our Teeth" (Las Palmas). Now, in "Dark of the Moon" (Coronet) and soon, the dipsomaniac in Warners' "The Un-suspected."

In line with ABC activities, that network continues in its "block-building" policy—this time for the Tuesday night slate now that they have practically tucked Wednesday night in the bag.

In line with this approach, there has already begun a shifting of programs from other evenings to concentrate appeal for a certain "type" audience. Since NBC stresses comedy and variety on Tuesday evenings, the possibility is that ABC will go all-out for the more cultured dialer, the listener who thinks, and the fan who likes meaty-subject material.

'Town Meeting' On Tuesday

"America's Town Meeting of the Air" has already been moved over for the new line-up. You will now hear it every Tuesday, beginning tomorrow night. Other programs will likely be "Labor—U.S.A.," "Christian Science Monitor Views the News," "Headline Edition," the Boston Symphony Orchestra program, and a series of presentations by the National Association of Manufacturers and the U. S. Chamber of Commerce.

BASEBALL

HOLLYWOOD vs. SEATTLE

Sept. 2, 3, 4, 5, 6, — 8:15 p.m.
Sun., Sept. 7—Double Header—1:30

GILMORE FIELD
RESERVATIONS—WE. 5151

DISCS & DISCORDS

By Ray LeStrange

United Artists was named as one of the defendants last week along with Shapiro, Bernstein & Co., Fred Finklehoff and Sil Silvers in a suit filed by Irene Manghir. The charge is that Finklehoff and Silvers pilfered some of the strains of her "Gypsy Serenade" for their number entitled "Now and Then." The latter song was used in the picture, "Mr. Ace."

Patricia Morrison's operatic debut is being arranged for next February in Philadelphia, with Guiseppe Bambo-schek of the Philadelphia Opera conducting.

Three weeks ago, Jack McVea, the man who opened the door for Richard, was booked into Billy Berg's Hollywood nitery on a sort of "do or die" basis. He dood it, so now he moves over to Riverside's swank Somerset House for an unlimited engagement, beginning tonight. Johnny Clein, the Long Beach disc manufacturer who came up with the smart idea of founding "United Artists' Records" for small plattery concerns, has proven that cooperation pays. Bill Anson, disc pilot at KFWB, says the new organization is just what was needed in the industry—and he ought to know.

Five traditional English ballads have been set for Susan Reed to sing in the Columbia musical, "Glamour Girl," which Sam Katzman is producing and Arthur Dreifuss directs. All of them will be waxed for film exploitation.

Jack Edwards, Jr., radio and stage actor, is planning to enter the vocal field and is taking lessons from Sandy Oliver, teacher of Dennis Day.

The Modernaires have made a record with Dinah Shore—the first time they have ever recorded with a singing artist.

Jack Smith, CBS' "Voice with the Smile," will say goodbye to Hollywood shortly. Sept. 26 marks his return to N.Y. for broadcasting from there.

Joan Barton, radio and recording canary, is another to tie in with Columbia Pictures. Her assignment will be the femme lead in "Mary Lou." With the all-out ballyhoo planned for Joan, there is the possibility of her looming as another Betty Grable.

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SCREEN TESTS

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CAMERA-on Sol Wurtzel's 'Dangerous Years'

CONFERENCE • SCRIPTING • DIRECTING • SHOOTING • BY-PLAY • ON 'DELINQUENCY' SETS



(Above) A conference on the set of "Dangerous Years" reveals William Halop (lead role), Sol M. Wurtzel (producer), Jerome Cowan (the D.A.) and Frank "Lefty" James (tech. ad.).

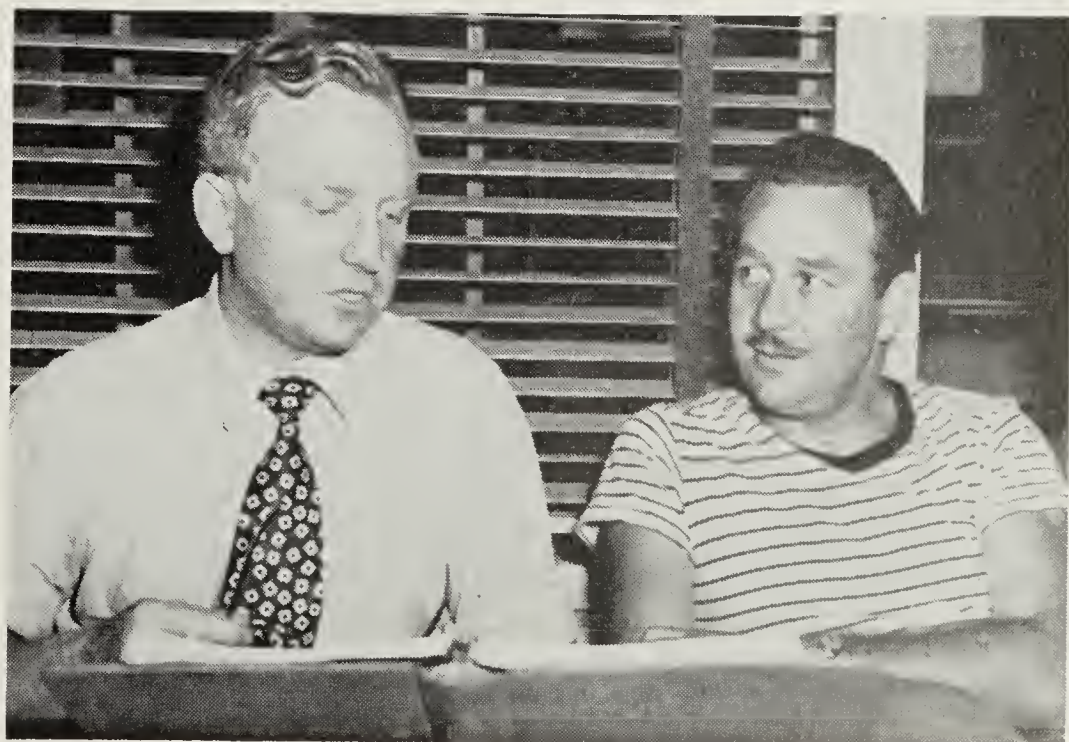
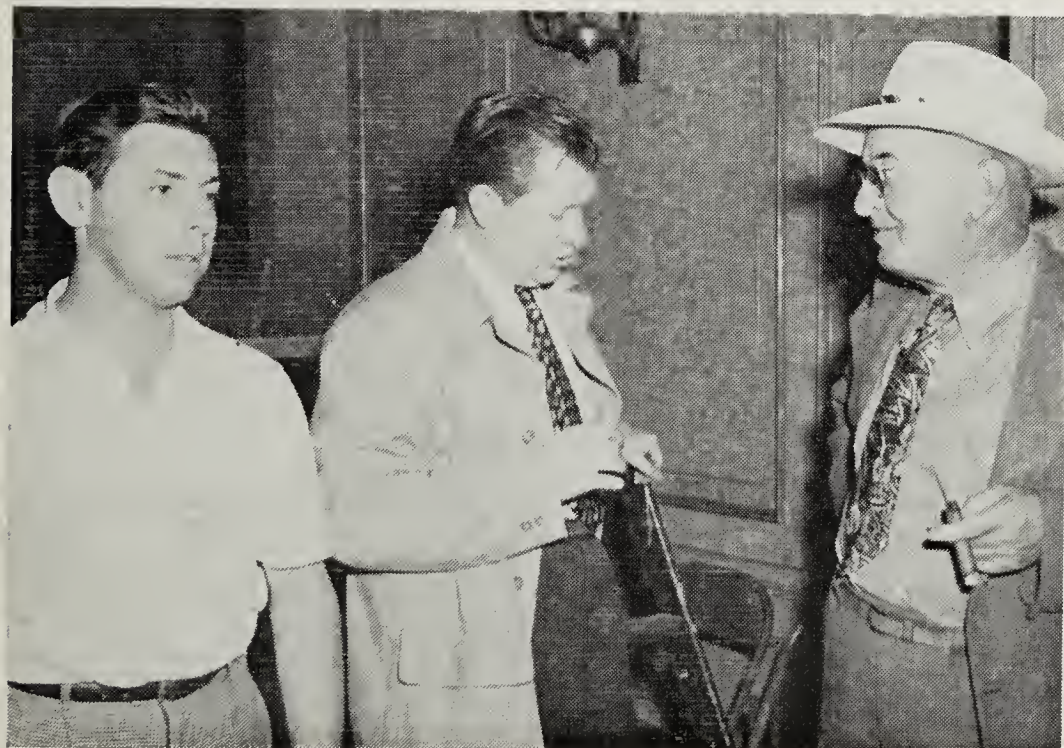
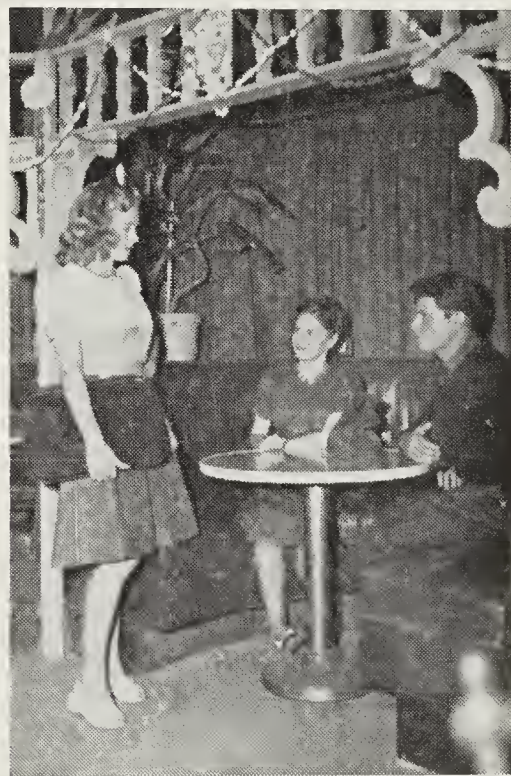
(Left) William Halop, who plays the leading role of a delinquent, and Wini-fred Shank, Wurtzel Productions talent director, go over a piece of "Dangerous Years" script business.

(Below) Stu Erwin takes time off from his own picture at Motion Picture Center to chat with Howard Sheehan (Associate Producer of "Dangerous Years") and Paul Wurtzel, Asst. Dir.

(Above) Director Arthur Pierson clowns with the "kids" of his picture. (l. to r.) Scotty Beckett, Dickie Moore, Gil Stratton, Jr., and Darryl Hickman—everyone a film veteran.

(Right) Young Marilyn Monroe, 20th starlet on loan to Sol Wurtzel for his "Dangerous Years," is shown here in a scene from the picture with Ann E. Todd and young Dickie Moore.

(Below) Director Arthur Pierson, actor-writer-director of stage-and-radio—also on loan from the 20th lot—discusses "Dangerous Years" script with its author, Arnold Belgard.



P R O D U C T I O N

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(Filming Completed)

THE GANGSTER (Allied Artists Release) (King Bros.).....Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.
TRAGIC SYMPHONY (Symphony Films) (Allied Artists release).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott
THE HUNTED (Allied Artists)Belita, Preston Foster.

(In Release)

BLACK GOLD (6/23)85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

A LITTLE SPANISH TOWN

Cast: Gene Autry, Elaine Marion, Stephen Dunne, Martin Garralaga.
ProducerArmand Schaefer
DirectorFrank McDonald
AssistantEarle Bellamy

(Filming Completed)

THE MATING OF MILLIE.....Evelyn Keyes, Glenn Ford.
SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell
BULLDOG DRUMMOND STRIKES BACKRon Randell, Gloria Henry.
THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne
RELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans
THE LADY FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders
THE LAST ROUND-UPGene Autry, Jean Heather.
THE LONE WOLF IN LONDONGerald Mohr, Nancy Saunders.
TO THE ENDS OF THE EARTH (Buchman) Dick Powell, Signe Hasso, Edgar Barrier
KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe.
THE PRINCE OF THIEVES (Cinecolor) Jon Hall, Alana Mowbray, Patricia Morison.
WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders
THE STRAWBERRY ROAN (Cinecolor) Gene Autry, Gloria Henry, Jack Holt.
DEVIL SHOP.....Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso.
THE CRIME DOCTOR'S GAMBLEWarner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.
THE BLACK ARROW.....Louis Hayward, Janet Blair, George Macready, Edgar Buchanan, Rhys Williams.

HER HUSBAND'S AFFAIRS.....Lucille Ball, Franchot Tone
THE MAN FROM COLORADO.....Glenn Ford, Ellen Drew, William Holden
I LOVE TROUBLE.....Franchot Tone, Janet Blair
GLAMOUR GIRL.....Gene Krupa, Jack Leonard, Michael Duane, Susan Reed
THE SIGN OF THE RAM.....Susan Peters, Alexander Knox, Don Randel, Peggy Garner
BLONDIE'S ANNIVERSARY.....Penny Singleton, Arthur Lake, Adele Jergens
ROSE OF SANTA ROSA.....Hoosier Hot Shots, Eduardo Noriega

(In Release)

ALIAS MR. TWILIGHT (2/25).....75%
BETTY CO-ED (12/24).....80%
BLIND SPOT (3/5).....80%
BLONDIE KNOWS BEST (12/17).....80%
BLONDIE'S BIG MOMENT (2/4).....80%
BLONDIE'S HOLIDAY (4/1).....80%
BOSTON BLACKIE & LAW (1/7).....75%
BULLDOG DRUMMOND AT BAY (4/15).....80%
CIGARETTE GIRL (3/5).....75%
THE MILLERSON CASE (5/12)80%
SPORT OF KINGS (7/28)75%
★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29)85%
★FRAMED (3/2)90%
HER HUSBAND'S AFFAIRS (7/21).....85%
THE CORPSE CAME C.O.D. (7/21).....65%
LAST OF THE REDMEN (7/21).....75%
PRAIRIE RAIDERS (7/21).....75%
GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%
RETURN OF MONTE CRISTO (Small) (12/3).....85%
SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24).....80%
SINGING ON THE TRAIL (9/24).....75%
IHAT TEXAS JAMBOREE (6/11).....80%
THIRTEENTH HOUR ('Whistler') (3/12).....80%
THE MILLERSON CASE (5/12).....80%
FOR THE LOVE OF RUSTY (6/30).....80%
LAW OF THE CANYON (6/30)70%
THE GUNFIGHTERS (6/9).....90%
DOWN TO EARTH (8/4).....95%
BLONDIE'S BIG MOMENT (8/11)70%
SON OF RUSTY (8/18).....80%
LITTLE MISS BROADWAY (8/18).....80%
THE MIGHTY MCGURK (11/19).....85%
BLONDIE'S HOLIDAY (8/25).....75%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

NORTHWEST STAMPEDE

(Cinecolor)

Cast: Joan Leslie, James Craig, Jack Oakie.
ProducerAlbert S. Rogell
AssistantReggie Callow

PRELUDE TO NIGHT

(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Edith Barrett, Claire Carleton, Bob Anderson.
ProducerArthur Lyons
DirectorEdgar Ulmer
AssistantGene Anderson

(Filming Completed)

A TEXAS STORYJames Craig, Johnnie Johnston.
Vera Caspary's OUT OF THE BLUE.....George Brent, Virginia Mayo, Turhan Bey, Carole Landis, Ann Dvorak.
ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva
T-MANDennis O'Keefe

(In Release)

ADVENTURESS (British) (4/15)80%
BEDELIA (British) (Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12).....85%
REPEAT PERFORMANCE (5/22)85%
KILLER AT LARGE (5/29).....70%
RED STALLION (7/28)80%
GREEN FOR DANGER (7/28)80%

INDEPENDENT

(Now SHOOTING)

WAR PARTY

(Argosy)

(Technicolor)

Cast: Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen, Pedro Armendariz, Dick Foran.
ProducerMerian C. Cooper
DirectorJohn Ford
AssistantLowell Farrell

(Filming Completed)

ON PARADE (Bro-Rog Prod.)Glen Davis, Felix Blanchard, Tom Harmon, Robert Shayne, Anne Nagel, Alan Hale, Tanis Chandler.
DANGEROUS YEARS (Sol M. Wurtzel)William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.
ROSES ARE RED (Sol M. Wurtzel)Don Castle, Roggey Knudsen.
THE TENDER YEARS (Alson).....Joe E. Brown, Richard Lynn, Josephine Hutchinson, Noreen Nash, Charles Drake, James Millican

M-G-M

(Now SHOOTING)

LUXURY LINER

(Technicolor)

Cast: George Brent, Frances Gifford, Jane Powell, Lauritz Melchior, Marina Koshetz, Tom Breen.
ProducerJoseph Pasternak
DirectorRichard Whorf
AssistantTom Andre

ON AN ISLAND WITH YOU

(Technicolor)

Cast: Esther Williams, Peter Lawford, Jimmy Durante.
ProducerJoe Pasternak
DirectorRichard Thorpe
AssistantAl Jenning

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak, Anne Baxter, Cameron Mitchell
ProducerSidney Franklin
DirectorMervyn LeRoy
AssistantNorman Elzer

(Filming Completed)

KILLER MCCOYMickey Rooney, Elizabeth Taylor, Brian Donlevy.
THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

DESIRE ME.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder.

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES (Cinecolor) Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson

(In Release)

THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26)90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17)85%
IT HAPPENED IN BROOKLYN (3/5) (Boxoffice Rating Only)95%
MY BROTHER TALKS TO HORSES (11/19).....85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARLING (Color) (11/26).....100%
★CYNTHIA (5/13)100%
THE ROMANCE OF ROSY RIDGE (7/7) 85%
FIESTA (6/16)90%
THE HUCKSTERS (6/30)90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%
SONG OF THE THIN MAN (7/28)85%
THE UNFINISHED DANCE (8/4)90%

MONOGRAM

(Now SHOOTING)

THE QUEST OF WILLIE HUNTER

Cast: Don Castle, Audrey Long, Peggy Knudsen, Samuel Z. Hinds, Gloria Holden, Walter Sande.
ProducerJack Wrather
DirectorJack Bernhard
AssistantMilton Carter

ROCKY

(Lindsley Parsons)

Cast: Roddy McDowall, Edgar Barrier, Jonathan Hale, Irving Bacon, Wm. Ruhl.
ProducerLindsley Parsons
DirectorPhil Karlson
AssistantWesley Barry

THE RED HORNET

Cast: Roland Winter, Mantan Moreland, Victor Sen Young, Louise Currie, Warren Douglas, Philip Ahn.

ProducerJames S. Burkette
DirectorWilliam Seaudine
AssistantWilliam Calihan

THE MAN FROM POWDER RIVER

Cast: Johnny Mack Brown, Ray Hatton, Christine McIntyre, Wheaton Chambers.
ProducerBarney Sarecky
DirectorLambert Hillier
AssistantEddie Davis

(Filming Completed)

CODE OF THE SADDLEJohnny Mack Brown, Margaret Lindsay, 'Lasses White, Freddie Stewart

A GUY NAMED JOE PALOOKA.....Leon Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowler.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray Hatton, Virginia Belmont, Robert Winkler

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%
FALL GUY (3/19).....80%
GINGER (1/28).....75%
GUILTY, The (Wrather) (3/26).....80%
HARD-BOILED MAHONEY (Bowery Boys)85%
HIGH CONQUEST (3/12).....85%
LAND OF THE LAWLESS (5/15)80%
MR. HEX (12/3).....85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%
TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (B & B) (4/8).....75%
NEWS HOUNDS (6 16)75%
KILROY WAS HERE (6/30)80%
HIGH TIDE (8/4)80%
LOUISIANA (8/11)85%
ROBIN HOOD OF MONTEREY (8/18)75%
JOE PALOOKA IN THE KNOCKOUT (8/25).....80%

PARAMOUNT

(Now SHOOTING)

THE PALEFACE

(Technicolor)

Cast: Bob Hope, Jane Russell, Samuel Hinds, John Litel, Jack Searl.
ProducerRobert Welch
DirectorNorman Z. McLeod
AssistantAlvin Ganzer

(Filming Completed)

SO EVIL MY LOVERay Milland, Ann Todd, Geraldine Fitzgerald.

NIGHT HAS A THOUSAND EYESEdward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.

SHAGGY (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARKPhilip Reed, Hillary Brooke.

WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.

DREAM GIRL (Technicolor).....Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.

WHERE THERE'S LIFE.....Bob Hope, William Bendix, Signe Hasso

THE EMPEROR WALTZ (Technicolor) Crosby, Fontaine.

GOLDEN EARRINGSMilland, Dietrich

UNCONQUERED (Color) (DeMille).....Gary Cooper, Paulette Goddard, da Silva, Karlhoff, Kellaway, Ward Bond, Virginia Grey,

SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny

I WALK ALONE (Wallis)Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.

ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby'

P R O D U C T I O N

Hayes, Barbara Britton, Russell Hayden.
Catherine Craig, Lon Chaney.
ROAD TO RIOCrosby, Hope, Lamour,
THE 816 CLOCKMilland, Laughton,
Maureen O'Sullivan, Rita Johnson.
MY OWN TRUE LOVE.....Phyllis Calvert,
Melvyn Douglas, Wanda Hendrix, Phil
Friend

(In Release)

I COVER BIG TOWN (5/5).....85%
★**BLAZE OF NOON** (3/5).....90%
CALCUTTA (4/15).....85%
★**CALIFORNIA** (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★**FEAR IN NIGHT** (P-T) (3/5).....90%
★**IMPERFECT LADY** (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★**MY FAVORITE BRUNETTE** (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WE HAVE SAVED (P-T) (2/25).....80%
★**SUDDENLY IT'S SPRING** (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ **WELCOME STRANGER** (4/29).....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%
ADVENTURE ISLAND (8/11).....80%

New PRC

(Now SHOOTING)

OPEN SECRET

Cast: John Ireland, George Tynne, Ellen Lowe.
ProducerFrank Satenstein
DirectorJohn Reinhardt
AssistantRalph Slosser

THE ENCHANTED VALLEY

(Jack Schwarz)

Cast: Alan Curtis, Charles Grapewin, Anne
Gwynne.
ProducerJack Schwarz
DirectorRobert E. Tansey
AssistantEddie Stein

TORNADO RANGE

Cast: Eddie Dean, Roscoe Ates, Jennifer Holt.
ProducerJerry Thomas
DirectorRay Taylor
AssistantIra Webb

(Filming Completed)

BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.
GAS HOUSE KIDS IN HOLLYWOOD
The "Gas House Kids" with Carl Switzer,
Tommy Bond, Ray Dolcieme.
PHILO VANCE'S SECRET MISSION
William Wright.
BURY ME DEAD.....Hugh Beaumont,
Cathy O'Donnell, Mark Daniels, Greg Mc-
Clure, June Lockhart
CHECK YOUR GUNSEddie Dean, Ros-
coe Ates, Nancy Gates.
BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg
FIGHTING VIGILANTES.....Al LaRue,
Jennifer Holt, Fuzzy St. John
LINDA, BE GOOD (Cameo Prod.).....Elyse
Knox, John Hubbard, Marie Wilson, Alan
Nixon
HEADIN' FOR HEAVEN (Ace)Stuart
Erwin, Glenda Farrell, Russ Vincent.
CHEYENNE TAKES OVER.....Al LaRue, Fuzzy
St. John, Nancy Gates.
STAGE TO MESA CITY.....Lash LaRue, Fuzzy
St. John, Jennifer Holt.

(In Release)

PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%
HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE
WEST TO GLORY
RETURN OF RIN-TIN-TIN (Color)

HEARTACHES (7/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6 16).....80%
PIONEER JUSTICE (6/30).....80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4).....85%

R-K-O

(Now SHOOTING)

RACE STREET

Cast: George Raft, Wm. Bendix, Marilyn
Maxwell.
ProducerNat Holt
DirectorEdwin Marin
AssistantGrayson Rogers

GOOD SAM

(Rainbow Prod.)

Cast: Gary Cooper, Ann Sheridan, Edmund
Lowe.
ProducerLeo McCarey
DirectorLeo McCarey
AssistantJ. Hibbs

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.
ProducerHarriet Parsons
DirectorGeorge Stevens
AssistantJohn Morris

RACHEL

Cast: Loretta Young, William Holden, Robert
Mitchum.
ProducerRichard Berger
DirectorNorman Foster
AssistantHarry Manke

TARZAN AND THE MERMAIDS

(Sol Lesser Prod.)

Cast: Johnny Weissmuller, Brenda Joyce,
Linda Christian, John Laurenz.
ProducerSol Lesser
DirectorRobert Florey
AssistantBert Briskin

STATIONS WEST

Cast: Dick Powell, Jane Greer, Agnes Moor-
head, Burl Ives, Gordon Oliver, Guinn
Williams, Rex Barker, Raymond Burr.
ProducerRobert Sparks
DirectorSidney Lanfield
AssistantMaxwell Henry

THE MIRACLE OF THE BELLS

(Jesse L. Lasky Prod.)

Cast: Fred MacMurray, Valli, Frank Sinatra
Producers.....Jesse L. Lasky, Walter MacEwen
DirectorIrving Pichel
AssistantHarry D'Arcy

(Filming Completed)

WILD HORSE MESA
Tim Holt, Nan Leslie, Richard Martin,
Richard Powers, Tony Barrett, Jason Ro-
bards, Harry Woods, Wm. Gould.
FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-
man.
SO WELL REMEMBERED (Rank-RKO).....John
Mills, Martha Scott, Patricia Roc, Trevor
Howard, Richard Carlson
OUT OF THE PAST.....Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda
Fleming, Richard Webb
THE FUGITIVE (Argosy).....Henry Fonda.
Dolores del Rio, J. Carrol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo
INDIAN SUMMERAlexander Knox,
Ann Sothern, George Tobias, Sharyn Mof-
fett, Myrna Dell, James Warren, Leza
Holland.
IF YOU KNEW SUSIE.....Eddie Cantor.
Joan Davis, Bobby Driscoll, Allyn Joslyn
HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives
DICK TRACY MEETS GRUESOME
Boris Karloff, Ralph Byrd, Anne Gwynne
TYCOON (Color)John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Har-
vey
MEMORY OF LOVEMerle Oberon, Dana
Andrews, Ethel Barrymore.
MOURNING BECOMES ELECTRARosalind
Russell, Michael Redgrave, Raymond Mas-
sey, Katina Paxinou.
RETURN OF THE 8ADMEN.....Randolph Scott,
Gabby Hayes
ROUGHSHOD.....Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell.
YOUR RED WAGON.....Cathy O'Donnell,
Farly Granger, Howard da Silva.
UNDER ARIZONA SKIES.....Tim Holt, Nan Les-
lie, Richard Martin, Carol Foreman

(In Release)

A LIKELY STORY (4/22).....80%
8ANJO (4/15).....75%

8EAT THE 8AND (3/5).....75%
★**BEST YEARS OF OUR LIVES** (Goldwyn)
(12/3).....100%
8ORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DESPERATE (5/7).....85%
DICK TRACY'S DILEMMA (5/6).....75%
DICK TRACY VS. CUEBALL (11/12).....75%
FALCON'S ADVENTURE (12/10).....80%
★**FARMER'S DAUGHTER** (3/12).....95%
★**HONEYMOON** (4/15).....85%
IT'S A WONDERFUL LIFE (Capra-Liberty)
(12/24).....95%
SAN QUENTIN (12/3).....85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★**SINBAD THE SAILOR** (Color) (1/14).....90%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24).....80%
THEY WON'T BELIEVE ME (5/8).....90%
THUNDER MOUNTAIN (5/7).....80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9).....75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30).....90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%

REPUBLIC

(Now SHOOTING)

SLIPPIY McGEE

Cast: Donald Barry, Dale Evans, Tom Brown,
Maude Eburne, Dick Elliot, James Ca-
seay, Harry Cheshire, Murray Alper,
Raymond Largay.
ProducerLou Brock
DirectorAl Kelley
AssistantDick Moder

(Filming Completed)

MARSHAL OF AMARILLO
Allen Lane, Bob Steele, Roy Barcroft,
Eddy Walker, John Hamilton, Gregory
Marshal, Linda Johnson.
DRIFTWOOD.....Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-
wood.
MAD VENTURE (Wilder).....Albert Dekker, Linda
Sterling, Charles Drake, Catherine Craig,
Alan Carney
Hale, Adrian Booth, Foy Willing & Riders
Purple Sage
THE FLAME.....Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling, Hattie McDaniel
ROBIN HOOD OF TEXAS.....Autry, Holloway,
Adele Mara, Lynne Roberts, Cass County
Boys, James Cardwell, John Kellogg
ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.
MACBETHOrson Welles,
Jeanette Nolan, Edgar Barrier
THE FABULOUS TEXAN.....William Elliot,
John Carroll
UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the
Purple Sage
OUTLAW OF GHOST TOWNAlan Lane,
Bob Steele, Roy Barcroft, Eddy Walker,
John Hamilton, Gregory Marshall.
THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine.

(In Release)

SPRINGTIME IN THE SIERRAS (7/28).....80%
WYOMING (7/28).....80%
ANGEL AND THE 8ADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
★**CALENDAR GIRL** (2/18).....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
LAST FRONTIER UPRISING (Color)
(2/25).....75%
MAGNIFICENT ROGUE (12/3).....80%
NORTHWEST OUTPOST (5/13).....85%
OREGON TRAIL SCOUTS (5/16).....80%
OUT CALIFORNIA WAY (Color)
(12/24).....80%
PILGRIM LADY (1/28).....80%
PLAINSMAN AND LADY (11/5).....85%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SANTA FE UPRISING (1/21).....80%
SIOUX CITY SUE (12/10).....80%
STAGECOACH TO DENVER (1/7).....85%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★**THAT'S MY MAN** (4/8).....90%
TRAIL TO SAN ANTONIO (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
WINTER WONDERLAND (5/21).....75%

YANKEE FAKIR (Wilder) (4/15).....75%
WE8 OF DANGER (6 16).....70%
BLACKMAIL (8/4).....75%
THE PRETENDER (8/25).....75%
MARSHAL OF CRIPPLE CREEK (8/25).....75%

20TH CENTURY-FOX

(Now SHOOTING)

THE SNAKE PIT

Cast: Olivia De Haviland, Leo Genn, Mark
Stevens, Celeste Holm, Minna Gombell
Producer.....Robert Bassler, Anatol Litvak
AssistantH. Weinberger

(Filming Completed)

DAISY KENYON
Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.
NIGHTMARE ALLEYTyrone Power, Joan
Blondell, Helen Walker.

Kathleen Windsor's FOREVER AMBER (Color)..
Linda Darnell as Amber St. Clare
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Lan-
gan as Capt. Rex Morgan George
Sanders as Charles II, Leo G. Carroll
as Matt Goodegroome, Margot Gra-
hame as Bess, Natalie Draper as Lady
Castlemaine Jessica Tandy as Nan Brit-
ton, John Russell as Black Jack Mallard,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Ceasar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McAlister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor

INVISIBL8 WALL (Wurtzel)Don Castle,
Virginia Christine.

OFF TO BUFFALO (Technicolor) Dan Dailey,
Nancy Guild, Charles Winninger, Alan
Young.

THE FOXES OF HARROW.....Rex Harrison,
Maureen O'Hara, Victor McLaglen, Nan-
etta Brown, Gene Lockhart, Hugo Haas

GENTLEMAN'S AGREEMENT.....Gregory Peck,
Dorothy McGuire.

GREEN GRASS OF WYOMING (Technicolor)
Peggy Cummins, Charles Coburn, Burl Ives.

(In Release)

MIRACLE ON 34th STREET (5/5).....85%
8ACKLASH (Wurtzel) (4/1).....80%
★**BOOMERANG** (1/28).....95%
BRASHER DOUBLOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color)
(4/1).....80%
DANGEROUS MILLIONS (Wurtzel)
(12/3).....85%
★**HOMESTRETCH** (Color) (4/22).....95%
JEWELS OF 8RANDENBURG (Wurtzel)
(4/15).....75%
MOSS ROSE (5/20).....85%
THE GHOST AND MRS. MUIR (5/14).....85%
THE LATE GEORGE APLEY (2/4).....80%
★**THE RAZOR'S EDGE** (11/19).....100%
★**SHOCKING MISS PILGRIM** (Color)
(1/7).....90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%
THE CRIMSON KEY (7/7).....70%
I WONDER WHO'S KISSING HER
NOW (6 16).....85%
808, SON OF 8ATTLE (6/9).....80%
SECOND CHANCE (7/21).....80%
KISS OF DEATH (8/18).....90%
MOTHER WORE TIGHTS (8/25).....95%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' RO88IN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE

Cast: Cary Grant, Loretta Young, David

P R O D U C T I O N

Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
 ProducerSamuel Goldwyn
 DirectorHenry Koster
 AssistantJoe Cavaleiri
 Screenplay by Robert E. Sherwood
 From Novel by Robert Nathan

A SONG IS BORN (Goldwyn-Technicolor)

Cast: Danny Kaye, Virginia Mayo, Steve Cochran, Ester Dale, Benny Goodman, Tommy Dorsey, Charles Barnett, Louis Armstrong, Hugh Herbert, Felix Bressart, J. Edward Bromberg.
 ProducerSamuel Goldwyn
 DirectorHoward Hawks
 AssistantJoe Boyle

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
 (Interiors at Pathe Studio, NYC)
 Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
 ProducerDavid Hempstead
 DirectorWilliam Dieterle
 Production ManagerDewey Starkey
 Screenplay by Peter Berneis
 From the Novel by Robert Nathan

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%

SCREEN GUILD

(Filming Completed)

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DRAGNET (Conn)Henry Wilcoxon
 Mary Brian, Virginia Dale, Douglas Blacklev

THE DARK ROAD (Somerset)John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey.

THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5).....85%
 BELLS OF SAN FERNANDO (4/8).....80%
 BUFFALO BILL RIDES AGAIN
 DEATH VALLEY (Color) (10/8).....70%
 FLIGHT TO NOWHERE (10/29).....75%
 GOD'S COUNTRY (Color) (6/11).....80%
 HOLLYWOOD BARN DANCE
 KILLER DILL (5/5)80%
 MY DOG SHEP (12/31)80%
 'NEATH CANADIAN SKIES (11/12).....75%
 NORTH OF BORDER (12/10)75%
 NORTHWEST TRAIL (Color)80%
 QUEEN OF AMAZONS (3/5).....80%
 RENEGADE GIRL (2/18)80%
 ROLLING HOME (12/3)85%
 WILDFIRE (Color)75%
 DRAGNET (7/7)75%
 KILLER DILL (5/13)80%
 THE BURNING CROSS (7/21).....80%
 SCARED TO DEATH (7/21)65%
 FLIGHT TO NOWHERE (8/11)70%

UNITED ARTISTS

(Now SHOOTING)

STRANGE GAMBLE (Hopalong Cassidy)

Cast: William Boyd, Andy Clyde, Rand Brooks, James Craven, Robert Williams, Albert Morin, Francis McDonald, Joel Friedkin, Wm. Leicester, Lee Foo
 ProducerLewis Rachmil
 DirectorGeorge Archianbaud
 AssistantWilliam Faralla

(Filming Completed)

CHRISTMAS EVE (Bogeauss).....George Raft, George Brent, Pandolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne

Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noan Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

A MIRACLE CAN HAPPEN (Bogeauss-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

SILENT CONFLICT William Boyd, Andy Clyde
 INTRIGUE (Bischoff)George Raft, June Havoc.

THE DEAD DON'T DREAM.....William Boyd, Andy Clyde

SLEEP MY LOVE (Triangle)Claudette Colbert.

THE TIME OF YOUR LIFE (Cagney)James Cagney, William Bendix, Jeanne Cagney, James Barton, Gale Page.

THEY PASSED THIS WAY.....Joel McCrea, Frances Dee, Charles Bickford, Joseph Calleia

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
 FUN ON A WEEK-END (Stone) (4/15).....85%
 MACOMBER AFFAIR (Bogeauss) (1/28).....90%
 MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated

NEW ORLEANS (Levey) (4/29).....70%
 ★OTHER LOVE, THE (Enterprise) (4/8).....90%
 PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)85%

RAMROD (Sherman-Enterprise) (3/5).....70%
 ★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
 THE MARAUDERS (7/14).....75%

MAD WEDNESDAY (Sturges-Hughes) (3/19)90%

SUSIE STEPS OUT (Comet) (11/19).....80%

UNEXPECTED GUEST (Hopalong) (12/17)80%

HOPPY'S HOLIDAY (5/13)80%

LURED (7/21)85%

HEAVEN ONLY KNOWS (B/4)85%

CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating

DANGEROUS VENTURE (Hopalong) (2/25)75%

★DISHONORED LADY (Stromberg) (4/22)95%

BODY AND SOUL (B/18)95%

STORK RITES MAN (B/18)70%

HAL ROACH COMEDY CARNIVAL (8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

A DOUBLE LIFE

Cast: Ronald Colman, Signe Hasso.
 ProducerMichael Kanin
 DirectorGeorge Cukor
 AssistantFrank Shaw

THE NAKED CITY (Hellinger)

Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor.

ProducerMark Hellinger
 DirectorJules Dassin
 AssistantFred Frank

MORTAL COILS

Cast: Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

DirectorZoltan Korda
 AssistantHorace Hough

LETTER FROM AN UNKNOWN WOMAN (Rampart)

Cast: Joan Fontaine, Louis Jourdan, Mady Christians

ProducerJohn Houseman
 DirectorMax Ophuls
 AssistantJohn Sherwood

(Filming Completed)

TAP ROOTS (Technicolor)Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

RIDE THE PINK HORSE Robert Montgomery, Wanda Hendrix, Andrea King, Thomas Gomez, Fred Clark, Richard Gaines, Art Smith.

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rumny, Gilbert Roland, Gale Sondergaard

THE LOST MOMENTSusan Hayward, Robert Cummings.

THE EXILE (Fairbanks Prod.)Douglas Fairbanks, Jr., Maria Montez, Robert Coote, H. Daniel.

THE LEGEND OF BLACK BART (Technicolor) Yvonne DeCarlo, Dan Duryea.

RIVER LADY (Technicolor).....Yvonne DeCarlo, Dan Duryea, Rod Cameron

THE SECRET BEYOND THE DOOR (Dianna) Joan Bennett, Michael Redgrave

THE WISTFUL WIDOW OF WAGON GAP Abbott & Costello

(In Release)

SOMETHING IN THE WIND (7/28)85%

ABIE'S IRISH ROSE (Crosby) (11/26).....85%

ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%

BLACK NARCISSUS (7/14).....95%

SINGAPORE (8/11)80%

BUCK PRIVATES COME HOME (3/26)80%

★EGG AND I, The (3/26)95%

GREAT EXPECTATIONS (British) (4/22).....95%

I'LL BE YOURS (1/21).....85%

(11/19)80%

MICHIGAN KID (Color) (2/18).....80%

ODD MAN OUT (British) (3/19).....95%

SONG OF SCHEHERAZADE (Color) (1/28)85%

SMASH-UP, The Story of A Woman (Wanger) (2/11)85%

STAIRWAY TO HEAVEN (Color) (British) (12/24)95%

SWELL GUY (Hellinger) (12/10).....85%

TEMPTATION (Small) (12/17).....85%

★TIME OUT OF MIND (3/19).....90%

SLAVE GIRL (7/21)80%

IVY (6/16)85%

WARNERS

(Now SHOOTING)

APRIL SHOWERS

Cast: Jack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall

ProducerWilliam Jacobs
 DirectorJames V. Kern
 AssistantLes Guthrie

CHRISTOPHER BLAKE

Cast: Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes

ProducerRonald MacDougall
 DirectorPeter Godfrey
 AssistantClaude Archer

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen

ProducerJerry Wald
 DirectorDelmer Daves

(Filming Completed)

THE TREASURE OF SIERRA MADREHumphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

EVER THE BEGINNINGLilli Palmer, Sam Wanamaker.

THAT HAGEN GIRL (U S P).....Ronald Reagan, Shirley Temple

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemarv DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King, WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydne Greenstreet, Gig Young,

DARK PASSAGE.....Bogart, Bacall, Agnes Moorehead, Bruce Bennett, Tom D'Andrea.

THE UNSUSPECTED (Curtiz).....Claude Rains, Joan Caulfield, Audrey Totter, Michael North, Constance Bennett, Hurd Hatfield,

WALLFLOWERRobert Hutton, Joyce Reynolds, Janis Paige

ALWAYS TOGETHERRobert Hutton

SILVER RIVER.....Errol Flynn, Ann Sheridan, Thomas Mitchell, Alan Hale, Tom D'Andrea, Arthur Space, Barton MacLane.

ROMANCE IN HIGH C (Technicolor) (Curtiz) Jack Carson, Janis Page, Oscar Levant

(In Release)

BEAST WITH FIVE FINGERS (12/24).....85%

CHEYENNE (4/29)95%

★HUMORESQUE (12/24)95%

LOVE AND LEARN (3/26)75%

THE MAN I LOVE (12/31).....80%

★NORA PRENTISS (2/11)90%



ANN DVORAK—She's the corpse that comes to life in Eagle-Lion's "Out of the Blue"—a standout, comeback performance. Here she takes a shine to Turhan Bey for plenty of screen laffs.

PIX ROLLING

● Edward Alperson will roll "If This Be My Destiny" in October, with Robert Cummings in the male lead. "Rose of Cimarron" follows.

Irving Cummings, in accordance with his 3-pic deal for Columbia, puts his second in work for the Gower St. lot within a month. Final of the three lenses about Jan. 5. Completed is "Sign of the Ram." Other titles have not been announced.

Oct. 1 is starting date for Benedict Bogeauss' "Lulu Belle" and Edward Golden's "Brooklyn, Texas and Heaven." Both shoot at General Service and will be followed there by Charles R. Rogers' "Hollow Triumph" and Sam Bischoff's "Pitfall." Latter two are slated for a late Nov. start.

Eagle-Lion's "New Girl In Town," goes into production in November. Veronica Lake has been signed.

Republic greenlights "End of the Rainbow" tomorrow, under producer-director Allan Dwan.

At U-I, John Beck has dropped out as a company producer. He will remain as an independent; first on his own slate will be "One Touch of Venus." January is the expected start-ing date.

Novelty of the week is Lester Cowan's plan to film the life of the Marx Brothers, based on Alexander Woolcott's "Mother of the Two-A-Day." Film will contain best elements of the Brothers' stage shows and pictures.

★PURSUED (U. S.) (2/18)85%
 ★STALLION ROAD (3/19).....95%
 THAT WAY WITH WOMEN (2/18).....80%
 ★TIME, PLACE, GIRL (Color) (12/10).....85%
 ★TWO MRS. CARROLLS (4/1).....90%
 CRY WOLF (7/7)80%
 THE UNFAITHFUL (6/2)90%
 POSSESSED (6/2)95%
 DEEP VALLEY (B/4)90%
 LIFE WITH FATHER (8/18)100%

STORY... And SCREENPLAY

(Continued from Page 4)

new term was set by M. C. Levee who represented Wolfson with Henry Ginsberg.

MGM and Reader's Digest revealed that final entries in the \$10,000 prize competition for the best "Drama In Everyday Life," story published this year in the magazine, must be in the hands of the publishers by November 10th to be considered for the January issue, which closes the contest.

The competition was launched to further stimulate the best in literature for possible screen use. In addition to the \$10,000 prize money MGM has agreed to pay \$25,000 each for motion picture rights to any story selected for filming.

Reader's Digest is to publish at least six of the "Drama In Everyday Life" stories during the contest period, which started with the February, 1947, issue. The winner, to be selected by a committee consisting of Dorothy Canfield Fisher, John Erskine and Vol-demar Vetlugin, MGM story expert, will be announced next March.

Columbia will no longer maintain a separate office for its theater activities but will merge its play department with the Eastern story branch headed by Janet Wood.

Elliott Nugent is in New York, where he will collaborate on a new play with James Thurber, in which he will star next season. The pair worked together on "The Male Animal," a few years ago, with Nugent starring in the legit production.

Enterprise is negotiating for the film rights to an untitled novel by Francis Wickware, which will be published shortly by Bobbs-Merrill. The author is a staff writer on Time and Life magazines.



CHILI WILLIAMS — The honey-blonde Eagle-Lion actress, whom thousands of servicemen remember as their No. 1 Pin-Up, now is prepping to warble on Mark Warnow's radio "Sound-Off."

HOLLYWOOD SIDESHOW

(Formerly "Over The Back Fence")

HOLLYWOOD REVIEW

SEPTEMBER 1, 1947

● **DAN HICKSON**, for 3-yrs. Hunt Stromberg's g.m., has resigned to return East to banking circles. ¶ Peculiar someone didn't think of this idea long ago. For some months, a young femme writer—gorgeous to look at with sex appeal oozing—has been "working" a poll on "Is a girl safer in movies than in a business office?" (or vice versa). She got herself into 2-musicals, and then went downtown and landed 3-office jobs. On the latter, she had to beat off wolves four to one. The amusing details of her findings will appear soon in a national slick. ¶ Months ago, this column told of the "Liberals" boycotting the Bowl because of the Henry Wallace ban. A Bowl spokesman tells us with proof that the season's receipts have been unaffected—that they match those of '46—even in the face of less special events and box-office conductors this year. Dana Andrews, Joan Fontaine, John Garfield, Myrna Loy, Ray Milland and radio producer Arthur Kulan have joined to form the "Radio Repertory Theatre, Inc.," a closed corporation in which they will share equally.

● **EVELYN KEYES** grabbed the honor of winning the Motion Picture Herald's poll of exhibitors for the "Stars of Tomorrow." She copped the bulk of the votes from both the circuit and independent showmen. Billy De Wolfe and Peter Lawford crashed through the same poll in the same emphatic manner for second and third spots, respectively. ¶ "King Kong," the fantastic, imaginative spectacle which thrilled the British to such an extent that the Meriam C. Cooper film pulled most of its velvet from them, is being brushed off for a probable reissue both here and abroad. If "abroad" meant England right now, there is little doubt that it could triple its take. Meriam C. Cooper is now up to his ears shooting big things—in double harness with Jack Ford, but what has become of Ernie Shoedsack, who directed "Kong?" ¶ And what happened to Johnny Waters who did such a worthwhile job directing MGM's "The Mighty McGurk?"

● **EDDIE CANTOR** is reported to have declared that "If You Knew Susie" will be his last picture—that, in the future, he will devote most of his time to various philanthropies and general public causes. Right now, he is giving plenty of attention to the cause of Jewish relief. Another news twist from the Cantor trade press interview in N.Y. was to the effect that when his radio show returns to the air Sept. 25, his entire company will work without scripts. Sez Eddie, it should sound more natural and relaxed—and, in a way, we'll be rehearsing for television. ¶ It was a bright item from Columbia last week that Sally Eilers, grand star of the oldie, "Bad Girl" and other notable pictures of the 30s, will return to the screen in "Coroner Creek."

● **JANE GREER**, recent elopee, naturally has moved into the Lasker Bev. Hills mansion. She thereby inherits a butler who looks exactly like Charles Laughton. When he finally appears in answer to someone leaning on the doorbell, one immediately expects a Captain Bly blast or, at least, a stirring bit of Lincoln's Gettysburg address. ¶ "Scully on Tully," which appears in the current Screen Writer mag, is a fine piece of writing. Recognizing it as such, the local scout for Reader's Digest hastily dispatched it to his editors for reprint purposes. The Tully is Jim, who was lately and prematurely called by "Mr. Jordan." Even Jim's enemies, of which he had more than you could shake a friend at, cannot help but admire the article.

● **HEDDA HOPPER** surprised nearly everyone by withdrawing completely from the headline spot on "Town Meeting of the Air," the scorching hot debate set for tomorrow night. She and Howard Emmett Rogers were to have been the affirmative speakers on the subject of "Is there really a threat of Communism in Hollywood?" Naturally, Rogers withdrew with La Hopper. They will be replaced by Adolphe Menjou and James K. McGuinness. On the negative side are Emmett Lavery and Albert Dekker. Anything is liable to happen—and probably will. Hedda's syndicate was probably very, very wise in suggesting her withdrawal.

● **ROBERT S. GOLDEN** has had a camera crew recently filming unsuspecting baseball fans as they shrieked and yelled at the Brooklyn-Pittsburgh series—at Brooklyn. It was an easy way for him to get some excellent footage for his next U-A release, "Texas, Heaven and Brooklyn." ¶ It's not news that Fox West Coast lost the lease on its Fox-State theatre in Fresno to Bob Lippert, theatre to be known as "The Crest." Lippert takes over the State Jan. 1, with FWC starting construction on the hot competition about the same date. The Crest will be of the stadium type, seat 1,200, and cost a half-million.

● **CHARLIE CHAPLIN** is on the move to grab quick top-coin with his "Monsieur Verdoux" this fall by giving it multiple openings and the similar splash that goes with such procedure, a la "Duel in the Sun," "The Hucksters" and "Life With Father." ¶ Remember the role in "Ball of Fire" that started Dan Duryea up the ladder of recognition? In the new version, "A Song Is Born," Paul Langton gets the same part. Could be.

NAMES IN THE NEWS

(Continued from Page 5)

Danny Thomas is Cantor David Feldman for MGM in Joseph Pasternak's "The Big City." He's together again with Margaret O'Brien.

Eduardo Ciannelli gets the blood-lust once more, this time for Warners. He's the killer in "To the Victor."

Anthony Quinn stars in "Gentleman from Athens" soon. He'll scam to NY next week for rehearsals. Legiter opens first in New Haven.

Brian Aherne drops in at AA tomorrow for confabs with Hal E. Chester on the script for "Smart Woman." He heads the cast along with Connie Bennett and Barry Sullivan.

Producer Plays Villain

Blake Edwards, co-producer of Monogram's "Panhandle," will also play the villain. Mono must be taking the economy drive seriously.

Woody Herman's signature is barely dry on his exclusive management contract with Continental Artists, newly formed agency.

Richard Berger has left for the wilds of Oregon to prep location sequences of his "Rachel" actioner.

RKO is bristling with names these days. Working on the lot, visiting or on location are: Frank Sinatra, Fred MacMurray, William Bendix, George Raft, Marilyn Maxwell, Dick Powell, Jane Greer, Agnes Moorehead, Tim Holt, Rosalind Russell, Melvyn Douglas, Robert Sterling, J. Carol Naish, Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Loretta Young, William Holden, Robert Mitchum, Robert Ryan, Merle Oberon, Charles Korvin and Paul Lukas.

Heart Attack Fatal

Bert Sorter, with RKO's wardrobe department since 1914, died last week at his home after a heart attack.

Eddie Cantor says that his current pic, "If You Knew Susie," will be his last. He intends to devote himself primarily to public causes.

Pete Dailey has resigned as head of U-I's praiser department. He joined Universal in 1942 and was made head of publicity in 1944. He leaves next week.

Gene Fowler has finally dipped pen in ink on the biography of NY's ex-mayor, Jimmy Walker. He'll film it, too. Soon, he says.

Raft Heads For Morocco

George Raft heads for Paris when he finishes "Race Street." He'll star in "Outpost in Morocco," Sam Bischoff's biggie which will location in Morocco.

William Girard, assistant to Otto Preminger, has resigned from 20th. He's been with the studio for 4 yrs.

Robert Frost, Texas oil millionaire, is setting up an indie. He hasn't chosen a script yet but intends to roll something or other in Nov.

Claire Trevor steps into Independent Artists' "Velvet Touch."

William Boyd is rolling last of this season's Hoppys. Tag is "Strange Gamble."



HOLLYWOOD REVIEW Is The Only Exhibitors' Weekly from Hollywood

● **DON'T OVERLOOK THAT!** It is the only trade paper published in Hollywood with a weekly digest of all the news that is news, and all the reviews stamped with a definite percentage-mark of entertainment value. . . . Without it, you are missing an analysis of the trend in motion pictures, radio, television, music, records—the dollar market in buying and selling—production by management and labor . . . studio information on the technical side . . . and the many details of what's going on beyond the big tent. . . . In the Hollywood Sideshow . . . Without it, you are guessing about actual picture values, and just how the new releases will or will not fit into your prospective program. . . . Without it, you lack comparisons, since you are then forced to read merely individual opinions and search through those opinions for certain words or phrases that will give you only a hazy guide to the real satisfaction value. . . . Yes, without it, you are missing your short-cut to profits!

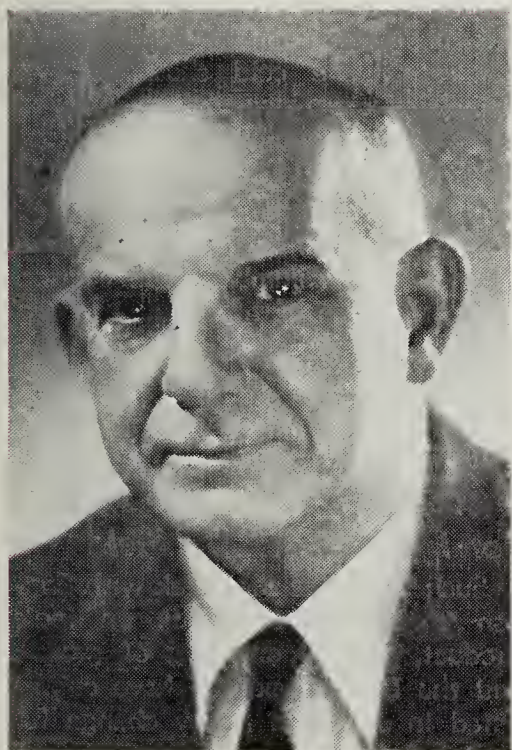
● **AND PONDER THIS!** In the Hollywood Review, you get just about all you need in every kind of trade knowledge from the capitol of the entertainment world. With it, you get carefully edited news that can be completely shorn of publicity and ballyhoo . . . News that is analytically compiled under the proper departments of highlight importance . . . With it, you get evaluated reviews that are not hurriedly written, since there is no demand to rush madly from the spot of preview showing to the print shop—just so some other daily paper cannot claim a "preview scoop." . . . (As so many have asked: "Just what is a preview scoop?—and what's the hurry?") . . . All of which brings up the question of just what do the Exhibitors want from their "trade" representative in Hollywood? . . . To the Hollywood Review, the answer has been written quite indelibly by the bulk of its showmen subscribers—Briefed news, rated reviews, and an authentic production chart. . . . That's what you get in—

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'FOXES' AN ACHIEVEMENT



Rex Harrison Again Proves His Artistry In Great Story of Conflicting Emotions, Made Human Thru its Stark and Defiant Truth

★★★ "THE FOXES OF HARROW" is a screen achievement of fidelity to a great story of conflicting emotions, the stark truth and drama of which had already won thousands of readers. Frank Yerby's novel pulled no punches. With particular credit to screenplaywright Wanda Tuchock and director John Stahl, let it be said the picture follows that formula as closely as the Johnston office permits. In this case, that's good enough. The screen version is magnificent in practically every phase of technical and talent endeavor.

TOP NEWS

of the week

IN INEVITABLE ACTION—Is Hollywood's all-out battle against stupid censorship. Looming for some time, it has suddenly been precipitated by action of the Memphis censorship board which recently banned Hal Roach's "Curley" because 2 little negro tots are shown attending school with white children. MPA and UA will not only test the legality and constitutionality of political censorship, but will carry the fight for American principles to the Supreme Court.

IN MORE INEVITABILITY—Is radio's plan for combining all its forces
(Continued on Next Page)

HERB YATES—Republic prexy, who sounded the warning last week-end that the future of picture industry is directly tied up with the pessimistic economic pattern of the entire world.

SAYS YATES

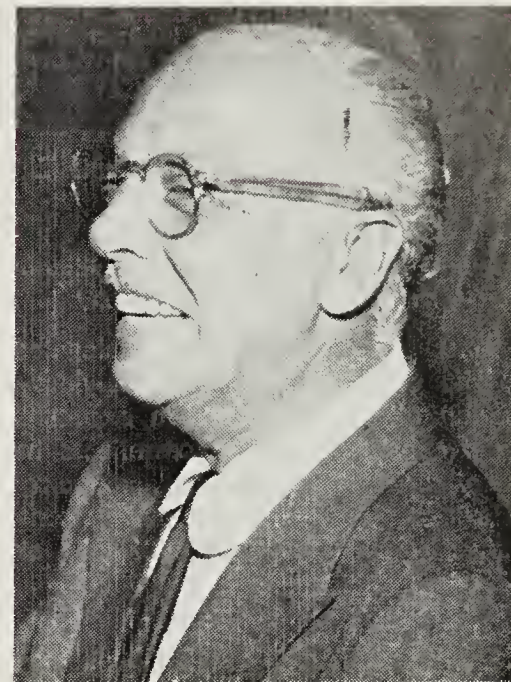
Future Of Industry Tied In With National Economy

● At a press conference last week, Republic prexy Herb Yates said that the future of the motion picture industry is directly tied up with the general economic pattern. His belief is that as long as there is a financial unsteadiness in this nation—yes, and as long as there is international chaos—there is no one who can accurately foresee what the future of films will be.

Yates Admits Market Loss Has Smashed Prod. Budgets

He unhesitatingly admitted that the loss of the world market has brought about a drastic cutting of production costs. At Republic, he said, they are combing every submitted screenplay for the possibility of eliminating unnecessary expenditures as well as waste in effort and time.

As far as the schedule policy is con-
(Continued on Next Page)



MITCHELL LEISEN—Who was presented with an honorary membership in Society of M.P. Art Directors. In accepting it, he warned "every inch of a set not screened is deadly waste."

Rex Harrison as Stephen Fox, the illegitimate child who had been cast out of The Harrow of Ireland, again proves his artistry with a performance that no Academy award voter can pass off without serious consideration.

He's Volcano With Charm

With an inborn grudge against the laws of society, characterization of the role called for a personable player who could portray a smouldering volcano with the charm and the finesse of a gentleman.

He must be a man who wanted all he had been deprived of—a home, love, a legitimate child of his own,
(Continued on Page 3)

INDIE LOANS

Bankers Issue Rigid Set Of Rules For Indies' Cash

● Substantiating their earlier grim warning to independent producers, banking groups have issued a loan communique which defines new rigid conditions under which selected indie makers may borrow.

Virtual elimination of solo effort is implied in the rules for qualification. Loans are available only to producers with regular schedules and releases.

Producers Will Pay Their Own Salaries 'Til Pix Pay

Producers must pay their own salaries until the picture is released and returns their money.

Producers must have ample collateral for any advance finishing money and may borrow no more than 60 percent on production cost.

Government agencies are considering long-range loans to independent producers, if an equitable solution is found to the British tax problem.

It is understood that exploratory talks between Donald Nelson, president of SIMPP, and Undersecretary of State, Robert Lovett, have established
(Continued on Next Page)



The Wedding Happiness Lasted Only A Few Short Hours For "The Foxes of Harrow."

VERNON KEAYS

Just Completed
DIRECTING
"WHIRLWIND RAIDERS"
starring Charles Starrett
for Columbia

EDDY ECKELS Editor
WILLIAM H. JAMES Associate
LARRY URBACH General Manager
TOM WOOD, JR. Adv. Associate

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TOP NEWS

(Continued from Preceding Page)

against James C. Petrillo. Delegates to the convention of National Association of Broadcasters are expected to set up anti-Petrillo committees in every facet of the industry, including television, FM and recording companies. The showdown is finally at hand.

● **IN MOMENTARY UNITY**—Is the ASCAP-prompted truce between the perennially battling exhib organizations, which have forgotten their fighting long enough to team up in a scrap against the ASCAP license boost. Allied States, MPTOA and ATA are all in accord on the issue. The peace is not expected to continue beyond this single point.

● **IN REPEAT PERFORMANCE**—Is Australian government's follow-the-leader tax action against Yank films. A one-third grab is in effect and awaits only final parliamentary seal to become a permanent law.

● **IN SMART LOANS**—Is the announcement of 4 big-budget indies to be made by Merian C. Cooper and John Ford. The heavy financing comes from the same sources which have clamped down on indie production. It proves that, after all, they're smart business men. The names of Cooper & Ford are a guarantee of sound investment and—profits.

● **IN COMMON SENSE**—Is the industry's continued drive to enlist 2,500 theatres in its children's film library program, which makes carefully selected pictures available to the nation's kiddies. Pix are passed upon by a jury of tots after preliminary weeding is accomplished by a mothers' panel, women's clubs and other institutions, with child psychologists on hand to settle questions. This effort is intended to make the Sat. Mat. of genuine value to children of all ages.

● **IN TAX STRATEGY**—Is a last-minute report that several major studios are outwitting the British and other tax-makers by selling blocks of their pictures outright to foreign distribs.

SAYS YATES

(Continued from Preceding Page)

cerned—from the angle of how many A's and B's will be produced—there will be no change. The major endeavor, he says, will be to cut the costs of both.

Yates is firm in his belief that A pictures can and must be made cheaper without losing quality. His manner of proving his point is based upon the willingness of all to work together. From all sides, signs of this willingness are becoming evident, he says.

Secondary stars have already subscribed to the pattern of cutting production costs by agreeing to their share in salary reduction, according to Yates. He says the top stars by and large have not as yet shown that form of cooperation, but implied they doubtless will before long.

Economies To Spotlight B's As Sticks Call For Action

Other items of highlight interest drawn from the trade press conference held by the head of Republic were:

"After the hysterics of economy has passed, the B-picture will be given greater consideration than ever before.

"More than five thousand towns calling for westerns and other secondary product cannot be let down.

Cost-Cutting Cracks Color, Shoves Up Technicolor Sked

"Color is one of the main elements that will suffer in the cutting of costs. Cancellations of color pictures have already reached that point where Republic may hope for the delayed prints on its Technicolored "Red Pony" in 1949 instead of in 1950.

"The excess cost of Technicolor over black-and-white is directly perhaps no more than 35%, but—because of the delay in getting prints, thereby tying up the investment—the interest on the money involved runs that excess up to more like 50%.

"It is the old story of supply and demand."

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

TINT OUTLET Cinecolor Soon To Crack Their Outlet Bottleneck

● Alan Gundelfinger, head of Cinecolor's experimental laboratories, is reported close to cracking the enlarged outlet problem.

Discussion is already underway on distribution and payment procedures. A royalty basis, with payment on a per-foot plan, is presumed to be the answer.

Simple New Process To Be Installed In Studios' Labs

New process is simple, and capable of quick and inexpensive installation in all studios, eliminating the present bottleneck at Cinecolor, whose technicians would be loaned to the individual companies.

Anso's color process goes into full-length 35mm. action at Monogram with the lensing of "Sixteen Fathoms Deep," James Burkett-Irving Allen production.

Allen Will Make More Anso Pix — 'Devils' Next

Allen's short subject in Anso-color in the Matterhorn, shot simultaneously with his black and white "High Conquest," showed such remarkable qualities that he intends to devote himself to further Anso-color product. His next will be "White Devils," another Alps feature.

INDIE LOANS

(Continued from Preceding Page)

definitely the probability of government aid if a substitute for the tax confiscation is achieved.

'Iron Curtain' Tied Down Over Rights And Sensitivity

● Twentieth's "Iron Curtain" has been held up for a few months because of title-rights squabbles and the sensitivity of the subject.

The expose of Communist agents' activities here and in other countries has received a cold shoulder from some Canadian government officials and a go-easy-and-be-careful admonition from certain American quarters of importance.

Fight over the title came from both Warners and Columbia. Each claimed prior protection of the title.

Disclosure by Darryl Zanuck that he had purchased George Moorad's "Behind The Iron Curtain" recently closed the controversy.

U-A Steps Into Reissue And Foreign-Pix Pick-Up Field

Such factors as the break with English production, bank nix on indie product, general dropping of grosses and the Dalton tax—all have culminated in a drastic policy change for United Artists.

U-A expects to step heavily into the reissue program, according to reports, and will combine this move with a pick-up of properties from several foreign countries.

Capra Builds Massive Sets For 'State Of The Union'

Argentina, Italy, France and Mexico are among the nations from whom films probably will come.

Frank Capra's "State of the Union" rolls today at Metro on a massive scale.

Ten huge sets are being constructed. An airport, a mansion, Washington avenues and other big-scale construction will soon transform much of the Culver City lot.

LABOR NEWS

● I. E. Chadwick, IMPA president, has concluded a rather revolutionary deal with James C. Petrillo, AFM head. New pact permits IMPA's 30 indie producers to interchange musicians, stagger shooting and recording schedules and thus use the same artists in rotation.

This pooling system will save indies a large sum and at the same time gives musicians almost constant work.

It is inferred that this unexpected concession by Petrillo augurs a more relaxed relationship between him and employers.

The new Labor Center building, under construction on Cahuenga Pass, is readying the first wing for the Publicists', Costumers' and Cartoonists' Guilds.



HERE ARE NEW OFFICERS—Of the Society of M.P. Art Directors as voted at the regular membership meeting last week: (l. to r.) Bill Ferrari (Hal Roach), president; Ralph Berger (RKO), warden; Addison Hehr (20th), sec.-treasurer; J. Russell Spencer (20th), vice-president. All of them except Hehr held the same offices for the past year and were re-elected.

'THE FOXES OF HARROW' Builds Platform Of Triumph For Many

William Bacher's Production, John Stahl's Direction, Wanda Tuschek's Screenplay—All Share Honors

(Continued from Page 1)

and a Harrow estate in America. All these things must be had—regardless of how they were obtained.

The Rex Harrison portrait of that man is well nigh perfect. Indelibly it leaves a memory even stronger than the picture.

William Bacher's production values are noticeably in keeping with the general excellency of the story and its defiant truth. Every detail fits in with ruffled emotions that are swept into intermittent hurricanes of violence by Yerby's story-book people of the early 19th century.

John Stahl's direction took its usual course of steady guidance through the least perilous waters. As the helmsman who has always believed in great stories of truth—regardless of tragedy—he steered it like a master craftsman for the port it deserved, Achievement of Purpose.

O'Hara's Perfect Performance

As "Odalie," Maureen O'Hara gives what doubtless every reader of the book will describe as the perfect performance of the haughty and proud mistress of Harrow. It is finely blended with hopeful sympathy, hopeful understanding and hoped-for love—all of which Odalie is incapable of giving until the end of the story.

Her restraint in the presentation of stubbornness is beautifully done. Her mannerisms are as bewitching as her physical charm, despite the fact that neither of these attributes are ever given the spotlight.

As a sort of prolog, the opening scenes show the birth of a child out of wedlock. It is in the House of Harrow in Ireland where this shame has been brought on the head of the master. The child is taken from its mother and bribed into oblivion.

Rex Is A Gambler

The story starts with Rex Harrison as the man of illegitimate birth—now the gentleman gambler—being disembarked from a river-boat on a sand-bar near New Orleans for cheating at cards.

Picked up by a pig-boat, captained by Vic McLaglen, Rex buys his way to safety and artfully manages to get in with the social set to meet Maureen O'Hara and her family. Gene Lockhart is her father and Vanessa Brown her younger sister.

Knowing him as a gambler and cheat, Maureen fears him, actually fleeing to Paris for a year's vacation. While she is away, Rex wins himself a small fortune at cards—plus a rath-

er decrepit estate. Then he proceeds to build the latter into a foundation for what later turns out to be a veritable empire of wealth and power.

When Maureen returns, she relents to the point of a marriage promise. With the pomp and ceremony of a wealthy Southern wedding just over, however, their marital bliss is turned into a great misunderstanding by an occasion which momentarily brings about the eruption of Rex's dominance and desire. It is simply a case of resentment versus resentment, but the damage is done.

Even the birth of their son later fails to bring about an understanding. He seeks nightlife and a mistress. She knows and regrets, but she has

20th Century-Fox
Presents

"THE FOXES OF HARROW"

EXCELLENT
95%

Social melodrama, produced by William A. Bacher and directed by John M. Stahl. Screenplay by Wanda Tuschek—based on the novel by Frank Yerby. Music by David Buttolph, with direction by Alfred Newman. Art direction by Lyle Wheeler and Maurice Ransford. Photographed by Joe La Shelle, ASC. Tradeshown at 20th Century studios, Friday PM, Sept. 22, 1947. Running time, 118 min.

The Players—REX HARRISON, MAURINE O'HARA, Richard Haydn, Victor McLaglen, Vanessa Brown, Patricia Medina, Gene Lockhart, Charles Irwin, Hugo Haas, Dennis Hoey, Roy Roberts, Marcel Journel, Kenneth Washington, Helen Crozier, Libby Taylor, Renee Beard, K. C. Bilbrew, Suzette Harbin, Perry Ward, William Walker, Mary Currier, Dorothy Adams.

built the wall so high, there is no scaling it.

Conflicts over the raising of their child only build it higher—and, while quarreling over one of these issues, the son suffers a fall which brings about his death.

Not until a financial panic sweeps the country and the Harrow estate of America is thrown into extreme poverty is a reconciliation brought

about. Only then does her understanding supercede her pride—and she goes to the house of his mistress, offering herself to him so she may bear him another child.

The story is not an overly-pleasant evening of entertainment. There are many big moments, but most of them are on the tragic side. The audience will find several occasions for the handkerchief. And there is not what you would call anything bordering upon a happy ending.

Story Has Depth Of Truth

Nevertheless, this story of depth has quality because of truth. It rings with only the social customs muddying the waters.

No patron of "The Foxes of Harrow" is going to forget its theme.

In the metropolitan centers and amongst the intelligentsia, it will be voted as one of the screen achievements of the year. Just what the masses—that type of clientele which craves action, hoke and more hoke—will build as a reception for "The Foxes" is a question of boxoffice doubt.

—Eddy.

'THE UNSUSPECTED' Builds For Suspense, Then Goes Commercial

Hoke Routine And Overly Emphasized Cliches Weaken What Might Have Been Superb Thriller

★ "THE UNSUSPECTED" is that type of whodunit which swiftly achieves and maintains suspense. The over-ripe melodrama of the script is consistent with the general audience-appeal for which murder-mellers are geared. Result is thoroughly commercial, assuring this initial Michael Curtiz production comfortable returns.

Ronald MacDougall wrote the

screenplay which Bess Meredyth adapted from Charlotte Armstrong's original. The good old hoke-horror routines, almost inevitably associated with this type of thriller, run right through the whole yarn.

Opening sequence shows secretary Nana Bryant alone at a desk at night. The sinister shadow of a soundless interloper moves across the dimly lit

Warners
presents

"THE UNSUSPECTED"

(A Michael Curtiz Prod.)

GOOD
85%

Suspense mystery, produced by Charles Hoffman and directed by Michael Curtiz. Screenplay by Ronald MacDougall, adapted by Bess Meredyth from a story by Charlotte Armstrong. Photography by Woody Bredell. Music by Franz Waxman. Tradeshown at the Academy theatre, Aug. 29, 1947. Running time, 105 min.

The Players—Joan Caulfield, Claude Rains, Audrey Totter, Constance Bennett, Hurd Hatfield, Michael North, Fred Clark, Harry Lewis.

room. The girl looks up, registers shocked surprise and then horrified protest, as the figure looms over her. The silhouette of her body, hanging from the chandelier is the next scene.

Fortunately, director Curtiz keeps a fairly tight grip on the naturally heavy histrionics. While his megging never permits mugging, some of the characterizations are a bit extreme, even for melodrama.

Killer Becomes Unctuous

Claude Rains, as the schizophrenic killer, becomes unctuous to the point of being self-evident. The fault is not his, but the script's. He's a golden-voiced raconteur of radio murder mysteries. His ward, Joan Caulfield, owns the family money and mansion. Much of Rains' footage seems devoted to cooing at Caulfield and smothering her common sense with synthetic but silken-toned paternalism.

Audrey Totter, step-sister of Miss Caulfield, is a streamlined vixen who

(Continued on Page 5)



The unsuspected plans poison when he fears she suspects . . .

Hollywood REVIEW

September 22, 1947

Page 3

'EXPOSED' Is The Lower-Bracket Mystery With Its Budget Showing

Femme Private Eye, With Police-Dad As Her Stooze, Finally Solves Routine Whodunit

● "EXPOSED" is a run-of-the-mill murder-mystery with most of the limitations usually imposed by a small budget. Pic recapitulates standard whodunit elements, unrelieved by novelty or fresh approach. It doubtless fulfills its market objective, however, as a lower-drawer comedy-meller for situations where audiences are uncritical.

William Bradford's photography, the music of Ernest Gold and other technical elements are of sound calibre. Cast and direction are adequate but are bogged down by the humdrum script.

Royal K. Cole and Charles Moran wrote the screenplay from Moran's original. Story centers around a pretty gal dick, Adele Mara, whose fee is three times as much as Sam Spade's—but obviously worth it. Miss Mara works like mad at her assignments, histrionics and criminal, and does very well at both.

She Keeps An Eye On Hero

She's hired by wealthy Russell Hicks to keep an eye on his stepson, Robert Scott. The young man has been withdrawing large sums without explanation and has taken an apartment in a hideaway district.

When Miss Mara comes to the huge Hicks' home to meet Scott, she finds step-pa Hicks quite dead. There's a letter-opener in his chest.

Before the police arrive, she finds and hides a hypodermic needle which had been lying near the body.

The law is represented by her father, Robert Armstrong, who turns in the best performance of the cast as a tough Inspector of the old school. His footage smacks of hard reality.

There are plenty of suspects. Charles Evans, the family lawyer, is on hand. Harry Shannon, the butler, turns out to be an ex-dipso who has taken the cure—a lawyer barred from practice. A scientist, Paul E. Burns, is working with young Scott. A grade A suspect is Bob Steele, gangster and bodyguard for Scott. Too, Scott has a sister, Adrian Booth.

They Snarl and Beat Each Other

Adele has an assistant, William Haade, a chowder-headed muscleman who fulfills the Hollywood concept of a flat-foot. He and Bob Steele spend much of their time either snarling at, or beating the stuffings out of each other.

Miss Mara dashes back and forth between Scott's ancestral mansion and his hideaway apartment, picking up

Republic presents
"EXPOSED"
SNAFU 70%
Murder melodrama produced by Wm. J. O'Sullivan and directed by George Blair. Screenplay by Royal K. Cole and Charles Moran, from an original story by Charles Moran. Photography by William Bradford. Music by Ernest Gold. Tradeshown at Republic Studios, Sept. 12, 1947. Running time, 59 min.
The Players—Adele Mara, Robert Scott, Adrian Booth, Robert Armstrong, William Haade, Bob Steele, Harry Shannon, Charles Evans, Russell Hicks.

clues and being constantly menaced by Steele.

Papa-inspector Armstrong appears briefly, long enough to have his police pass swiped by daughter Adele and to growl paternally, "Don't be sassy" at her. This running gag is also the finale.

What plot there is, concerns young Scott's experiments with scientist Burns. Lawyer Evans, who has been embezzling from the estate, has used Scott's experiments as a cover, by assigning the withdrawals to Scott.



Private-Eye Adele Mara and haughty heir's Adrian Booth match wits. One is 'Exposed' in the Republic whodunit.

Evans, worried when Miss Mara was put on the case, had poisoned employer Hicks. The dying man had fallen on a letter-opener.

Faithful butler Shannon, attempting to help the family, confronts the lawyer, struggles for a gun Evans turned on him, and accidentally kills the embezzler.

Miss Mara figures all this out in

jig time, clears the cast and gets Scott as a bonus.

The screenplay is rather confusingly worked out and leaves the factual background hazy. Just how Miss Mara

pieces the factors together is not made clear either.

George Blair's direction fails to tighten the story. Supporting players meet requirements. —Bill

'CODE OF THE SADDLE' Is Sure Bull's-Eye For The Hinterlands

Action Is Well Handled And Realistic, With Brown And Hatton Nicely Grooved For Heroics

● "CODE OF THE SADDLE" gives Johnny Mack Brown plenty of opportunities to display the particular brand of easy, self-assured action he has made his trademark. This latest Monogram oater is compact and hews to the standard story line usually set for program westerns, thus hitting its market accurately and should satisfy.

Along with Johnny's likeable personality and effectively staged scuffling, he continues to register authentically in the gun and gallop departments.

Ray & Johnny Are Cattle-Cops

Perennial partner, Raymond Hatton, again makes a natural stooze, injecting properly timed and lightly off-hand touches of humor.

Ray and Johnny are still cattle-association trouble-shooters. They are sent down to a small cow-town to stop a range war.

A little checking-up gives the boys a feeling that the feud between most of the small ranchers and a cattle baron has been trumped up by some behind-the-scenes knave.

This shrewd inference is borne out when Johnny checks the wealthy rancher's books and finds he's lost more cattle to rustlers than all the other small outfits combined.

They aren't very far into their investigations when one of the cowmen is murdered by a gang of night-raiders. His son, Riley Hill, rides with the investigators to the big ranch for a showdown.

She Proves They're Suckers

The head man is out on the range, but daughter Kay Morley is there. She convinces all three that Johnny is right and some skulldigger is playing 'em all for a bunch of suckers.

There's been plenty of gun-play to this point, but from here on the shootin' and rough-housing are constant.

Miss Morley's dad is bumped off by the unknown gunmen. Brown and Hatton are jailed for it.

The culprit becomes evident when Kay is thrown off her own ranch by the law as soon as her father is buried. Sheriff William Norton Bailey, hiding behind his badge, has engineered ill-feeling and murders. He wants the land and the cattle.

His gun-goons don't keep the boys

Monogram Presents
"CODE OF THE SADDLE"
OKAY 80%
Western melodrama, produced by Barney Sarecky and directed by Thomas Carr. Original screenplay by Eliot Gibbons. Photography by Harry Neumann. Reviewed at the Hitching Post theatre. Running time, 54 min.
The Players—Johnny Mack Brown, Raymond Hatton, Riley Hill, Kay Morley, William Norton Bailey, Zon Murray, Gary Garrett, Ken Duncan.

in jail long. Powder from the bullets on Johnny's gun-belt blows open the jail door.

With the aroused citizenry behind them, Brown and Hatton wipe out most of the evil-doers, jug Sheriff Bailey and prepare themselves for producer Barney Sarecky's next action-attraction.

Credit is due Sarecky for his competent prepping. All the elements of "Code" are well integrated and Sarecky gets plenty out of his limited budget.

Nice Photography

Harry Neumann does a fine job of lensing, considering the important fact that shooting time is heavily restricted. He has an eye for dramatic factors and makes full use of modern camera tricks.

Scripter Eliot Gibbons does a ditto. His plot is without originality but he has kept the story tight, fast-moving, and without interference from irrelevant elements often injected into ozoners.

The cast works well under director Thomas Carr's coaching.

Riley Hill handles himself with assurance. The yarn gives him a brief chance for romance with Miss Morley. She is properly coy and he exudes the shy diffidence expected of strong, silent men.

Bailey's villainy and that of his blood-thirsty lieutenant, Zon Murray, are nicely hissable. —Bill

Could Be Re-Issues

● Columbia's "Singin' in the Corn" and Screen-Guild's "Death Valley," which were reviewed last week by the Hollywood daily trade papers, were covered by the Hollywood Review almost a year ago.

"Singin' in the Corn" review appeared in the Review issue of Dec. 24, 1946. "Death Valley" review appeared in the issue of Oct. 8, 1946.

'UNSUSPECTED'

(Continued from Page 3)

grabbed off Hurd Hatfield from Joan, just as they were about to clasp on the hold bonds. Miss Totter does a nice job of being thoroughly detestable; the kind of gal who'd double-cross her mother for a lark.

Hatfield hasn't much to do but look drunk, pathetic and slightly silly. He's in the film merely to show what a louse his spouse is and to act as a tool for Rains' suave villainy.

Miss Caulfield, prior to the opening of the story, has been reported drowned in a South American shipwreck. Claiming to be her husband, Michael North shows up and ensconces himself as a guest. Rains thinks he's a phoney, after the Caulfield fortune. Miss Totter thinks he's exactly what she's been looking for to play around with.

An Amnesia Marriage?

Now word comes that Miss Caulfield really hasn't been drowned after all. North goes to the airport to meet her, and tells her that they're married. Naturally, Joan is a bit upset to hear about it. North simply explains that she had amnesia and didn't remember a trivial thing like her marriage.

North's actual purpose is to prove his suspicion that Rains has killed his secretary—the girl North loved. He accomplishes it, of course, after a series of cliff-hanger episodes, and a growing love-struggle between himself and Miss Caulfield.

The tempo begins to tighten as soon as Joan comes back from a watery grave. Rains knocks off Miss Totter, who knows too much, and incriminates Hatfield by a clever recording to his argument with his wife and the sound of a pistol shot—a shot Rains himself had fired.

In the same slick manner, Rains gets rid of Hatfield by sabotaging the brakes on Hatfield's car. Now, the unsuspected suspects his ward, so Miss Caulfield is next on the list.

A Fatal Slug O' Wine

He gives her a slug of wine with an overdose of sleeping tablets in it—after having her write a suicide note, on the presumption the note is for one of his radio scripts.

Meanwhile, hero North has been bashed by one of Rains' stooges and is in a trunk on the way to the city dump.

But Miss Caulfield comes out of her stupor, reads the note, staggers for help. By the time she and the Law get to the dump, the trunk is hanging over the flaming burning-pit in the iron jaws of a scoop-shovel.

While new-found love is triumphing, so is Justice. Rains, in the broadcasting station, sees himself surrounded by police and gives out with his final broadcast—a warning that evil just doesn't pay and he's the lad that can prove it.

Particularly fine is the camera work of Woody Bredell. —Bill

CAMERA-With The SMPAD



This is the 20th Century-Fox group of art-director members of the SMPAD. (l. to r.) J. Russell Spencer, Leland Fuller, Lyle Wheeler and Rube Ransford. Spencer was re-elected vice-president at the annual membership meeting last week, at which director Mitchell Leisen was made an honorary member. The affair brought out the economical importance of all art directors.



The above group of participating art directors in the SMPAD are all from Paramount: (l. to r.) Robert O'Dell, John Meehan, Mitchell Leisen, Ernst Fegte and Earl Hedrick. Leisen, of course, is a picture director rather than an art director, but he was presented with an honorary membership last week when the society held its meeting for the election of new officers.



And here is the RKO gang: (l. to r.) Ralph Berger, Van Nest Polglase, Al Herman, Carroll Clark, Albert S. D'Agostino, Field Gray, Lucius Croxton, Jack Okey and Walter Kellar. It was at this cocktail dinner that Mitchell Leisen sounded his warning that art directors should show the way in economy by making sure that every foot of set construction reaches the screen.

NAMES In NEWS

Monty Shaff has completed organization of his new indie. First pic, "Man Eaters of Kumaon," rolls soon with a U-I release.

Douglas Fairbanks, Jr. has decided to stay with U-I, despite luring offers from other outlets—according to flack reports.

Sam Wood will skip Rex Beach's "The World In His Arms" which he intended to lens shortly. He owns several important properties and expects to pick one as soon as Hollywood jitters subside.

Ray Nazarro does the megging on Colbert Clark's "West of Sonora" for Columbia.

Samuel Goldwyn, Jr., was recently pacted by J. Arthur Rank to an associate producership.

Dona Drake's been inked by Enterprise for a lead in Screen Play's "So This Is New York."

The Wilde twins, Lee and Lyn, are out of retirement and over at Republic for leads in "Campus Honeymoon."

Paulette Goddard's back from Europe, where she scooted all over the continent, and is now taking a quick breather before her "Hazard" stint for Para.

Billie Burke is taking a crack at 2-reelers. It's Columbia's idea. Jules White doubles on prepping and megging.

Gary Gray, movie moppet, has been selected to star in 4 indies for AA. Scripts are to be based on Gene Stratton Porter's stories. Jerry Brandt and Jack Melford produce.

Rev. J. Herbert Smith of All Saints' Episcopal Church in Beverly Hills will handle technical advisorship chores for RKO's "Good Sam."

Robert Walker's taking a vacation, despite the hole it leaves in Frank Capra's "State Of The Union" cast. MGM thinks Walker needs a rest.

King Richardson is the new general manager of Gore Brothers' Engraving company.

Sylvia Fine's hard at work at Warners. She's in the middle of those gorgeously goofy lyrics she dreams up for Danny. The newest, on which she's associate producer for Jerry Wald, isn't titled yet.

Leon Ames also steps off the Metro stages for a while. Frederick Brisson has borrowed him for IA's "The Velvet Touch."

Arthur Lyons is really shoving his "Prelude To Night." Latest is a special budget for a department in Chicago which will contact societies, organizations and such, in order to reach highest potential movie-market.

Gloria Grahame's back from N.Y. and posing at RKO for "Roughshod" stills. She's got a Broadway show on her mind.

Hollywood REVIEW

September 22, 1947

Page 5

Produced by

ROBERT H. BUCKNER

LIFE WITH FATHER

A WARNER BROS. PICTURE

Directed by

MICHAEL CURTIZ

Soon To Be Released:

"THE UNSUSPECTED"

MICHAEL CURTIZ PRODUCTIONS
WARNER BROS. RELEASE

LIFE WITH FATHER

A WARNER BROS. PICTURE

P R O D U C T I O N

How they rate: Tops—100%. Excellent—95%. Fine—90%. Good—85%. Fair—75%. Snafu—65%. Entertainment value ratings are indicated below in bold face. Preceding numbers under "In Release" are dates of issue in which picture was reviewed. This guide is intended to keep exhibitor and general reader up-to-the-minute on what is shooting in Hollywood at the moment, what pictures are currently in general release and what is in store for the near future. ★Denotes a Hollywood Review "Pictures of the Week" award.

ALLIED ARTISTS

(Filming Completed)

THE GANGSTER (King 8ros.)Belita, Barry Sullivan, Joan Loring, Sheldon Leonard, Fifi Dorsay, Henry Morgan, John Ireland.
TRAGIC SYMPHONY (Symphony Films).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott
THE HUNTED.....Belita, Preston Foster
(In Release)
BLACK GOLD (6/23)85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE RETURN OF OCTOBER

Cast: Glenn Ford
ProducerRudy Mate
DirectorJoseph Lewis
AssistantSam Nelson

WEST OF SONORA

Cast: Charles Starrett, Smiley Burnette
ProducerColbert Clark
DirectorRay Nazzaro
AssistantGilbert Kay

THE WOMAN FROM TEXAS

Cast: Adele Jergens, Stephen Dunne, Steven Geray, Michael Duane.

ProducerMartin Mooney
DirectorHarold Daniels
AssistantPaul Donnelly

BLONDIE'S NIGHT OUT

Cast: Penny Singleton, Arthur Lake
DirectorAbby Berlin
AssistantJimmy Nicholson

CORONER CREEK

(Cinecolor)
Cast: Randolph Scott, Marguerite Chapman, George Macready, Edgar Buchanan, Sally Eilers.

ProducerHarry Joe Brown
DirectorRay Enright
AssistantAaron Rosenberg

THE WRECK OF THE HESPERUS

Cast: Willard Parker, Patricia White, Edgar Buchanan.

ProducerWallace MacDonald
DirectorJohn Hoffman
AssistantMilton Feldman

(Filming Completed)

A LITTLE SPANISH TOWN.....Gene Autrey, Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS.....Charles Starrett, Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra, Robert Lowery, Joan Burton, Glenda Farrell

THE MATING OF MILLIE.....Evelyn Keyes, Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell

BULLDOG DRUMMOND STRIKES BACK.....Ron Randell, Gloria Henry.

THE SWORDSMAN (Color).....Larry Parks, Ellen Drew, Marc Platt, George Macready, Edgar Buchanan, Ray Collins, Michael Duane, Robert Shayne

MELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

THE LADY FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LAST ROUND-UP.....Gene Autry, Jean Heather.

THE LONE WOLF IN LONDON.....Gerald Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman).....Dick Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE BEES.....Michael Duane, Gloria Henry, Jane Darwell, Harry Davenport, Jo Ann Marlowe.

THE PRINCE OF THIEVES (Cinecolor) Jon Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFULAdele Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROAN (Cinecolor) Gene Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso.

THE CRIME DOCTOR'S GAMBLE.....Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.

THE BLACK ARROW.....Louis Hayward, HER HUSBAND'S AFFAIRS.....Lucille Ball, Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford, Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair

GLAMOUR GIRL.....Gene Krupa, Jack Leonard, Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters, Alexander Knox, Don Randel, Peggy Garner

BLONDIE'S ANNIVERSARY.....Penny Singleton, Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots, Eduardo Noriega

(In Release)

STRANGER FROM PONCA CITY (9/15).....80%

ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%

BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%

BLONDIE'S BIG MOMENT (2/4).....80%

BLONDIE'S HOLIDAY (4/1).....80%

BOSTON BLACKIE & LAW (1/7).....75%

BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%

THE MILLERSON CASE (5/12).....80%

SPORT OF KINGS (7/28).....75%

★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29).....85%

★FRAMED (3/2).....90%

HER HUSBAND'S AFFAIRS (7/21).....85%

THE CORPSE CAME C.O.D. (7/21).....65%

LAST OF THE REDMEN (7/21).....75%

PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%

KING OF WILD HORSES (4/1).....90%

LONE STAR MOONLIGHT (1/14).....80%

LONE WOLF IN MEXICO (2/18).....75%

MILLIE'S DAUGHTER (3/19).....85%

MR. DISTRICT ATTORNEY (12/31).....85%

OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO (Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%

SINGIN' IN CORN (12/24).....80%

SINGING ON THE TRAIL (9/24).....75%

THAT TEXAS JAMBOREE (6/11).....80%

THIRTEENTH HOUR ("Whistler") (3/12).....80%

THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30).....80%

LAW OF THE CANYON (6/30).....70%

THE GUNFIGHTERS (6/9).....90%

DOWN TO EARTH (8/4).....95%

BLONDIE'S BIG MOMENT (8/11).....70%

SON OF RUSTY (8/18).....80%

LITTLE MISS BROADWAY (8/18).....80%

THE MIGHTY MCGURK (11/19).....85%

BLONDIE'S HOLIDAY (8/25).....75%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

PRELUDE TO NIGHT

(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Edith Barrett, Claire Carleton, Bob Anderson.

ProducerArthur Lyons
DirectorEdgar Ulmer
AssistantGene Anderson

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie, James Craig, Jack Oakie

A TEXAS STORY.....James Craig, Johnny Johnston.

ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva

T-MAN.....Dennis O'Keefe

(In Release)

CARAVAN (9/15)85%

ADVENTURESS (British) (4/15)80%

8EDELIA (British) (Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12)85%
REPEAT PERFORMANCE (5/22)85%
KILLER AT LARGE (5/29).....70%
RED STALLION (7/28).....80%
GREEN FOR DANGER (7/28)80%
OUT OF THE BLUE (0/1).....85%

INDEPENDENT

(Now SHOOTING)

WAR PARTY

(Argosy)

(Technicolor)

Cast: Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen, Pedro Armendariz, Dick Foran.

ProducerMerian C. Cooper
DirectorJohn Ford
AssistantLowell Farrell

(Filming Completed)

ON PARADE (Bro-Rog Prod.)Glen Davis, Felix Blanchard, Tom Harmon, Robert Shayne, Anne Nagel, Alan Hale, Tanis Chandler.

M-G-M

(Now SHOOTING)

HILLS OF HOME

Cast: Edmund Gwenn, Janet Leigh, Tom Drake, Donald Crisp, Reginald Owens, Lassie.

ProducerRobert Sisk
DirectorFred Wilcox
AssistantEarl McEvoy

B. F.'S DAUGHTER

Cast: Barbara Stanwyck, Van Heflin, Richard Hart, Charles Coburn, Keenan Wynn, Spring Byington, Margaret Lindsay.

ProducerEdwin Knopf
DirectorRobert Leonard
AssistantBert Glazer

LUXURY LINER

(Technicolor)

Cast: George Brent, Frances Gifford, Jane Powell, Lauritz Melchior, Marina Koshetz, Tom Breen.

ProducerJoseph Pasternak
DirectorRichard Whorf
AssistantTom Andre

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak, Anne Baxter, Cameron Mitchell

ProducerSidney Franklin
DirectorMervyn LeRoy
AssistantNorman Elzer

(Filming Completed)

KILLER MCCOY.....Mickey Rooney, Elizabeth Taylor, Brian Donlevy.

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGEL.....Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

DESIRE ME.....Greer Garson, Richard Hart, Robert Mitchum

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther Williams, Jimmy Durante, Lauritz Melchior, Johnny Johnston, Dame May Whitty, Sharon McManus, Tommy Wonder

GREEN DOLPHIN STREET.....Lana Turner, Van Heflin, Donna Reed, Richard Hart, Edmund Gwenn, Gladys Cooper, Frank Morgan, Reginald Owen.

THE BIRDS AND THE BEES (Cinecolor) Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor) Esther Williams, Peter Lawford, Jimmy Durante.

(In Release)

THE MIGHTY MCGURK (11/9).....85%

THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26)90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY (12/17)85%
IT HAPPENED IN BROOKLYN (3/5) (8ox Office Rating Only)95%
MY BROTHER TALKS TO HORSES (11/19)85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12)85%
★THE YEARNING (Color) (11/26).....100%
★CYNTHIA (5/13)100%
THE ROMANCE OF ROSY RIDGE (7/7) 85%
FIESTA (6/16)90%
THE HUCKSTERS (6/30)90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%
SONG OF THE THIN MAN (7/28)85%
THE UNFINISHED DANCE (8/4)90%

MONOGRAM

(Now SHOOTING)

PANHANDLE

(Champion)

Cast: Rod Cameron, Cathy Downs, Anne Gwynne.

ProducerB. Edwards
DirectorL. Selander
AssistantF. Fox

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....Joe Yule, Rennie Riano, Dale Carnegie, Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart, June Preisser, Noel Neill

CODE OF THE SADDLE.....Johnny Mack Margaret Lindsay, 'Lasses White, Freddie Stewart

A GUY NAMED JOE PALOOKA.....Leon Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER.....Jimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray Hatton, Virginia Belmont, Robert Winkler

THE QUEST OF WILLIE HUNTER.....Don Castle, Aurey Long, Peggy Knudsen, Samuel Z. Hinds, Gloria Holden, Walter Sande.

ROCKY.....(Lindsley Parsons) Roddy McDowell, Edgar Barrier, Jonathan Hale, Irving Bacon, William Ruhl.

THE RED HORNET.....Roland Winter, Mantan Moreland, Victor Sen Young, Louise Currie, Warren Douglas, Philip Ahn.

THE MAN FROM POWDER RIVER.....Johnny Mack Brown, Ray Hatton, Christine McIntyre, Wheaton Chambers.

(In Release)

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12).....85%

LAND OF THE LAWLESS (5/15)80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (B & B) (4/8).....75%

NEWS HOUNDS (6/16)75%

KILROY WAS HERE (6/30)80%

HIGH TIDE (8/4)80%

LOUISIANA (8/11)85%

ROBIN HOOD OF MONTEREY (8/18)75%

JOE PALOOKA IN THE KNOCKOUT (8/25)80%

PARAMOUNT

(Now SHOOTING)

THE LONG GREY LINE

Cast: Alan Ladd, Donna Reed, Audie Murphy, Dick Hogan, Russell Wade, Lionel Shelley

ProducerRobert Fellows
DirectorJohn Farrow
AssistantHerb Coleman

CAGED FURY

(Pine-Thomas)

Cast: Richard Denning, Sheila Ryan, Buster

P R O D U C T I O N

Crabbe, Mary Beth Hughes
Producer.....Wms. Pine and Thomas
Director.....William Berke
Assistant.....Howard Pine

THE PALEFACE

(Technicolor)

Cast: Bob Hope, Jane Russell, Samuel Hinds,
John Litel, Jack Searl.

Producer.....Robert Welch
Director.....Norman Z. McLeod
Assistant.....Alvin Ganzer

(Filming Completed)

SO EVIL MY LOVE.....Ray Milland, Ann Todd,
Geraldine Fitzgerald.

NIGHT HAS A THOUSAND EYES.....
Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.

SHAGGY (Color) (P-T).....Brenda
Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARK.....Philip Reed,
Hillary Brooke.

WHISPERING SMITH (Technicolor).....Alan
Ladd, Robert Preston.

DREAM GIRL (Technicolor).....Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.

WHERE THERE'S LIFE.....Bob Hope
William Bendix, Signe Hasso.

THE EMPEROR WALTZ (Technicolor) Crosby,
Fontaine.

UNCONQUERED (Color) (DeMille).....Gary
Cooper, Paulette Goddard, da Silva, Kar-
loff, Kellaway, Ward Bond, Virginia Grey,

SAIGON.....Ladd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rooten,
Rasumny

I WALK ALONE (Wallis).....Lizabeth Scott
Burt Lancaster, Kirk Douglas, Wendell
Corey, Kristine Miller, George Rigaud.

ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or).....Randolph Scott, George 'Gabby'
Hayes, Barbara Britton, Russell Hayden.
Catherine Craig, Lon Chaney.

ROAD TO RIO.....Crosby, Hope, Lamour,
THE BIG CLOCK.....Milland, Laughton,
Maureen O'Sullivan, Rita Johnson.

MY OWN TRUE LOVE.....Phyllis Calvert,
Melvyn Douglas, Wanda Hendrix, Phil
Friend

(In Release)

I COVER BIG TOWN (5/5).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ WELCOME STRANGER (4/29).....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%
ADVENTURE ISLAND (8/11).....80%
GOLDEN EARRINGS (9/1).....85%

New PRC

(Filming Completed)

THE WESTWARD TRAIL.....Eddie Dean,
Roscoe Ates, Phyllis Planchard

BLACK HILLS.....Eddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.

GAS HOUSE KIDS IN HOLLYWOOD
The "Gas House Kids" with Carl Switzer,
Tommy Bond, Ray Dolcieme.

PHILO VANCE'S SECRET MISSION
William Wright.

BURY ME DEAD.....Hugh Beaumont,
Cathy O'Donnell, Mark Daniels, Greg Mc-
Clure, June Lockhart

CHECK YOUR GUNS.....Eddie Dean, Ros-
coe Ates, Nancy Gates.

BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg

FIGHTING VIGILANTES.....Al LaRue,
Jennifer Holt, Fuzzy St. John

LINDA, BE GOOD (Cameo Prod.).....Elyse
Knox, John Hubbard, Marie Wilson, Alan
Nixon

HEADIN' FOR HEAVEN (Ace).....Stuart
Erwin, Glenda Farrell, Russ Vincent.

CHEYENNE TAKES OVER.....Al LaRue, Fuzzy
St. John, Jennifer Holt.

STAGE TO MESA CITY.....Lash LaRue, Fuzzy
St. John, Jennifer Holt.

OPEN SECRET.....John Ireland, George Tynne, Ellen Lowe.

THE ENCHANTED VALLEY.....(Jack Schwarz)
Alan Curtis, Charles Grapewin, Anne
Gwynn.

TORNADO RANGE.....Eddie Dean,
Roscoe Ates, Jennifer Holt.

(In Release)

PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%
HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE (9/8).....70%
HEARTACHES (1/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6 16).....80%
PIONEER JUSTICE (6/30).....80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4).....85%

R-K-O

(Now SHOOTING)

JOAN

(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George
Coulouris, Richard Ney, R. Barrat.

Producer.....Walter Wanger
Director.....Victor Fleming
Assistant.....Eddie Salven

BERLIN EXPRESS

Cast: Merle Oberon, Robert Ryan, Charles
Korvin, Paul Lukas, Robert Coote

Producer.....Bert Granet
Director.....Jacques Tourneur
Assistant.....Bill Dorfman

RACE STREET

Cast: George Raft, Wm. Bendix, Marilyn
Maxwell.

Producer.....Nat Holt
Director.....Edwin Marin
Assistant.....Grayson Rogers

GOOD SAM

(Rainbow Prod.)

Cast: Gary Cooper, Ann Sheridan, Edmund
Lowe.

Producer.....Leo McCarey
Director.....Leo McCarey
Assistant.....J. Hibbs

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.

Producer.....Harriet Parsons
Director.....George Stevens
Assistant.....John Morris

RACHEL

Cast: Loretta Young, William Holden, Robert
Mitchum.

Producer.....Richard Berger
Director.....Norman Foster
Assistant.....Harry Manke

STATION WEST

Cast: Dick Powell, Jane Greer, Agnes Moor-
head, Burl Ives, Gordon Oliver, Guinn
Williams, Raymond Burr

Producer.....Robert Sparks
Director.....Sidney Lanfield
Assistant.....Maxwell Henry

THE MIRACLE OF THE BELLS

(Jesse L. Lasky Prod.)

Cast: Fred MacMurray, Valli, Frank Sinatra
Producers.....Jesse L. Lasky, Walter MacEwen
Director.....Irving Pichel
Assistant.....Harry D'Arcy

(Filming Completed)

TARZAN AND THE MERMAIDS.....(Sol Lesser)
Johnny Weismuller, Brenda Joyce, Linda
Christian, John Laurenz

MAN ABOUT TOWN.....Maurice Chevalier,
Francois Perier, Marcelle Derriex.

WILD HORSE MESA.....Tim Holt, Nan Leslie, Richard Martin,
Richard Powers, Tony Barrett, Jason Ro-
bards, Harry Woods, Wm. Gould.

FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-
man.

SO WELL REMEMBERED (Rank-RKO).....John
Mills, Martha Scott, Patricia Roc, Trevor
Howard, Richard Carlson

OUT OF THE PAST.....Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda
Fleming, Richard Webb

THE FUGITIVE (Argosy).....Henry Fonda,
Dolores del Rio, J. Carrol Naish, Pedro
Armendariz, Mel Ferrer, Robert Armstrong,
Leo Carrillo

INDIAN SUMMER.....Alexander Knox,
Ann Sothorn, George Tobias, Sharyn Mof-
fett, Myrna Dell, James Warren, Leza
Holland.

IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn

HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives

DICK TRACY MEETS GRUESOME
Boris Karloff, Ralph Byrd, Anne Gwynne

TYCOON (Color).....John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Har-
vey

MEMORY OF LOVE.....Merle Oberon, Dana
Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRA.....Rosalind
Russell, Michael Redgrave, Raymond Mas-
sey, Katina Paxinou.

RETURN OF THE BADMEN.....Randolph Scott,
Gabby Hayes

ROUGHSHOD.....Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell.

YOUR RED WAGON.....Cathy O'Donnell,
Earl Granger, Howard da Silva.

UNDER ARIZONA SKIES Tim Holt, Nan Leslie,
Richard Martin, Carol Foreman

(In Release)

A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn)
(12/3).....100%
BORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DESPERATE (5/7).....85%
DICK TRACY'S DILEMMA (5/6).....75%
DICK TRACY VS. CUEBALL (11/12).....75%
★FARMER'S DAUGHTER (3/12).....95%
★HONEYMOON (4/15).....85%
IT'S A WONDERFUL LIFE (Capra-Liberty)
(12/24).....95%
SAN QUENTIN (12/3).....85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★SINBAD THE SAILOR (Color) (1/14).....90%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24).....80%
THEY WON'T BELIEVE ME (5/8).....90%
THUNDER MOUNTAIN (5/7).....80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9).....75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30).....90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%
THE LONG NIGHT (5/25).....80%
BACHELOR & BOBBY SOXER (6/9).....95%

REPUBLIC

(Now SHOOTING)

THE MAIN STREET KID

Cast: Al Pearce, Janet Martin, Adele Mara,
Alan Mowbray, Grant Withers

Producer.....Sidney Picker
Director.....R. G. Springstee
Assistant.....Lee Lukather

END OF THE RAINBOW

Cast: Marsha Hunt, William Lundigan, Charles
Winniger, Gail Patrick, Gene Lockhart,
Florence Bates, Allen Jenkins, Roscoe
Karns.

Producer.....Allan Dwan
Director.....Allan Dwan
Assistant.....Johnny Grubbs

(Filming Completed)

"BANDITS OF DARK CANYON"
Allen Lane, Bob Steele, Roy Barcroft,
Eddy Walker, John Hamilton, Gregory
Marshal, Linda Johnson.

DRIFTWOOD.....Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-
wood.

THE FLAME.....Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling, Hattie McDaniel

ON THE OLD SPANISH TRAIL (Trucolor) Roy
Rogers, Jane Frazee.

MACBETH.....Orson Welles,
Jeanette Nolan, Edgar Barrier

THE FABULOUS TEXAN.....William Elliot,
John Carroll

UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the
Purple Sage

THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine.

SLIPPY McGEE.....Donald Berry, Dale Evens, Tom Brown,
Maude Eburne, Dick Elliott, James Caseay,
Harry Cheshire, Murray Alper.

THE WILD FRONTIER.....Allan Hane
EXPOSED.....Adele Main, Robt. Scott
BILL & COO.....Ken Murray and Birds

(In Release)

ROBIN HOOD OF TEXAS (9/15).....70%
ALONG THE OREGON TRAIL (9/8).....80%
SPRINGTIME IN THE SIERRAS (7/28).....80%
WYOMING (7/28).....80%
ANGEL AND THE BADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
★CALENDAR GIRL (2/18).....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HIDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
WINTER WONDERLAND (5/21).....75%
LAST FRONTIER UPRISING (Color)
(2/25).....75%
MAGNIFICENT ROGUE (12/3).....80%
NORTHWEST OUTPOST (5/13).....85%
OREGON TRAIL SCOUTS (5/16).....80%
OUT CALIFORNIA WAY (Color)
(12/24).....80%
PILGRIM LADY (1/28).....80%
PLAINSMAN AND LADY (11/5).....85%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SANTA FE UPRISING (1/21).....80%
SIOUX CITY SUE (12/10).....80%
STAGECOACH TO DENVER (1/7).....85%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8).....90%
TRAIL TO SAN ANTONE (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6 16).....70%
BLACKMAIL (8/4).....75%
THE PRETENDER (8/25).....75%
MARSHAL OF CRIPPLE CREEK (8/25).....75%

20TH CENTURY-FOX

(Now SHOOTING)

BALLAD OF FURNACE CREEK

Cast: Victor Mature, Coleen Grey, Reginald
Gardner

Producer.....Fred Kohlmar
Director.....Bruce Humberstone
Assistant.....Bill Eckhardt

THE FLAMING AGE

Cast: Jeanne Crain, Dan Dailey, Barbara Law-
rence

Producer.....Fred Kohlmar
Director.....Lloyd Bacon
Assistant.....Ed Schaumer

THE SNAKE PIT

Cast: Olivia De Havilland, Leo Glenn, Mark
Stevens, Celeste Holm, Minna Gombell

Producer.....Robert Bassler, Anatol Litvak
Assistant.....H. Weinberger

(Filming Completed)

DAISY KENYON.....Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.

NIGHTMARE ALLEY.....Tyrone Power, Joan
Blondell, Helen Walker.

Kathleen Windsor's FOREVER AMBER (Color)..
Linda Darnell as Amber St. Clare,
Cornel Wilde as Bruce Carlton, Richard
Greene as Lord Almsbury, Glenn Lan-
gan as Capt. Rex Morgan, George
Sanders as Charles II, Leo G. Carroll
as Matt Goodegroome, Margot Gra-
hame as Bess, Natalie Draper as Lady
Castlemaine, Jessica Tandy as Nan Brit-
ton, John Russell as Black Jack Mallard,
Richard Haydn as Earl of Radclyffe,
and Anne Revere, Margaret Wycherly.

CAPTAIN FROM CASTILE (Color).....Tyrone
Power, Jean Peters, Cesar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McAlister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor

DANGEROUS YEARS (Sol M. Wurtzel).....
William Halop, Ann E. Todd, Jerome
Cowan, Anabel Shaw, Richard Gaines,
Scotty Beckett, Dickie Moore, Darryl Hick-
man, Harry Shannon.

ROSES ARE RED (Sol M. Wurtzel).....Don
Castle, Roggey Knudsen.

Richard Lynn, Josephine Hutchinson, Nor-
een Nash, Charles Drake, James Millican,

INVISIBLE WALL (Wurtzel).....Don Castle,
Virginia Christine.

(In Release)

MIRACLE ON 34th STREET (5/5)	85%
BACKLASH (Wurtzel) (4/1)	80%
★BOOMERANG (1/28)	95%
BRASHER DOUBLOON (2/18)	80%
CARNIVAL IN COSTA RICA (Color) (4/1)	80%
DANGEROUS MILLIONS (Wurtzel) (12/3)	85%
★HOMESTRETCH (Color) (4/22)	95%
JEWELS OF BRANDENBURG (Wurtzel) (4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%
THE LATE GEORGE APLEY (2/4)	80%
★THE RAZOR'S EDGE (11/19)	100%
★SHOCKING MISS PILGRIM (Color) (1/7)	90%
13 RUE MADELEINE (12/24)	90%
WAKE UP AND DREAM (Color) (12/3)	85%
THE CRIMSON KEY (7/7)	70%
I WONDER WHO'S KISSING HER NOW (6/16)	85%
BOB, SON OF BATTLE (6/9)	80%
SECOND CHANCE (7/21)	80%
KISS OF DEATH (8/18)	90%
MOTHER WORE TIGHTS (8/25)	95%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)	William Tracy, Joe Sawyer, Joan Woodbury
WHC KILLED 'DOC' ROBBIN? (Color)	Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Now SHOOTING)

THE BISHOP'S WIFE	Niven, Monty Woolley, Gladys Cooper, Marcia Anne Northrop, Sara Haden, Elsa Lanchester, James Gleason
Producer	Samuel Goldwyn
Director	Henry Koster
Assistant	Joe Cavaleiri
Screenplay by	Robert E. Sherwood
From Novel by	Robert Nathan

(Filming Completed)

A SONG IS BORN (Technicolor)	Danny Kaye, Virginia Mayo, Steve Cochran, Esther Dale, Benny Goodman, Tommy Dorsey
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SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE	(Filmed entirely in New York City) (Interiors at Pathe Studio, NYC)
Cast:	Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
Producer	David Hempstead
Director	William Dieterle
Production Manager	Dewey Starkey
Screenplay by	Peter Bernis
From the Novel by	Robert Nathan

(Filming Completed)

PARADINE CASE (Hitchcock)	Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.
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(In Release)

DUEL IN THE SUN (Technicolor) (12/31)	100%
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SCREEN GUILD

LAW OF THE MOUNTIES

Cast:	Russell Hayden, Jennifer Holt, Emmett Lynn, Zon Murray, Pedro Regas
Producer	Carl Hittleman
Director	Howard Bretherton
Assistant	Bob Farfan

(Filming Completed)

CODE OF THE NORTH	Russell Hayden, Jennifer Holt, Denver Pyle
CASE OF THE BABY-SITTER	Neal, Jenkins, Blake, Sale
DRAGNET (Conn)	Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley
THE DARK ROAD (Somerset)	John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey.
THE PRAIRIE (Zenith)	Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5)	85%
BELLS OF SAN FERNANDO (4/8)	80%

BUFFALO BILL RIDES AGAIN	
DEATH VALLEY (Color) (10/8)	70%
FLIGHT TO NOWHERE (10/29)	75%
GOD'S COUNTRY (Color) (6/11)	80%
HOLLYWOOD BARN DANCE	
KILLER DILL (5/5)	80%
MY DOG SHEP (12/31)	80%
'NEATH CANADIAN SKIES (11/12)	75%
NORTH OF BORDER (12/10)	75%
NORTHWEST TRAIL (Color)	
QUEEN OF AMAZONS (3/5)	80%
RENEGADE GIRL (2/18)	80%
ROLLING HOME (12/3)	85%
WILDFIRE (Color)	
DRAGNET (7/7)	75%
KILLER DILL (5/13)	80%
THE BURNING CROSS (7/21)	80%
SCARED TO DEATH (7/21)	65%
FLIGHT TO NOWHERE (8/11)	70%

UNITED ARTISTS

(Filming Completed)

STRANGE GAMBLE	William Boyd, Andy Clyde, Rand Brooks, James Craven
CHRISTMAS EVE (Bogaus)	George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
VENDETTA (Hughes)	George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks)	John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)	Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Meredith)	Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal)	Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

(In Release)

FABULOUS DORSEYS (Rogers) (2/25)	70%
FUN ON A WEEK-END (Stone) (4/15)	85%
MACOMBER AFFAIR (Bogaus) (1/28)	90%
MONSIEUR VERDOUX (Chaplin) (4/15)	Not Rated
NEW ORLEANS (Levey) (4/29)	70%
★OTHER LOVE, THE (Enterprise) (4/8)	90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)	85%
RAMROD (Sherman-Enterprise) (3/5)	70%
★THE RED HOUSE (Lesser-Thalia) (2/11)	90%
THE MARAUDERS (7/14)	75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)	90%
SUSIE STEPS OUT (Comet) (11/19)	80%
UNEXPECTED GUEST (Hopalong) (12/17)	80%
HOPPY'S HOLIDAY (5/13)	80%
LURED (7/21)	85%
HEAVEN ONLY KNOWS (8/4)	85%
CARNEGIE HALL (LeBaron-Morris) (3/26)	No Rating
DANGEROUS VENTURE (Hopalong) (2/25)	75%
★DISHONORED LADY (Stromberg) (4/22)	95%
BODY AND SOUL (8/18)	95%
STORK BITES MAN (8/18)	70%
HAL ROACH COMEDY CARNIVAL (8/25)	85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

LETTER FROM AN UNKNOWN WOMAN (Rampart)	Cast: Joan Fontaine, Louis Jourdan, Mady Christians
Producer	John Houseman
Director	Max Ophuls
Assistant	John Sherwood

(Filming Completed)

THE NAKED CITY (Hellinger)	Barry Fitzgerald, Howard Duff, Dorothy Hart
A DOUBLE LIFE	Ronald Colman, Signe Hasso
MORTAL COILS	Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor)	Van Heflin, Susan Hayward.
THE SENATOR WAS INDISCREET	William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.
PIRATES OF MONTEREY (Color)	Montez, Rod Cameron, Philip Reed, Mikhail Ra-

sumny, Gilbert Roland, Gale Sondergaard
THE LOST MOMENTSusan Hayward, Robert Cummings.

(In Release)

RIDE THE PINK HORSE (9/15)	90%
THE YEARS BETWEEN (9/8)	85%
SOMETHING IN THE WIND (7/28)	85%
ABIE'S IRISH ROSE (Crosby) (11/26)	85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29)	80%
BLACK NARCISSUS (7/14)	95%
SINGAPORE (8/11)	80%
BUCK PRIVATES COME HOME (3/26)	80%
★EGG AND I, The (3/26)	95%
GREAT EXPECTATIONS (British) (4/22)	95%
I'LL BE YOURS (1/21)	85%
(11/19)	80%
MICHIGAN KID (Color) (2/18)	80%
ODD MAN OUT (British) (3/19)	95%
SONG OF SCHEHERAZADE (Color) (1/28)	85%
SMASH-UP, The Story of A Woman (Wanger) (2/11)	85%
STAIRWAY TO HEAVEN (Color) (British) (12/24)	95%
SWELL GUY (Hellinger) (12/10)	85%
TEMPTATION (Small) (12/17)	85%
★TIME OUT OF MIND (3/19)	90%
SLAVE GIRL (7/21)	80%
IVY (6/16)	85%

WARNERS

(Now SHOOTING)

WINTER MEETING	Cast: Bette Davis, James Davis, Janis Paige, John Hoyt
Producer	Henry Blanke
Director	Bretaigne Windust
Assistant	Sherry Shourds

APRIL SHOWERS

Cast:	Jack Carson, Ann Sothern, Bobby Ellis, S. Z. Sakall
Producer	William Jacobs
Director	James V. Kern
Assistant	Les Guthrie

CHRISTOPHER BLAKE

Cast:	Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes
Producer	Ronald MacDougall
Director	Peter Godfrey
Assistant	Claude Archer

TO THE VICTOR

Cast:	Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen
Producer	Jerry Wald
Director	Delmar Daves

JOHNNY BELINDA

Cast:	Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead.
Producer	Jerry Wald
Director	Jean Negulesco
Assistant	Mel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADRE	Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.
EVER THE BEGINNING	Lilli Palmer, Sam Wanamaker.
THAT HAGEN GIRL (U S P)	Ronald Reagan,
NIGHT UNTO NIGHT	Ronald Reagan,
Viveca Lindfors, Bruce Bennett, Rosemarv DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.	
MY WILD IRISH ROSE (Color)	Dennis Morgan as Chauncey Olcott, Andrea King,
WOMAN IN WHITE	Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,

(In Release)

BEAST WITH FIVE FINGERS (12/24)	85%
CHEYENNE (4/29)	95%
★HUMORESQUE (12/24)	95%
LOVE AND LEARN (3/26)	75%
THE MAN I LOVE (12/31)	80%
★NORA PRENTISS (2/11)	90%
★PURSUED (U. S.) (2/18)	85%
★STALLION ROAD (3/19)	95%
THAT WAY WITH WOMEN (2/18)	80%
★TIME, PLACE, GIRL (Color) (12/10)	85%
★TWO MRS. CARROLLS (4/1)	90%
CRY WOLF (7/7)	80%
THE UNFAITHFUL (6/2)	90%
POSSESSED (6/2)	95%
DEEP VALLEY (8/4)	90%
LIFE WITH FATHER (8/18)	100%

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BOXOFFICE NEWS

● Although such things as the re-opening of school and a Hebrew holiday have kept local theatre grosses at a fairly low level—Warners' "Life With Father" is doing record business.

First week in three Warner houses comes to about \$113,000—something of a 3-house record. Advanced prices and all-day showings make no dent in the constant queues.

Third week of "Mother Wore Tights" is climbing close to \$48,000 in 5 Fox West Coast situations. Last week "Mother" took in \$61,100.

"Welcome Stranger" 's third frame at 2 Paramount houses clicked off \$35,000, while "Bachelor and the Bobby Soxer" pulled \$26,000 for its fifth week at 2 houses.

Second week for "Something In the Wind" took in only \$22,500 in showings at U-I spots.

LAMOUR MOVES

● Although she retains a 1-pic-a-year deal, Dorothy Lamour has left the Paramount studio—after fulfilling an 11-year contract.

She has a 3-picture past with RKO and a next-pic deal with Benedict Bogaus for Columbia's "Lulu Belle."



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SLOW BUYS

In Yarn-Mart Throw The

Spotlight on How Execs Are Stressing Every Effort To Find Lower Priced And Cheaper Produced Stories

By Johnny Yuhasz

● The literary halls of commerce had a mild two-week period with only nine-story purchases announced. The most impressive acquisition was made by Columbia which bought the screen rights to the hit play "Born Yesterday," by Garson Kanin. The price was \$100,000 with an agreement covering additional sums spread over a ten-year period.

Mark Hellinger acquired "Knock On Any Door," the sensational best seller by Richard Motley, for \$50,000. It is a powerful and gripping study in juvenile delinquency.

Eagle-Lion bought George Axelrod's humorous novel "Beggar's Choice" for a reported \$75,000. The story is about a young author who writes an astoundingly "sexy" book that causes unexpected complications.

MGM purchased "The Sainly Miss Peters," by William Roberts. The yarn is an original romantic comedy about two young school teachers.

Republic Takes 3 Originals; 20th Buys Will James Novel

Republic acquired three. "Mr. Mighty," an original screenplay by Manny Seff and Paul Yawitz, for which the valley lot paid \$50,000. "Secret Service Investigator," a mystery melodrama by John K. Butler. And "Gentleman for a Day," an original story by William Porter that recently appeared in the Saturday Evening Post. It's about a group of jewel thieves who hide out in a small town and suddenly discover that their leader has involved them in murder.

Twentieth Century-Fox purchased "Sand," a western novel by the late Will James.

Susan Peters Gets 'Off The Chest' For Personal Indie

Actress Susan Peters bought the film rights to Nellie Revelle's autobiography "Right Off The Chest," which she plans to make as an independent production.

Scenarist Maxwell Shane has terminated his long association with Pine-Thomas Productions and joined Maxwell Geffin, publisher of Omnibook magazine, in forming a new company which will produce "Salem Frigate" for Universal-International release. Shane will do the screenplay of John Jennings' best-selling novel about the swashbuckling American sailors of the 19th century, as well as direct the yarn.

Fred Finkelhoffe has plans for early entry into independent film production, using two stories of his own as the basis for the initial two films. He also disclosed that he has a tentative agreement to do the film version

of the Ruth and Augustus Goetz play, "The Heiress," which opens in New York the last of September.

Richard Rogers and Oscar Hammerstein II have signed an agreement to write a musical for MGM within the next ten months. The subject has not been selected as yet, but producer Arthur Freed is looking for suitable material among Metro's story properties that the team could adapt as a big-budget production.

Samuel Goldwyn has signed John Patrick, playwright and author of "The Hasty Heart," to write the screenplay of "Take Three Tenses" from the novel by Rummer Godden.

Short Drops Out Of Para. Writer-Producer Contract

Paul Short has requested and received a release from his writer-producer contract with Paramount. He will leave the studio in mid-October and plans a trip to Manhattan where he will negotiate a deal for several story properties he owns.

Short was associated with the production of "Variety Girl" from the original idea to the completion of the picture. He was given the exclusive rights to the project from the Variety Clubs' International, following the publication of the Reader's Digest article "Deep in the Heart of Show Biz," which he authored in collaboration with Herman Deutsch.

Editor Don Congdon Resigns From Bookery, Joins Agent

Don Congdon, for the past two years a Simon and Schuster editor, has resigned from the publishing firm to join the Harold Matson literary agency in New York. Prior to his Simon and Schuster post, he was associate fiction editor of Colliers.

Scenarist-playwright Robert Ardrey signed a unique and unprecedented writing contract with MGM. It's a



NUNNALLY JOHNSON sailed for Europe to do research on "Treachery," which he will produce next year. Based on Storme Jameson's "Other Side" it has a continental background.

one-picture deal whereby he will adapt "Madam Bovary," the public domain novel by Gustave Flaubert, for the screen and lease it to the Culver City studio for ten years at \$10,000 per annum.

Overdue Ardrey Novel Will Take At Least Another Year

Ardrey's last scripting assignment for Metro was the film adaptation of "The Three Musketeers," which is currently being prepared for production. He also authored the screenplay of "The Green Years."

For the past six months, Ardrey has been working on the rough draft of a novel which he predicts will require another year or more to complete, due to periodic interruptions for screen and stage writing.

Lillie Messinger, production aide and special story scout for Universal-International, will leave for New York the first part of October to consult with publishers, authors and Broadway producers on forthcoming literary and play properties.

BOOK BRIEFS

● "Hill of the Hawk," by Scott O'Dell, will be released early in October via Bobbs-Merrill. The setting of the epic novel is in a valley near Los Angeles during the conflict between the Spaniards and Americans for supremacy in California in 1846. Fremont, Kit Carson and other famous frontier figures who have become legendary are major characters in the book, which includes a graphic description of John Brown's incredible four-day ride from Los Angeles to San Francisco.

Scott O'Dell, book editor of the L.A. Daily News, has contrasted the pageantry of Spanish California with the rugged force of frontier America. The pre-publication copies of "Hill of the Hawk" will all be signed by the author.

George Frazier's new book, "The One With the Mustache Is Costello," is a ribald and racy anthology of his personality "profiles" that have appeared in Life, Colliers, True and Coronet.

The amusing and intimate "close-ups" in the volume really take you under the skin of the famous people he writes about, since the pieces are the unexpurgated versions and not the edited form that appeared in print. It's published by Random House.

No longer content to frighten only theatre audiences, Alfred Hitchcock, the movie "master of suspense," has produced a book to paralyze his mystery devotees in the comfort of their own homes. From his own library of the literature of fear, he has selected the twenty-seven stories which, more than any others, have gripped him in suspense. The director has included them in a volume called "Hitchcock's Fireside Book of Suspense," with his comments forwarding each story. Simon and Schuster will release the anthology October 3rd.

Late this month Harcourt, Brace will publish "Unpopular Opinions," Dorothy Sayer's provocative comments on themes ranging from Aristotle and Christian morality to English character and Sherlock Holmes.

Publication is still a long way off, but major book-club distribution is already set for Elizabeth Goudge's new novel which Coward-McCann will release next Spring. The author's "Green Dolphin Street" was an MGM prize-winner and Literary Guild selection three years ago.

Vanguard will publish John Purcell's first novel, "Class Report," in November. The author is foreign correspondent for Life magazine currently stationed in the Far East.

—Johnny

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Hollywood REVIEW

September 15, 1947

Page 11

THAT TAX

● Newest solution offered on the British tax problem comes from John W. Rogers, co producer of "The Spirit Of West Point."

Rogers wants to take British goods in lieu of cash. Says Rogers in a letter to Prime Minister Attlee:

"I would be willing to take fine English, silver, machinery from Lancashire, cotton goods from Manchester, wool fabrics from Bradford and Leeds, steel products from Sheffield, Scotch from Scotland, antiques from London—all f.o.b. Los Angeles, in exchange for any profits 'The Spirit of West Point' would make in England."

Rogers also proposes that a percentage of the take be left in London to stimulate Yank-English sports. He would deposit a similar amount here for the same purpose.

Rogers has found that local retailers are quite anxious to get British goods.

NAMES In The NEWS

Marilyn Maxwell will soon take a fling at jockeying the discs for Bill Anson's KFWB stint while he's away on vacation. After that, she'll do a PA with Jackies Coogan and Cooper on Buddy Rich's band tour.

Leo McCarey adds another credit to his long list. He's written a song for his "Good Sam" production. It's producer-director-scenarist-songwriter McCarey now. He does his own cutting, too.

Red Skelton's gonna be the "Fuller Brush Man" for Columbia. He moves over from MGM next month, to join director Sylvan Simon on the Gower lot.

Hilliard Marks takes over the production reins on the new Jack Benny airshow. He replaces Bob Ballin, who's busy with veepee duties at Foote, Cone and Belding.

FOR SALE Ranch Near Yosemite

Beautiful home, near Yosemite, 8 rooms, all modern conveniences—electricity throughout; 2 fireplaces, 36 ft. living room, 36 ft. rumpus room, bar, 90 acres; creek through property. Pine and oak trees. 11 miles from Bass Lake. Fresno River alongside. Hunting and fishing.

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HOLLYWOOD SIDESHOW

● **HOWARD HUGHES** has never been one to economize, but Melchior Ferrer (the new and fourth director on "Vendetta") is going to save Hughes money. Instead of trial shooting the new ending for "Vendetta," on location and stage sets, Ferrer will photograph the action before velvet drapes. If-only-and-as-when Hughes likes it, the company will return into regular and expensive production. So far, directors Preston Sturges, Max Orphuls and Stuart Heisler have all failed to meet up with Hughes' ideas on the subject of climaxes. ¶ Have you noticed how much the general run of crooners are like golden-rod? A new crop springs up every year and, after a short period of bright blooming, the public becomes allergic to them.

● **JOYCE REYNOLDS** has enrolled for the extension courses in psychology and history at UCLA. Knowledge of psychology is an excellent aid to an acting career, but someone should tell Joyce that history repeats itself in Hollywood. ¶ Mack Gray follows his custom of appearing in George Raft pictures exclusively. He now plays the role of a bookie in "Race Street." But this time the "Killer" is not in character. Up 'till now, the bookies have been playing Gray. ¶ And Charley McGraw, the stonefaced gunman in "The Killers," is in a homicidal rut. In Eagle-Lion's "T-Man," Charley murders Wally Ford, Alfred Ryder and Curt Conway—all in a couple of reels.

¶ Isn't this another case of Hollywood going off the beam? In Para's "My Own True Love," Mel Douglas will play (actually) a sympathetic film editor.

● **CHARLES CHAPLIN** is so proud of the invitation he received to appear before the House committee hearing of Un-American Activities that he is, in turn, sending invitations to all members of the committee for the opening of his Monsieur Verdoux, which opens simultaneously in 5 Washington theatres next Friday. Ho hum, but credit Russ Birdwell with at least a gag good enough for the wires. ¶ The death of Claude LaBelle, for 16-years dramatic ed of the San Francisco News, brings real sadness to the entertainment world. His popularity with the people of movie and show biz generally was fabulous and legendary.

● **EDITH HEAD** is joining Kenneth MacGowen's department of Theatre Arts at UCLA—as the "professor" of costumes and styles, no less. ¶ Here are some additions for your list of Academy Award winning pix of yester-year which will be screened shortly. They're all Sunday showings at the Academy theatre: Next Sunday, "Seventh Heaven" with Janet Gaynor and Charles Farrell. A week later, "Laugh, Clown, Laugh" with Lon Chaney and Loretta Young. On Oct. 12, George Ade's famous "Fair Co-Ed" with Marion Davies and Johnny Mack Brown. Then come "Two Arabian Knights" (Oct. 13), "Street Angel" (Nov. 2), and "Underworld," dated for Nov. 9.

● **MAMA WEISS**, the Bev Hills restaurateur, celebrates her 15th-year in the eatery biz next month and will be presented with a testimonial scroll by a large group of her film customers. It will read: "We Remember Mama." ¶ Don't say we didn't tell you. When the World Series is over, you will read an announcement that Jackie Robinson, sensational Negro ball player, has accepted a picture offer. For the past month, he has been besieged with offers guaranteeing him fine roles. And now that he has been largely responsible for the Bums' copping the Nat. League pennant (we hope), his screen value has doubled.

● **MATT WEINSTOCK**, Daily News columnist, has just had his book—"My L.A."—published by A. A. Wyn. Matt defends this "beautiful, spectacular chaos," saying it has become the most insulted town in the world because of the overwhelming preponderance of outlanders who have come here to live. ¶ If you'd like to play railroad magnate, you can rent an engine-tender-baggage-car, a couple of coaches, and a crew of professional trainmen for \$3.95 per mile, plus gov. tax. At least, that's all that producers Jesse Lasky and Walt MacEwen were charged for the train they used in "Miracle of the Bells."

● **HAL ROACH** is already so satisfied with the boxoffice returns on his "Comedy Carnival" that he is setting up to continue the idea of linking 2-comedies into one general humor-feature bill. "Laff Time" is already getting that treatment and, as soon as "Joan" is completed on the Roach lot, he'll start producing more of the same. ¶ Para wants a new contract with Alan Ladd, but Alan is holding out for the clause which will permit him to make one outside pic annually. ¶ Harry Brandt is making inductive offers to United Artists for the release of the FDR documentary, "The Roosevelt Story."

● **MERVYN LEROY** has constructed himself a complete snow-swept battlefield—covering an entire stage at MGM—for the historic scenes of World War II in his "Homecoming." ¶ Film Classics will stage a twin world premiere of its first Hollywood production, "The Spirit of West Point." One is at the Malco theatre, Memphis, and the other at the Victoria theatre, New York. Doc Blanchard and Glenn Davis, the pic's gridiron heroes, will make personal appearances at both evenings—bicycling it by plane. —Tidden

DISCS & DISCORDS

By Ray LeStrange

● Because of strong public resentment, it is believed in Washington that attorney-general Tom Clark will soon crack down on the record industry, claiming violation of monopoly laws. Involved in the proceedings will be motion picture studios, song publishers, radio stations and major disc manufacturers.

Not content with its huge profits, Columbia Records last week upped its price from 60c to 75c on the average line of discs. Columbia was fortified in the move with the belief that Capitol and RCA-Victor would follow suit, only to learn that they issued statements that they would hold the line against price increases.

Back of Tommy Tucker's decision to break up his band, was growing dissatisfaction over the manner in which Music Corp. of America was handling his affairs. Although Tucker's complaints were many, lack of bookings and a weak publicity campaign were foremost. Many big band leaders may be expected to follow suit if the big ten percenters don't step on the gas.

When disc pilot Bill Anson put Sardi's on the air in a midnight program recently he left many of his so-called competitors dangling by the heels. The program is so successful that Anson has upped business 150% with the net result that there is a scrambling for radio time by many of America's night spots as a means of improving dwindling business.

We can well understand that music publishers wish to take advantage of the current, nostalgic trend in songs by re-peddling oldtime ditties, but the public is beginning to wonder how present-day songwriters are going to make a living. Every old song which is revived is stopping some new song from seeing the light of day and this sort of business isn't going to help economic conditions.

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HOLLYWOOD vs. PORTLAND

Sept. 23, 24, 25, 26, 27—8:15 p.m.
Sun. Sept. 28—Double Header—1:30

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AA-MONO-PATHE DEAL



... her pappy is Warner Bros.' cutting room chief, Harold McCord, and after chirping her way to radio recognition, WB is now testing her under the name of Grayce Chandler . .

British And American Producing Companies To Be Formed With Each To Make 4 Pix Per Year On Basis Of Pound-Dollar Exchange

● Newest answer to the British tax threat is a combine deal between Allied Artists-Monogram and Pathe Pictures, Ltd. The pact has a reciprocal action which provides for the formation of an English company to lens 4 pix, while a Hollywood unit makes 4. Net from each is to be shared equally.

Monogram will handle all distribution except in British possessions, and has agreed to also handle other Pathé product wherever Monogram has this facility.

The deal smoothly side-steps any freeze possibility by permitting both outfits to exchange dollar and pound credits.

Although the pact is set, it must still be ratified by directors of both organizations. Initial agreement was reached between Steve Broidy and Norton Ritchey for Monogram and William Moffat, managing director for Pathé Ltd.

The arrangement is not surprising, inasmuch as Monogram product has been distributed in the United Kingdom by Pathé under a contract which still has 8-years to run.

TOP NEWS

MORE TAXES LOOM—French Foreign Minister George Bidault's distress call to President Truman clearly indicates a coming tax or freeze similar to the British action. Since France, after Nov. 1, will have no money for even essentials, it is evident that payment for Yank film rentals is impossible. The Byrnes-Blum pic agreement seems destined for the scrap-heap.

STOCK EXCHANGE—The Eagle-Lion-Walter Wanger dicker which has

(Continued on Next Page)



... Bob puts Hope in Paramount's "Where There's Life" (page 3)

INDIE MONEY

Financial Smog Clears Up Slightly; Banks Relenting

● Indie gloom over heavy bank-lending restrictions has been slightly alleviated by a report from producer Robert Riskin. Bankers, according to the executive producer, are quite willing to grant up to \$4,000,000—provided the producer involved, the property he intends to make and the staff he selects are all of top quality.

Riskin stressed that bankers simply demand a completely businesslike basis for all dealings and a surety of businesslike methods by the producer.

The Philip Yordan-Herbert T. Silverberg property, "Anna Lucasta," is on the barter block with Columbia on a production-distribution basis. It is said that Columbia will pay \$400,000 for the Yordan legiter and assume full bankrolling on the pic version. Yordan is in as writer-producer. Paulette Goddard may get the lead role.



Part of the celeb turnout to see King Bros.' "Gangster" Preview
Belita, Gale Storm, Greg Peck, Elyse Knox

MAJOR MONEY

Initiating New 'Revolving Fund' To Ease Pressure

● New twist to production financing is the "revolving fund" which several of the majors are either initiating or contemplating.

Paramount's newly created fund, used for both production and theatre stock buying, has been swelled by the addition of \$5,000,000. Three banks, First National Bank of Chicago, Manufacturers Trust and Bankers Trust are involved as loaners.

The total revolving fund financed by the banks is \$25,000,000. Fund agreement permits Paramount to draw up to \$10,000,000 from First National, \$8,000,000 from Manufacturers Trust and up to \$7,000,000 from Bankers Trust.

A similar fund has been under consideration by United Artists, but because recent pic purchases from RKO have filled gaps in schedules, the idea has been dropped. Stabilization and banker eagerness to underwrite U-A product are also factors in decision to forget the revolving fund plan.

Barry Sullivan

STARRING IN
"The Gangster"
for ALLIED ARTISTS

EDDY ECKELS Editor
WILLIAM H. JAMES Associate

LARRY URBACH General Manager
TOM WOOD, JR. Adv. Associate

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Vol. 40, No. 5 October 6, 1947

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

been going on for weeks has finally been consummated. Wanger will make 4 big-budgeters annually for E-L. He is to get a hefty chunk of Pathé Industries stock, which in turn takes a substantial part of Wanger Productions. Wanger expects to bring in other top-flight producers. Now that the E-L-Wanger agreement is a reality, it is presumed that Douglas Fairbanks, Jr., may also step into the E-L line-up. He is said to have been contemplating the move since Wanger began initial negotiations.

PART COMPANY—Martin Block, top disc jockey, is stepping out of his KFWB contract, by mutual agreement. The 3-year contract has been in effect only 4 months. It is understood that Block has agreed not to broadcast on any local indie station for the duration of the original pact—which extends 'til June of 1950. He'll continue on Mutual through KHJ.

BIZ DROPS—Government amusement tax returns fill out the picture of down-trends in the film industry generally. July and August returns were far below normal. Only \$29,309,000 came in as admission tax during July.

U-I & HENIE—The long-pending deal between Sonja Henie and Universal-International for Miss Henie's services as star of "The Countess of Monte Cristo" may be signed by the time this issue is printed. U-I execs have met all requirements except Miss Henie's demand for Technicolor. It was this same factor that made her refuse to do the same story 18 months ago with International Pictures. However, a heavy chunk of percentage is up as compensation.

P R E I E W S

News-weekly Gridiron-Footage And Army Loyalty Redeem 'West Point'

Should Have Special Appeal For Football Fans And The Horatio Alger Gratification For All Kids

★ "THE SPIRIT OF WEST POINT" has its modest budget showing at the seams, but it is a good secondary nevertheless. It will appeal particularly to all football fans since it is brimful of newsreel stock-shots depicting the gridiron cleverness of those two all-Americans—Army's Blanchard and Davis.

For the same reason, plus the yarn's Horatio Alger twist, it will be right down the alley for all kids.

The Story Is Slim

The story is quite slim. The acting of the real football stars proves they are well at home on the gridiron. Van Johnson will never have to worry about Doc Blanchard or Glenn Davis becoming competitive screen stars. We know because they wear their clothes that way.

Although Westpoint is the background, and training for the army is the all-out premise, the big reason for the picture is football—as exemplified by the amazing field exploits of Doc and Glenn.

It doesn't take a great amount of footage to establish the traditions of the academy. Much of that is news-weekly clips of marching cadets. A few lines of dialog are enough to get over the fact that West Point was founded by George Washington and that the names of many of its students—like Grant, Pershing, MacArthur, Eisenhower will live forever.

Then the plebes, amongst them

Blanchard and Davis, arrive and the pigskin picture is well under way. Chronologically through the seasons of '44, '45, and '46 the wonderful Army football record is shown through what may readily be termed some of the best actual scenes ever filmed.

Occasionally, there is a break through the football footage for story purposes—with most of these flashes hardly to be called "story." They are merely incidents in the lives of these two gridiron heroes who have won such national acclaim.

The first important flashback in the life of Glenn Davis is when he flunks out in math, and he hardly knows how to tell his parents about his dire predicament. That's where the coach beats him to the punch and phones Glenn's mother first to prepare the way.

The reaction is such that there is no doubt that Glenn will make up his studies during the summer and be back in time for the next football season.

Background Comes In

More of the Davis background comes when his mother tells Blanchard at a West Point dance about some of the trials and tribulations she had faced with Glenn.

The Blanchard incidents are mostly about his father, a small town doctor, who died just as Felix received his West Point appointment. In their home town, they were known as Big

John W. Rogers and Harry Joe Brown Present
"THE SPIRIT OF WEST POINT"

(A Film Classics Release)
GOOD 85%
College Football Drama, produced by Rogers and Brown. Directed by Ralph Murphy. Screenplay by Tom Reed. Photography by Lester White. Art direction by George Van Marter. Edited by Harvey Manger. Trade-shown at the Fox Wilshire theatre, Tuesday evening, September 30, 1947. Running time, 75 minutes.

The Players—Felix "Doc" Blanchard, Glenn Davis, Robert Shayne, Anne Nagel, Alan Hale, Jr., George O'Hanlon, Michael Browne, Margaret Wells, Tanis Chandler, Mary Newton, William Forrest, Lee Bennett, Mickey McCardle, John Gallaudet, Rudy Wissler, Bill Stern, Harry Wismer and Tommy Harmon.

Doc and Little Doc. With his dad's passing, Felix became Big Doc in more ways than one.

The two boys are shown as inseparable after their first meeting in plebe scrimmage. As pals, they virtually ran up the ladder of football fame. Then the film reaches that sequence still fresh in documentary memory—when they faced the alluring promise of playing professionally.

One of their teammates, very personably portrayed by Michael Brown, had already fallen for the professional come-on and had used matrimony to get kicked out of the academy. Later, however, it is the same player who thwarted the skullduggery of some professional racketeers who attempted to trap Blanchard and Davis into signing up for football pay.

The manner in which Doc and Glenn are tormented with the lure of cashing in on their national publicity is nicely handled in the picture's yarn. They naturally turn down all offers and decide to stick to what they started out to be—Army Officers.

The good that this will have in the youth of the nation is beyond question. From that angle alone, "The Spirit of West Point" is a mighty worth-while secondary for any showman.

Exploitation Possibilities Great

From the selfish side, the exploitation possibilities are great. Excellently timed in release, it is a hotshot booking for any day or week during this or any other football season.

The film had its national premieres last week in Memphis and New York and it is more than likely prints will be available at all exchanges by the time this appears in print.

Football lobby dress, pennant decorations of all colleges, pigskin-parade matinees and scores of other bits of gridiron atmosphere are all in fine order for fatter profits.

Practically every kid in the land knows Doc Blanchard and Glenn Davis. To the teenagers, those two names are the equivalent of both Frank and Dick Merriwell as national heroes.

There is not too much to be said on the technical side of the picture. The general art direction is adequate. Ralph Murphy's direction holds every-

(Continued on Page 11)



Doc Blanchard and Glenn Davis cut pigskin capers galore for the screen success of the Film Classic's release, "The Spirit of West Point"

WHERE THERE'S LIFE, You'll Find HOPE, Meaning Who's Looney Now

**Bob Almost Gets Crowned, Stabbed, Choked, Shot
And Married In Story Nuttier Than A Fruitcake**

Paramount Presents

"WHERE THERE'S LIFE"

GOOD by Paul Jones and directed

85%

by Sidney Lanfield. Screenplay by Allen Boretz and Melville Shavelson, based on a story by Melville Shavelson. Photography by Charles B. Lang, ASC. Musical direction by Irvin Talbot. Tradeshown at Village Theatre, Westwood, Thursday evening, September 25, 1947. Running time, 80 minutes.

The Players—BOB HOPE, SIGNE HASSO, WILLIAM BENDIX, George Coulouris, Vera Marshe, George Zucco, Dennis Hoey, John Alexander, Victor Varconi, Joseph Vitale and Harry Von Zell.

★ "WHERE THERE'S LIFE" is a title that implies Bob Hope and, as even the layman knows, where there is Hope there is bound to be frothy farce and nutty nonsense. It all turns out just that way, since Melville Shavelson's story is one of those nuttier-than-a-fruit-cake things that permits Bob to permeate the atmosphere with his personality and go all-out for corn-comedy.

Allen Boretz helped Shavelson screenplay the melodramixup, which has to do with political strife in an unknown country called Boravia. An attempted assassination of the king reveals that his only heir is a son born to his secretary—back in America. You guessed it. Bob Hope is the heir to the throne!

As Hope skullduggery-comedies go, this one is as good as any. It has plenty of speed, novelty and hilarious hoke. In fact, it is so nonsens-ational, it is surprising that it is so non-sensational. The fault was doubtless due to the fact that the story was given too much B-treatment, with the Hope of its clicking placed squarely upon Bob's shoulders.

Speedy, Novel and Hilarious

In production values, Paul Jones gave it everything required. Sidney Lanfield directed with a consistent zip, and yet stayed within the confines of requirement for story coherence and clarity.

That about makes the farcical story the main item, aside from the personality of Bob Hope, as to whether the result should be fair, okay, good or swell. From this corner, it rates consistently Good.

Accordingly, let's delve into the cause of it all—the yarn, itself.

The audience is let in on the know of how and why the King of Boravia is shot by a member of the underground which is against a democratic government. During what is supposed to be his dying moments, the King tells about his mysterious heir—and

the army general immediately charts a plane to race to America and bring back the new Prince before the King's death is admitted.

The army general is feminine, Signe Hasso, no less. As "Katrina Grimo-vitch," she takes with her Minister of War Grubitch (Dennis Hoey), Finance Minister Zavitch (Victor Varconi), and slick-meanie Krivoc (George Coulouris), the last two of which are members of the underground out to kill the new Prince.

The prospective Prince, Bob Hope, is then revealed as a disc-jockey, whose main object in life is to sell dog-food over the air. His side-kick at the radio station is Harry Von Zell. His wedding to Vera Marshe is set to take place on the morrow. His



... screwy attire for Prince and General (Bob Hope and Signe Hasso) ...

future brother-in-law is Sergeant William Bendix, whose only problem for the moment is to see that Hope (Continued on Page 11)

'WISTFUL WIDOW' Is A Gay, Goofy, Slapstick Western With A Wallop

**Abbott & Costello Bump Into Montana Law Which
Makes Lou A Rootin'-Tootin' 'Superman For A Day'**

Universal-International Presents

**"THE WISTFUL WIDOW
OF WAGON GAP"**

**GOOD
85%**

Western comedy, produced by Robert Arthur and directed by Charles T. Barton. Screenplay by John Grant, Robert Lees, and Frederic I. Rinaldo. Based on a story by D. D. Beauchamp and William Bowers. Photography by Charles Van Enger. Music by Walter Schumann. Previewed at the Forum theatre, Friday evening, Sept. 26, 1947. Running time, 78 minutes.

The Players—Bud Abbott, Lou Costello, Marjorie Main, Audrey Young, George Cleveland, Gordon Jones, William Ching, Peter Thompson and Olin Howlin.

★ "THE WISTFUL WIDOW OF WAGON GAP" is rich, mellow corn. The old and unfailing Abbott & Costello formula is right on the beam, springboarding a gay, goofy, slapstick 78 minutes of entertainment.

As usual, the pic opens with our heroes drifting on the tide of circumstance, Abbott cautiously pushing the ineffectual, puzzled Costello ahead to test the way. And so, they enter Wagon Gap, a rough, tough Montana town of the 70's.

You can book "The Wistful Widow" on any day of the week for full satisfaction. It will even satisfy the action fans. It has a full quota of brawling, authentic backgrounds, and broad comedy.

The action gets off to a galloping start when tenderfeet Lou and Bud decide to try out Lou's new six-gun. Lou fires into the air—and a body plummets out of the blue.

The boys narrowly miss a hanging. But William Ching, believable as the head of the Citizens' Vigilante Committee, decides that if the tough elements of the Gap want the hanging it must be wrong. Ching digs up a genuine old Montana law whereby the victor in a gun-duel must assume the debts of the deceased and be responsible for the widow and brood.

Since the deceased is a no-good scalawag who owes everybody in town, the citizens can't afford the hanging.

Costello Has Charmed Life

More importantly, none of the bold, brave men in town is intrepid enough to want to supplant Costello as guardian of the marriage-bent Widow and her awesome brood.

Accordingly, Costello suddenly bears a charmed life. A group picture of the family—Marjorie and her huge mess of offspring—becomes his talisman of invincibility and the strongest hearts quail as he flashes it from the patch-pocket of his rotund rear.

The Citizens' Committee seizes

on the situation to make Costello sheriff, thinking that at least they have found someone who can be kept alive. The soul-satisfying spectacle of the worm that turns is played to the hilt with Lou becoming a veritable Napoleon of the sticks.

The climax is an hilarious parody on all westerns. Costello starts his suspenseful death march against the tough gunmen holed up in the saloon, slapping his holsters, stalking with grim purpose and high resolve—but, of course, confident that no man alive will shoot him.

What our heroic sheriff doesn't know is that Marjorie has suddenly become wealthy. The railroad has bought her ranch as a right-of-way. She is now an object of avarice. The badmen, waiting in the saloon, are vying strenuously for the privilege of getting rid of the sheriff.

Lou gets the idea quickly, when a hail of bullets nearly disrobes him in the middle of the street.

Pic ends with all knots unraveled. Old boy gets old girl when Marjorie marries conniving Judge George Cleveland; and Lou & Bud resume their interrupted journey to California where they expect to make a fortune. Robert Arthur handles the production reins smartly, combining strong background values with nicely integrated technical elements. Sets, props and Charles Van Enger's photography would do justice to most big westerns.

Credit also to Robert Lees, Frederick I. Rinaldo and John Grant for their shrewd screen translation of the D. D. Beauchamp-William Bowers original story. "The Widow" gives both Abbott & Costello full scope for their individual talents. —Weakley.



... she makes him a superman via the law (Lou Costello, Marjorie Main) ...

Hollywood REVIEW

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Page 3

'LAST ROUNDUP' Sure-Fire Oater With All Elements For Good Biz

By Using Fists And Video, Autry Saves Redmen, Ranchers, A City's Water Supply And Gets Gal

★ "THE LAST ROUND-UP" sends Columbia's Gene Autry series off to a bang-up start. Pic has the ingredients of top-oater entertainment—constant action, touches of comedy, plenty of suspense, fine photography and a hint of romance. "The Last Round-Up" will please audiences beyond the regular Autry and general ozoner fans.

Producer Armand Schaefer is largely responsible for the solidly commercial values. Director John English enhances the Schaefer touch by eliciting realistic, corn-free portrayals from his cast. English maintains this histrionic simplicity even in heavily melodramatic sequences.

Up also for kudos are Jack Townley and Earl Snell for their screen translation of Townley's original yarn, which is blended from a rehash of several sagebrush formulas. The old water-rights plot includes a land-grab springboard and a dash of wronged-Injuns-on-the-warpath for pathos, human-interest and some swell fight-in' and ridin' sequences.

Aqueduct Becomes The Issue

Out in the desert, Mesa City finds it has to expand water sources for a growing population. Ranchers and Indians object to a proposed aqueduct which would draw heavily from the

will get a fine price for their water rights—which will permit them to pay off the mortgages most of 'em have incurred from wealthy rancher Ralph Morgan.

Little do the trusting cowmen realize that Morgan and his slick, handsome son, Mark Daniels, are villains of the darkest kind. So they let papa and son talk 'em into delay and indecision. All ranchers must sign over water title before the aqueduct project can start.

Stick To Land Of Ancestors

Gene has other troubles. The Indians don't want to leave the land their ancestors are buried in. Also, he's fallen for Jean Heather, schoolteacher at the Indian school. She thinks he's a bum who's out to do the Injuns and cattlemen no good. She keeps her pop, John Halloran, from okaying the water deal.

Columbia
presents

"THE LAST ROUND-UP"
GOOD
85%

Western melodrama, produced by Armand Schaefer and directed by John English. Screenplay by Jack Townley and Earle Snell, from an original story by Jack Townley. Photography by William Bradford. Art direction by Harold MacArthur. Tradedown at Columbia studios, Thursday, Oct. 2, 1947. Running time, 76 min.

The Players—Gene Autry, Jean Heather, Ralph Morgan, Carol Thurston, Mark Daniels, Bobby Blake, Russ Vincent, George Fisher, John Halloran.

But Gene's a man with modern ideas. He stages a television broadcast from the beautiful, lake-dotted land offered by Mesa City. The Indians start en-masse for the land of promise. The video stunt also shows Miss Heather how wrong she's been about Autry. The relationship becomes very cow-eyed and tender.

But Morgan and Daniels get their skullduggery into high gear. They plant their henchmen in the aqueduct company's crew. The Morgan menials shoot Indian cattle, beat up an Injun, incite a reprisal and seriously injure several tribesmen. All this is shrewdly planted as Gene's dirty work.

Autry, during this nefarious activity, is staging a cattle drive to save Jean's dad from Morgan's foreclosure.

If meanie Morgan gets Halloran's ranch, the water deal can't go through.

The Indians meanwhile have gone on the warpath, convinced they've been sold out. Autry, of course, saves the situation, the cattle, Halloran, the Indians, the ranchers, his own good name and finales with Miss Heather looking up at him with lovely promise in her big, adoring eyes.

Particularly effective thesping is turned in by Carol Thurston, as the Indian wife of young Redman leader Russ Vincent. Vincent, a friend of Gene's, is eventually murdered by Daniels.

Bobby Blake's Best Chore

Bobby Blake does his best chore to date, as their son and Gene's worshipful shadow.

George Fisher, Trevor Bardette, Lee Bennett, John Halloran, Sandy Sanders and rest of the cast sustain the high acting level.

The camera work of William Bradford and Harold MacArthur's art direction add significantly to the general excellence.

Gene warbles only a few numbers, which are properly integrated into the continuity. "The Last Round-Up," trail ballad by Billy Hill, themes the pic effectively. —Bill

'GAS HOUSE KIDS' Hit Smart Pace In Gay Hollywood Murder Mystery

They Follow The Familiar Formula Of Finding And Losing Corpses In Secret Corridors Of Old House

● "THE GAS HOUSE KIDS IN HOLLYWOOD" is a made-to-formula, ribald comedy-whodunit. Plot concerns the kids solving a murder in an old estate in Hollywood. Chief props for the action are secret corridors and two disappearing corpses.

Sam Baerwitz's production values are strong for a minor-cast dueller.

This chapter in the Gas House Kids series opens with them en route to Hollywood to see Lance Carter, their favorite screen detective, adequately played by Michael Whalen. In fact, the Kids constitute Lance Carter fan club #32.

A short distance from Hollywood the Kids are flagged down by Prof. Milton Parsons. The Prof. is returning to Hollywood with a huge box containing the body of Joseph, his associate in scientific experimentation. Prior to Joseph's death the Prof. and he were trying to pick up by radio the long-dead speeches of famous figures of history. Now Prof. Parsons has the permission of the authorities to use the body in further experiments. He hopes Joseph will be his contact with the spirit world.

In return for the lift, Parsons in-

vites the kids to be his guests. When they learn the contents of the box, they vehemently decline the offer. However on meeting the Prof's lovely daughter, Jan Bryant, and her three luscious friends, the Kids do a quick reversal.

At a swimming party that evening the Kids find a corpse at the bottom of the pool. The police are called in. From that moment pic goes into high. Every musty prop in the stock-room closet is thrown in. The fresh body, that of an unexplained real estate agent, and Joseph take up a large part of the footage with the old disappearing-body routine.

Plenty of Tricks and Gags

Interwoven through this standard but well-handled corn are the usual dumb dick antics, secret corridors, hidden treasure, the trailing skeleton, and the old secret revolving-door technique. Yarn leaves out few of the haven't-missed-yet hoke horror routines.

When the Kids decide the cops are getting nowhere, they go for movie sleuth Michael Whalen to solve the case. Arriving at the studio where Whalen is staying, they run the gamut

PRC
presents

'GAS HOUSE KIDS IN HOLLYWOOD'

OKAY
80%

Comedy murder-mystery, produced by Sam Baerwitz and directed by Edward Cahn. Original screenplay by Robert E. Kent. Photography by James Brown. Art direction by F. Paul Sylos. Reviewed at the Million Dollar theatre Tuesday, Sept. 30, 1947. Running time, 67 min.

The Players—Carl Switzer, Benny Bartlett, Rudy Wissler, Tommy Bond, James Burke, Jan Bryant, Michael Whalen, Douglas Fowley, Frank Orth, Lyle Latell.

of thrills and difficulties in finding their hero. They are chased by studio cops, become entangled under a canvas drop with scantily-clad lovelies, and finally burst onto Whalen's set.

Disillusionment comes later to the Kids when they learn that Whalen is master-minding the trouble at the old house by trying to locate hidden treasure there to pay off a gambling debt. However, at this time he seems a thoroughly nice guy, eager to help. Of course he readily grants their request for aid as this allows him access to the house so that he can conduct his search unhampered.

The climax comes with Whalen and his two thugs finding the treasure, only to be thwarted by the Kids and taken into custody.

Typical high spot occurs when Alfie Switzer and buddy find secret passage. Alfie leans against a hidden revolving panel and promptly disappears. The old business follows; one leaves the passage and the other enters as the door goes around. Their mystification in trying to find each other is still funny. —Weakley



... romantic Jean with rootin'-tootin' Gene (Jean Heather & Gene Autry) ...

river which barely now sustains their poor soil and cattle.

Gene makes a deal with the city. Indians are to be given the rich timber and grazing land above the desert floor where they now live. Ranchers

Original Yarns Loom Important In Week's Story Bazaar, With Lower-Priced and Modest-Budget Properties Noticeably Predominant

By Johnny Yuhasz

● The literary halls of commerce had a prosperous and inspiring week with nine purchases announced. Slowly recovering from the recent economy wave, the film studios are again actively interested in the story bazaar, but stress the acquisition of lower-priced yarns that can be produced on a modest budget. Indicative of the trend is the fact that seven of the manuscripts bought were originals.

The most important and impressive literary property was acquired by MGM. The Culver City studio exercised its option on "East Side, West Side," a forthcoming novel by Marcia Davenport. The deal calls for a ceiling price of \$200,000 based on book sales, serialization and book club choice.

Pine-Thomas purchased "Hurricane Hunters," an original by Abem Finkel, to be produced for Paramount. The story revolves around army and navy fliers who work for the weather bureau and whose duties are to search for hurricane storms.

Republic procured five. "Ringside," an unpublished novel by Martin Van Lass, which was bought for \$45,000 and slated as the Valley studio's top production for next year. It's a boxing yarn that exploits the honest side of the fight game and the sportsmanship of such fistic figures as Gene Tunney, Joe Louis and Jack Dempsey. "Heart of Virginia," a fast-paced race track original, by Jerald Sackheim. "Recoil," an original by Steve Martin. "Cimarron Trails," an original action western by Robert Williams, and "Thunder in the Forest," an original melodrama by John K. Butler and J. Benton Cheyney.

Reliance Pictures, headed by Ben Pivar and Bernard Small, purchased "Shanghai Lady," an original by Don Martin, from Universal-International and will make it as their first independent production.

Henry Kesler acquired "Devil's Day Off," an original by Lynn Root, to be produced as an indie production.

'Classics' Are Coming

A group of "Columbia Classics," film adaptations of celebrated literary works, will reach the nation's screens during the forthcoming season. Among the authors represented are Alexander Dumas, James Fenimore Cooper, Henry Wadsworth Longfellow, Robert Louis Stevenson and Mark Twain.

Currently in release is "Last of the Redmen," an adaptation of Cooper's "Last of the Mohicans." Next on the screen will be "The Prince of Thieves," adapted from Dumas' version of the Robin Hood legend. Now

in production is "The Wreck of the Hesperus," based on the famous Longfellow poem.

Next month "Adventures of Silverado," based on Stevenson's "Silverado Squatters," will start production, to be immediately followed with "Best Man Wins" from Mark Twain's celebrated "Jumping Frog of Calaveras County."

'Lucasta' Pact Due

Negotiations between Philip Yordan and Herbert Silverberg with Columbia Pictures on a production-distribution deal for the stage hit "Anna Lucasta," is near the signature stage. Silverberg, who is representing Yordan, is ironing out the final details with Lester Roth, Irving Briskin and Ben Kahane.

It is understood that Columbia, under terms of the projected deal, is paying a flat \$400,000 for the Yordan play and will assume full financing of the film production. Silverberg set the original deal for the Broadway presentation of the drama three years ago and it proved to be one of the top legit grossers in recent years. The contract calls for Yordan to be producer-scripter.

du Maurier Set for Suit

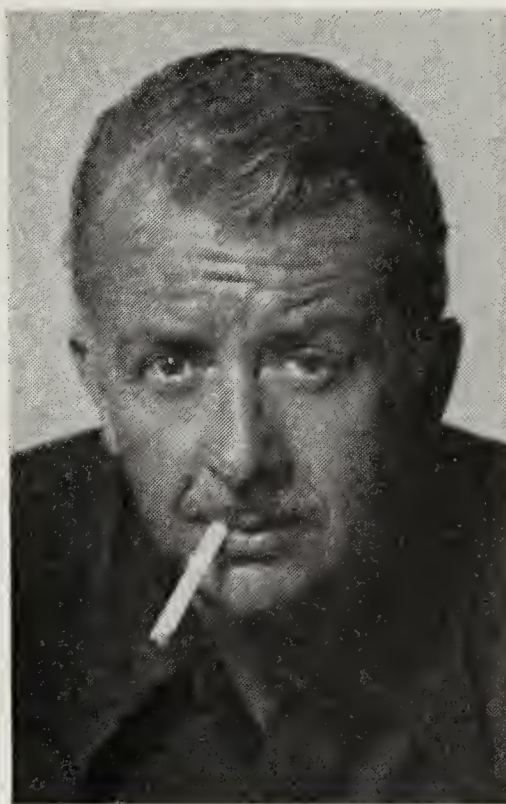
Daphne du Maurier, British author of "Rebecca," sails for New York within two weeks to take the stand in the plagiarism suit brought against her, David O. Selznick, United Artists and Doubleday-Doran by Edwina Levin MacDonald. With the trial in the New York federal court now set for October 21st before Judge John G. Clancy, defendants are fighting an attempt to collect all earnings of both the novel and its filmization.

Action is now being pushed by J. Clifford MacDonald, son of the plaintiff who died last year. Claim is that Miss du Maurier pirated plaintiff's novel "Blind Windows," which is also based on the second wife theme. One appeal has been heard already after the district court dismissed the action on the pleadings. That ruling was reversed and the case was sent back for a new trial.

While named in the suit, Miss du Maurier was never served and consequently her appearance is to support the other defendants.

Butler, Gidney, for Prexy

Hugo Butler and Sheridan Gidney have been nominated for the presidency of the Screen Writers' Guild, which will hold its election at the regular annual meeting, November 19th. Official ballots will be mailed to the members twenty days before the meeting. The SWG constitution



W. R. BURNETT sets a fast pace with best sellers and "hit" screenplays. His new novel, "Yellow Sky," will be published by Knopf shortly.

provides for additional nominations for all offices by petition.

Nominated for vice-presidents were Anne Chapin, Frances Goodrich, F. Hugh Herbert, Arthur Kober, George Seaton and Dwight Taylor. Stanley Rubin and Arthur Sheekman were named for secretary, with Leo Townsend and Harry Tugend for treasurer.

Nominated to serve on the executive board were Robert Ardrey, Art Arthur, Stephen Morehouse Avery, Claude Binyon, Hugo Butler, Frank Cavett, Anne Chapin, Lester Cole, John Collier, Olive Cooper, Valentine Davies, I. A. L. Diamond, Richard English, Everett Freeman, Paul Gangelin, Frances Goodrich, Morton Grant, Margaret Gruen, Albert Hackett, Dorothy Bennett Hannah, Arthur Kober, Milton Krime, Ernest Pascal, John Paxton, Robert Pirosh, Louise Rousseau, Stanley Rubin, Leonard Spiegelgass, Leo Townsend and Brenda Weisberg.

Burnett Hits Fast Pace

W. R. Burnett, author and scenarist, is setting a fast pace to complete all his writing commitments. Having recently finished "Yellow Sky," his seventeenth novel, he is currently scripting an original screenplay, "Rose of Cimarron," for Alson Productions. The yarn, a dramatic tale of a spirited young gunwoman of the Old West, will be serialized in a national magazine and published as a novel prior to its film production for 20th Century-Fox release.

Burnett holds a very enviable record among the established authors. Ever since "Little Caesar," his first published novel, which Warners bought and produced, the majority of his books have been selected for films and made into "hit" pictures.

BOOK BRIEFS

● "More Interesting People," by the journalistic raconteur Robert J. Casey, is a robustly amusing book. He has recalled all the cockeyed, bibulous and erratic reporters, plus all the absurd, colorful stories he has encountered and blended them into a hilarious book that is a delight to read. It's published by Bobbs-Merrill.

● Early next year Scribner's will bring out a book about the late Henry Ford, written by William R. Richards, a Detroit newspaperman, which will be a series of reminiscences rather than straight biography. The title will be "The Last Billionaire."

● Mary Jane Ward, whose first novel "The Snake Pit," was one of last year's best sellers, will have her second book published in January via Random House. It's a powerful story of a Jewish professor in a Midwestern college.

● The Viking Press will present John Steinbeck's "The Pearl," in December. It is a deeply moving short novel of mankind's hope born of violence. The story was made into an exciting motion picture in Mexico.

● "Ghosts in Irish Houses," by James Reynolds, will be released on October 31st by Creative Age Press. The liveliest spectres of the Emerald Isle stalk through this magnificently executed collection of folk tales retold in words and paintings.

● Elinor Hughes, drama critic of The Boston Herald, will tell the story of the Boston theater in the years 1936-1947 in "Passing Through To Broadway," to be published late this year by Waverly House.

● Dutton will publish in January a novel by the actress Pamela Kellino, wife of James Mason, the British film star. The title of the book is "Del Palma," and its heroine is a Cuban opera singer.

● "Sins of New York," a lusty and flamboyant collection of the best written stories of celebrated New York crimes over the past hundred and fifty years, will be published next month by Boni and Gaer.

● Hearst cartoonist Ken Kling has turned in his final manuscript "All the Kling's Horses" to Duell, Sloan and Pearce. It's a comedy exposé on racing, the training racket and trotters. The book will be published next Spring.

—Johnny

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A New Network *In The Making To Cater Exclusively To Patrons Of Music And Art; Also New Microwave Relay System And Newspaper Web*

By Joy Eckels

● Plans for a "musical network" are reported in a serious discussionary stage whereby a new independent web may be in the making for special appeal to the longhair clientele. The idea is said to have been advanced by Cal Smith, general manager of local station KFAC, who reports that Elliott Sanger, general manager of New York's highly "cultural" station WQXR, is very receptive to the idea.

There are at least 20-odd stations throughout the country which are tabbed "exclusive longhair outlets" and reported to be in on the general discussion.

G-E Station Now Set To Beam Daylight Event Programs

General Electric's television station, WRGB, in Schenectady, last week inaugurated a new microwave video relay system in the 200-megacycle region which is extremely directional and powerful enough to telecast the major football games this season.

The station has been experimenting with the new system for the past few years during the evening hours only, but it is now reported to be ready for any daylight programs with full facilities to carry on commercially.

The new circuit is headquartered atop the tall G-E office building in N.Y. and has a rotating antenna and transmitter which can easily pick up NBC, Columbia or Dumont programs.

Telefilm's 'Snapshots' To Be Film-Star Contract Test

Telefilm's "Snapshots," which looked like a shelved product last week when the major film companies prohibited its showing of any of their motion picture stars over television, returned to life quickly when the company's attorneys decreed the studios had no prohibitive rights.

In other words, the footage of such celebs as Virginia Mayo, Mickey Rooney, Jack Carson, Frank Sinatra,

Keenan Wynn and Danny Kaye will be telecast regardless, as a test case.

The Telefilm reel's defiance will bring directly into light just how far contract rights to an actor will extend.

Samuel Goldwyn, Warners and MGM were the three majors which tried to call a halt to the telecasting of the newsreel footage.

Important Chicago Gathering To Mull New Newspaper Web

That prospective newsreel network, backed by newspaper publishers, appears to be coming close to an actuality. The publishers' representatives will gather in Chicago, Oct. 8-9, to set up the programming pool of what looks like the first video-newspaper network.

Jack Chertok, film producer and the Los Angeles Times' film representative, will probably be a vital spark-plug to the proceedings, since the L. A. Times is one of the sponsors of the idea.

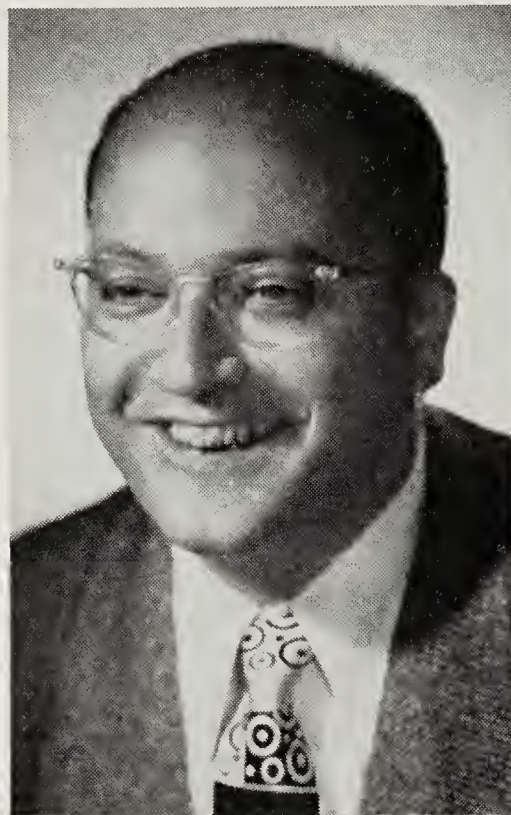
Plan will give the newspaper owners an edge on all "event" telecasting, since the publishers have a direct tie-up with most such affairs in sports, news and community activities.

AIRAMBLING

Sidney Gaynor, general sales manager of the Don Lee Broadcasting System, reports his company will earn \$3-million this year—an all-time high, up at least 15-percent over the take of last year.

The Spike Jones stagershow, entitled "Musical Depreciation," which opens today at the Philharmonic, heads East after this week. After a 1-night stand at the College of Wyoming at Laramie and a 2-night stop at Denver, they wend their way to Chicago for an indefinite stand at the Studebaker.

A new 15-inch screen television set backed by Earl 'Madman' Muntz



... makes classics unrecognizable ...
Abe Burrows, new CBS star

hit the market last week in N.Y. Three hundred of the new sets are said to be set for distribution in the L.A. area. They may go on sale as early as this week and will be priced between eight and nine hundred dollars.

Both the Henry Morgan and the Amos & Andy airshows have signed the Jubalaires for the coming season.

After more than 2-dozen auditions for the role of Miss Duffy in Duffy's Tavern, the part goes to Helen Eley, one-time musical comedy star. She will replace Sandra Gould who goes to a regular spot in the Jack Carson show.

Former football star, Tommy Harmon, and his wife, Elyse Knox, have signed with Les Mitchell productions to transcribe the radio program, "Play the Game." It will be for the Skippy Hollywood Theatre set-up and will take place when Tommy returns here with the currently traveling Los Angeles Rams.

Norman Corwin's former assistant, Lee Bland, has been appointed CBS director of special events.

DISCS & DISCORDS

By Ray LeStrange

● Radio Corporation of America has been named defendant in a \$100,000 suit filed in New York Federal Court by April Productions and the Select Operating Company, both Shubert subsidiaries. It is charged that RCA released a record album "Blossom Time" unlawfully.

The Payola. We have had many requests to touch on one of the most destructive elements within the recording profession, the "payola." The Federal Communications Commission in Washington, ASCAP and BMI, are but three organizations which have tried to stop illegal payments by publishers to singers and bandleaders without success. For example, there is a Latin-American orchestra leader who openly refuses to make a disc of a new tune unless he receives a payola of \$1000. This practice gives the big music publishers a monopolistic advantage in pushing their tunes and forces the small publishers to be incompetent. Easily 75 percent of the present crop of singers and bandleaders are playing ball with the big publishers and are accepting this sort of "hush" money.

Growing Blacklist. KFWB recently placed twenty-five discs on the blacklist, claiming that they were risqué and not in good taste. This action has already been felt around the nation with many prominent radio stations following suit.

Platter U.A. According to Howard G. Kraus, vice-president of United Artists' Records, UA is made up of fifteen independent discers and includes an artist roster of 75 singles and combos.

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Bert Lebo

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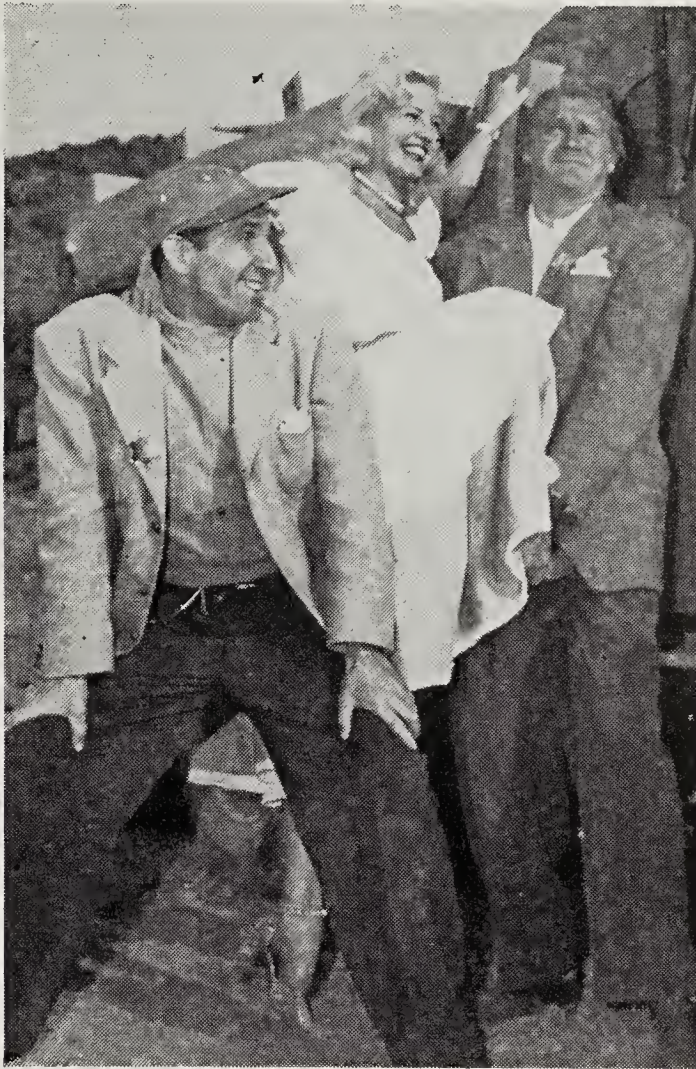
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CAMERA...On Film Celebs Searching For -



(Above) Maggie Roach, Jeanne Crain and the latter's husband, Paul Brinkman, try out one of the American Silver Corp.'s new trucks on the strange recent junket to Panamint City for the 'premiere' of a new silver mine there.



(Above) Marilyn Maxwell is helped by Ben Blue and Sonny Tufts into truck for the trip to Panamint City where a large group of film players recently went for new silver mine premiere.



(Above) Helmut Dantine is shown serving Miss Charlene Wrightsman at the buffet served at Panamint City after the film players arrived for the christening of a new silver mine at the properties of American Silver Corporation.

SILVER!

(Below) Kurt Kreuger shows Marilyn Maxwell what real silver looks like when first samples of ore come from new mine. All celebrities of the junket were presented with shares in the mine, which made each of them an official stockholder



(Below) Marilyn Maxwell breaks the bottle of champagne over the drill that took out the first piece of silver. Onlookers are (approx.) l. to r. prexy Jimmy Elliott, Mack 'Killa' Gray, Ann Sterling, Gregg Juarez, Alan Curtis, Helmut Dantine, Lawrence Tierney, Sonny Tufts, Geraldine Brooks, Ben Blue, Al Axt.

P R O D U C T I O N

ALLIED ARTISTS

(Filming Completed)

TRAGIC SYMPHONY
(Symphony Films).....Frank Sundstrom,
Audrey Long, Sir Cedric Hardwicke,
Serge Krizman, Gale Sherwood, Kate
Lawson, Vernon Cansino, Scott Elliott
THE HUNTED.....Belita, Preston Foster

(In Release)

THE GANGSTER (9/29).....80%
BLACK GOLD (6/23).....85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE RETURN OF OCTOBER
(Technicolor)

Cast: Glenn Ford.....Rudy Mate
Producer.....Joseph Lewis
Assistant.....Sam Nelson

BLONDIE'S NIGHT OUT

Cast: Penny Singleton, Arthur Lake
Director.....Abby Berlin
Assistant.....Jimmy Nicholson

CORONER CREEK

(Cinecolor)

Cast: Randolph Scott, Marguerite Chapman,
George Macready, Edgar Buchanan,
Sally Eilers.

Producer.....Harry Joe Brown
Director.....Ray Enright
Assistant.....Aaron Rosenberg

(Filming Completed)

WEST OF SONORA.....Charles Starrett,
Smiley Burnette
THE WOMAN FROM TANGIER.....Adele
Jergens, Stephen Dunne, Steven Geray
THE WRECK OF THE HESPERUS.....Willard
Parker, Patricia White, Edgar Buchanan
A LITTLE SPANISH TOWN.....Gene Autrey,
Elaine Marion, Stephen Dunne
WHIRLWIND RAIDERS.....Charles Starrett,
Smiley Burnette, Nancy Saunders
MARY LOU.....Frankie Carle & Orchestra,
Robert Lowery, Joan Burton, Glenda
Farrell
THE MATING OF MILLIE.....Evelyn Keyes,
Glenn Ford.
SIX-GUN LAW.....Charles Starrett, Smiley
Burnette, Nancy Saunders, Paul Campbell
THE SWORDSMAN (Color).....Larry Parks,
Ellen Drew, Marc Platt, George Macready,
Edgar Buchanan, Ray Collins, Michael
Duane, Robert Shayne
WELENTLESS (Cavalier) (Color).....Robert
Young, Marguerite Chapman, Willard
Parker, Akim Tamiroff, Barton MacLane,
Clem Bevans
THE LADY FROM SHANGHAI.....Rita
Hayworth, Orson Welles, Glenn Anders
THE LAST ROUND-UP.....Gene Autry, Jean
Heather.

THE LONE WOLF IN LONDON.....Gerald
Mohr, Nancy Saunders.
TO THE ENDS OF THE EARTH (Buchman)
Dick Powell, Signe Hasso, Edgar Barrier
KEEPER OF THE BEES.....Michael Duane,
Gloria Henry, Jane Darwell, Harry Daven-
port, Jo Ann Marlowe.
THE PRINCE OF THIEVES (Cinecolor) Jon
Hall, Alana Mowbray, Patricia Morison.
WHEN A GIRL'S BEAUTIFUL.....Adele
Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers,
Cornel Wilde, Ron Randall, Spring By-
ington, Percy Waram, Nancy Saunders
THE STRAWBERRY ROAN (Cinecolor) Gene
Autry, Gloria Henry, Jack Holt.
DEVIL SHOP.....Richard Lane, Damian O'Flynn,
Louise Campbell, Tony Caruso.
THE CRIME DOCTOR'S GAMBLE.....Warner
Baxter, Micheline Cheirel, Stephen Geray,
Roger Dunn.

THE BLACK ARROW.....Louis Hayward,
HER HUSBAND'S AFFAIRS.....Lucille Ball,
Franchot Tone
THE MAN FROM COLORADO.....Glenn Ford,
Ellen Drew, William Holden
I LOVE TROUBLE.....Franchot Tone, Janet Blair
GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
Michael Duane, Susan Reed
THE SIGN OF THE RAM.....Susan Peters,
Alexander Knox, Don Randel, Peggy Garner
BLONDIE'S ANNIVERSARY.....Penny Singleton,
Arthur Lake, Adele Jergens
ROSE OF SANTA ROSA.....Hoosier Hot Shots,
Eduardo Noriega

(In Release)

BULLDOG DRUMMOND STRIKES BACK
(9/29).....85%
STRANGER FROM PONCA CITY (9/15).....80%
ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%
BLIND SPOT (3/5).....80%
BLONDIE KNOWS BEST (12/17).....80%
BOSTON BLACKIE & LAW (1/7).....75%
BULLDOG DRUMMOND AT 8AY (4/15) 80%
CIGARETTE GIRL (3/5).....75%
SPORT OF KINGS (7/28).....75%
★DEAD RECKONING (1/14).....90%
FOR THE LOVE OF RUSTY (4/29).....85%
★FRAMED (3/2).....90%
HER HUSBAND'S AFFAIRS (7/21).....85%
THE CORPSE CAME C.O.D. (7/21).....65%
LAST OF THE REDMEN (7/21).....75%
PRAIRIE RAIDERS (7/21).....75%
GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%
RETURN OF MONTE CRISTO
(Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24).....80%
SINGING ON THE TRAIL (9/24).....75%
THAT TEXAS JAMBOREE (6/11).....80%
THIRTEEN HOUR ("Whistler") (3/12).....80%
THE MILLERSON CASE (5/12).....80%
FOR THE LOVE OF RUSTY (6/30).....80%
LAW OF THE CANYON (6/30).....70%
THE GUNFIGHTERS (6/9).....90%
DOWN TO EARTH. (8/4).....95%
BLONDIE'S BIG MOMENT (8/11).....70%
SON OF RUSTY (8/18).....80%
LITTLE MISS BROADWAY (8/18).....80%
BLONDIE'S HOLIDAY (8/25).....75%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

PRELUDE TO NIGHT
(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana
Lynn, Sydney Greenstreet, Edith Barrett,
Claire Carleton, Bob Anderson.

Producer.....Arthur Lyons
Director.....Edgar Ulmer
Assistant.....Gene Anderson

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,
James Craig, Jack Oakie
A TEXAS STORY.....James Craig, Johnny
Johnston.
ADVENTURES OF CASANOVA.....Arturo de
Cordova, Lucille Bremmer, Turhan Bey,
John Sutton, Noreen Nash, Nestor Paiva
T-MAN.....Dennis O'Keefe

(In Release)

CARAVAN (9/15).....85%
ADVENTURESS (British) (4/15).....80%
BEDELIA (British)
(Seen but not reviewed).....75%
★IT'S A JOKE, SON! (1/21).....85%
★LST HONEYMOON (3/12).....85%
REPEAT PERFORMANCE (5/22).....85%
KILLER AT LARGE (5/29).....70%
RED STALLION (7/28).....80%
GREEN FOR DANGER (7/28).....80%
OUT OF THE BLUE (0/1).....85%

INDEPENDENT

(Now SHOOTING)

UNTAMED

(Adventure Pictures)

Cast: Robert Lowery, Martha Sherrill
Producer.....Edward Finney
Director.....John Link

(Filming Completed)

ON PARADE (Bro-Rog Prod.).....Glen Davis,
Felix Blanchard, Tom Harmon, Robert
Shayne, Anne Nagel, Alan Hale, Tanis
Chandler.

M-G-M

(Now SHOOTING)

HILLS OF HOME

Cast: Edmund Gwenn, Janet Leigh, Tom
Drake, Donald Crisp, Reginald Owens,
Lassie.

Producer.....Robert Sisk
Director.....Fred Wilcox
Assistant.....Earl McEvoy

B. F.'S DAUGHTER

Cast: Barbara Stanwyck, Van Heflin, Richard
Hart, Charles Coburn, Keenan Wynn,
Spring Byington, Margaret Lindsay.

Producer.....Edwin Knopf
Director.....Robert Leonard
Assistant.....Bert Glazer

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak,
Anne Baxter, Cameron Mitchell

Producer.....Sidney Franklin
Director.....Mervyn LeRoy
Assistant.....Norman Elzer

(Filming Completed)

LUXURY LINER.....George Brent,
Frances Gifford, Jane Powell, Lauritz
Melchior
KILLER McCOY.....Mickey Rooney, Elizabeth
Taylor, Brian Donlevy.

THE KISSING BANDIT.....Frank Sinatra,
Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGEL.....Margaret O'Brien
George Murphy, Angela Lansbury, Phyllis
Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney,
Walter Huston, Gloria de Haven, Marilyn
Maxwell, Frank Morgan, Jackie "Butch"
Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther
Williams, Jimmy Durante, Lauritz Mel-
chior, Johnny Johnston, Dame May Whit-
ty, Sharon McManus, Tommy Wonder,

GREEN DOLPHIN STREET.....Lana Turner,
Van Heflin, Donna Reed, Richard Hart,
Edmund Gwenn, Gladys Cooper, Frank
Morgan, Reginald Owen.

THE BIRDS AND THE BEES (Cinecolor) Jean-
ette MacDonald, Jose Iturbi, Jane Powell,
Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,
Lana Turner, Cameron Mitchell, Mary As-
tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon,
Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson,
Hume Cronyn, Una Merkel, Richard Derr,
Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey
Totter, Herbert Marshall, Warner Anderson
ON AN ISLAND WITH YOU (Technicolor)
Esther Williams, Peter Lawford, Jimmy
Durante.

(In Release)

DESIRE ME (9/29).....85%
THE MIGHTY MCGURK (11/9).....85%
THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26).....90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%
LOVE LAUGHS AT ANDY HARDY
(12/17).....85%
IT HAPPENED IN BROOKLYN (3/5)
(Box Office Rating Only).....95%
MY BROTHER TALKS TO HORSES
(11/19).....85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12).....85%
★THE YEARLING (Color) (11/26).....100%
★CYNTHIA (5/13).....100%
THE ROMANCE OF ROSY RIDGE (7/7) 85%
FIESTA (6/16).....90%
THE HUCKSTERS (6/30).....90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%
SONG OF THE THIN MAN (7/28).....85%
THE UNFINISHED DANCE (8/4).....90%
THE MIGHTY MCGURK (11/19).....85%

MONOGRAM

(Now SHOOTING)

PANHANDLE

(Champion)

Cast: Rod Cameron, Cathy Downs, Anne
Gwynne.

Producer.....B. Edwards

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....

Joe Yule, Rennie Riano, Dale Carnegie,
Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart,
June Preisner, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon
Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER.....Jimmy
Wakely, Dub Taylor, Beverly Jons, Douglas
Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray
Hatton, Virginia Belmont, Robert Winkler

THE QUEST OF WILLIE HUNTER.....

Don Castle, Aurey Long, Peggy Knudsen,
Director.....L. Selander

Assistant.....F. Fox
Samuel Z. Hinds, Gloria Holden, Walter
Sande.

ROCKY.....(Lindsley Parsons)

Roddy McDowell, Edgar Barrier, Jonathan
Hale, Irving Bacon, William Ruhl.

THE RED HORNET.....

Roland Winter, Mantan Moreland, Victor
Sen Young, Louise Currie, Warren Doug-
las, Philip Ahn.

THE MAN FROM POWDER RIVER.....

Johnny Mack Brown, Ray Hatton, Christine
McIntyre, Wheaton Chambers.

(In Release)

CODE OF THE SADDLE (9/22).....80%

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%
GINGER (1/28).....75%
GUILTY, The (Wrather) (3/26).....80%
HARD-BOILED MAHONEY (Bowery Boys)
HIGH CONQUEST (3/12).....85%
LAND OF THE LAWLESS (5/15).....80%
MR. HEX (12/3).....85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%
TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (B & 8) (4/8).....75%
NEWS HOUNDS (6/16).....75%
KILROY WAS HERE (6/30).....80%
HIGH TIDE (8/4).....80%
LOUISIANA (8/11).....85%
ROBIN HOOD OF MONTEREY (8/18).....75%
JOE PALOOKA IN THE KNOCKOUT
(8/25).....80%

PARAMOUNT

(Now SHOOTING)

THE LONG GREY LINE

Cast: Alan Ladd, Donna Reed, Audie Mur-
phy, Dick Hogan, Russell Wade, Lionel
Shelley

Producer.....Robert Fellows
Director.....John Farrow
Assistant.....Herb Coleman

(Filming Completed)

THE PALEFACE.....Bob Hope, Jane Russell,
Samuel Hinds, John Littel, Jack Searl

CAGED FURY.....Richard Denning,
Sheila Ryan, Buster Crabbe, Mary Beth
Hughes

SO EVIL MY LOVE.....Ray Milland, Ann Todd,
Geraldine Fitzgerald.

NIGHT HAS A THOUSAND EYES.....

Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.

SHAGGY (Color) (P-T).....Brenda
Joyce, Robert Shayne, George Noakes

BIG TOWN AFTER DARK.....Philip Reed,
Hillary Brooke.

WHISPERING SMITH (Technicolor).....Alan
Ladd, Robert Preston.

DREAM GIRL (Technicolor).....Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.

WHERE THERE'S LIFE.....Bob Hope
William Bendix, Signe Hasso.

THE EMPEROR WALTZ (Technicolor) Crosby,
Fontaine.

SAIGON.....Ladd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rooten,
Rasumny

I WALK ALONE (Wallis).....Lizabeth Scott
Burt Lancaster, Kirk Douglas, Wendell
Corey, Kristine Miller, George Rigaud.

ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or).....Randolph Scott, George 'Gabby'
Hayes, Barbara Britton, Russell Hayden,
Catherine Craig, Lon Chaney.

ROAD TO RIO.....Crosby, Hope, Lamour,
THE BIG CLOCK.....Milland, Laughton,
Maureen O'Sullivan, Rita Johnson.

MY OWN TRUE LOVE.....Phyllis Calvert,
Melvyn Douglas, Wanda Hendrix, Phil
Friend

(In Release)

UNCONQUERED (9/29).....90%
I COVER BIG TOWN (5/5).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ WELCOME STRANGER (4/29).....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%
ADVENTURE ISLAND (8/11).....80%
GOLDEN EARRINGS (9/1).....85%

P-R-C

(Now SHOOTING)

HAWK OF POWDER RIVER

Cast: Eddie Dean, Roscoe Ates, Jennifer Holt
Producer.....Jerry Thomas
Director.....Ray Taylor
Assistant.....Ira Webb

(Filming Completed)

THE WESTWARD TRAIL.....Eddie Dean,
Roscoe Ates, Phyllis Planchard

BLACK HILLS.....Eddie Dean, Roscoe Ates.

TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.

GAS HOUSE KIDS IN HOLLYWOOD

The "Gas House Kids" with Carl Switzer, Tommy Bond, Ray Dolcieme.

PHILO VANCE'S SECRET MISSION

William Wright.

CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.

BLONDE SAVAGE.....Leif Erickson, Gale Sherwood, Veda Ann Borg

FIGHTING VIGILANTES.....Al LaRue, Jennifer Holt, Fuzzy St. John

LINDA, 8E GOOD (Cameo Prod.).....Elyse Knox, John Hubbard, Marie Wilson, Alan Nixon

HEADIN' FOR HEAVEN (Ace)Stuart Fwin Glenda Farrell, Russ Vincent.

CHEYENNE TAKES OVER.....Al LaRue, Fuzzy St. John, Jennifer Holt.

STAGE TO MESA CITY.....Lash LaRue, Fuzzy St. John, Jennifer Holt.

OPEN SECRETJohn Ireland, George Tynne, Ellen Lowe.

THE ENCHANTED VALLEY(Jack Schwarz) Alan Curtis, Charles Grapewin, Anne Gwynn.

TORNADO RANGEEddie Dean, Roscoe Ates, Jennifer Holt.

(In Release)

BURY ME DEAD (9/29).....	85%
PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5).....	75%
BORN TO SPEED (1/28).....	75%
DEVIL ON WHEELS (1/28).....	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7).....	75%
LIGHTHOUSE (2/18).....	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7).....	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22).....	85%
WILD COUNTRY (1/28).....	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE (9/8).....	70%
HEARTACHES (7/7).....	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6 16).....	80%
PIONEER JUSTICE (6/30).....	80%
GAS HOUSE KIDS GO WEST (7/21).....	65%
WEST TO GLORY (8/4).....	85%

R-K-O

(Now SHOOTING)

JOAN

(Technicolor)
(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George Coulouris, Richard Ney, R. Barrat.

ProducerWalter Wanger

DirectorVictor Fleming

AssistantEddie Salven

BERLIN EXPRESS

Cast: Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote

ProducerBert Granet

DirectorJacques Tourneur

AssistantBill Dorfman

GOOD SAM

(Rainbow Prod.)

Cast: Garv Cooper, Ann Sheridan, Edmund Lowe.

ProducerLeo McCarey

DirectorLeo McCarey

AssistantJ. Hibbs

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.

ProducerHarriet Parsons

DirectorGeorge Stevens

AssistantJohn Morris

RACHEL

Cast: Loretta Young, William Holden, Robert Mitchum.

ProducerRichard Berger

DirectorNorman Foster

AssistantHarry Manke

STATION WEST

Cast: Dick Powell, Jane Greer, Agnes Moorhead, Burl Ives, Gordon Oliver, Guinn Williams, Raymond Burr

ProducerRobert Sparks

DirectorSidney Lanfield

AssistantMaxwell Henry

THE VELVET TOUCH

(Independent Artists)

Cast: Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet

ProducerFrederick Brisson

DirectorJack Gage

AssistantMaxwell Henry

MYSTERY IN MEXICO

Cast: William Lundigan, Jacqueline White, Jacqueline Dalya

ProducerSid Roelt

DirectorRobert Wise

(Filming Completed)

WAR PARTY.....Henry Fonda, Shirley Temple,

John Wayne, George O'Brien, Ward Bond, Irene Rich, John Ager, Victor McLaglen

THE MIRACLE OF THE BELLS

(Jesse L. Lasky) Fred MacMurray, Valli, Frank Sinatra

RACE STREET.....George Raft, William Bendix, Marilyn Maxwell

TARZAN AND THE MERMAIDS.....(Sol Lesser) Johnny Weismuller, Brenda Joyce, Linda Christian, John Laurenz

MAN ABOUT TOWN.....Maurice Chevalier, Francois Perier, Marcelle Derrieux.

WILD HORSE MESATim Holt, Nan Leslie, Richard Martin, Richard Powers, Tony Barrett, Jason Roberts, Harry Woods, Wm. Gould.

FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.

SO WELL REMEMBERED (Rank-RKO).....John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Carlson

OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb

THE FUGITIVE (Argosy).....Henry Fonda, Dolores del Rio, J. Carrol Naish, Pedro Armendariz, Mel Ferrer, Robert Armstrong, Leo Carrillo

INDIAN SUMMER.....Alexander Knox, Ann Sothorn, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.

IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn

HOW DEAR TO MY HEART (Disney) (Color)Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives

TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey

MEMORY OF LOVEMerle Oberon, Dana Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRARosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.

RETURN OF THE BADMEN.....Randolph Scott, Gabby Hayes

ROUGHSHOD.....Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.

YOUR RED WAGON.....Cathy O'Donnell, Farly Granger, Howard da Silva.

UNDER ARIZONA SKIES Tim Holt, Nan Leslie, Richard Martin, Carol Foreman

(In Release)

DICK TRACY MEETS GRUESOME (9/29).....	85%
A LIKELY STORY (4/22).....	80%
BANJO (4/15).....	75%
BEAT THE BAND (3/5).....	75%
★BEST YEARS OF OUR LIVES (Goldwyn) (12/3).....	100%
BORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7).....	85%
DICK TRACY'S DILEMMA (5/6).....	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
★FARMER'S DAUGHTER (3/12).....	95%
★HONEYMOON (4/15).....	85%
IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24).....	95%
SAN QUENTIN (12/3).....	85%
SECRET LIFE OF WALTER MITTY (7/14).....	90%
★SINBAD THE SAILOR (Color) (1/14).....	90%
TARZAN AND HUNTRESS (Lesser) (4/1).....	85%
THE LOCKET (12/24).....	80%
THEY WON'T BELIEVE ME (5/8).....	90%
THUNDER MOUNTAIN (5/7).....	80%
TRAIL STREET (3/19).....	85%
VACATION IN RENO (10/15).....	75%
SEVEN KEYS TO BALDPATE (6/9).....	75%
UNDER THE TONTO RIM (6/9).....	80%
CROSSFIRE (6/30).....	90%
MAGIC TOWN (8/25).....	90%
FUN AND FANCY FREE (8/25).....	85%
THE LONG NIGHT (6/2).....	80%
BACHELOR & BOBBY SOXER (6/9).....	95%

REPUBLIC

(Now SHOOTING)

OLD LOS ANGELES

Cast: William Elliott, Catherine McLeod, John Carroll, Joseph Schildkraut

ProducerJoseph Kane

DirectorJoseph Kane

AssistantDick Moder

CAMPUS HONEYMOON

Cast: Richard Crane, Lyn Wilde, Lee Wilde, Hal Hackett

ProducerMiss Fanchon

DirectorRichard Sale

AssistantHerb Mendelson

CALIFORNIA FIREBRAND

Cast: Monte Hale, Adrian Booth, Foy Willings and Riders of the Purple Sage

ProducerMel Tucker

DirectorPhil Ford

AssistantJack Lacey

(Filming Completed)

THE MAIN STREET KID.....Al Pearce, Janet

Martin, Adele Mara, Alan Mowbray

END OF THE RAINBOW

Marsha Hunt, Wm. Lundigan, Charles Winniger, Gail Patrick, Gene Lockhart, Florence Bates, Allen Jenkins

"BANDITS OF DARK CANYON".....Allen Lane, Bob Steele, Roy Barcroft, Eddy Walker, John Hamilton, Gregory Marshal, Linda Johnson.

DRIFTWOOD.....Walter Brennan, Ruth Warrick, Jean Jagger, Charlotte Greenwood.

THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel

ON THE OLD SPANISH TRAIL (Trucolor) Roy Rogers, Jane Frazee.

MACBETHOrson Welles, Jeanette Nolan, Edgar Barrier

THE FABULOUS TEXAN.....William Elliot, John Carroll

UNDER COLORADO SKIES.....Monte Hale, Adrian Booth, Fay Willing, Riders of the Purple Sage

THE RED PONY.....Myrna Loy, Robert Mitchum.

THE GAY RANCHERO.....Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine.

SLIPPERY MCGEEDonald Berry, Dale Evens, Tom Brown, Maude Eburne, Dick Elliott, James Caseary, Harry Cheshire, Murray Alper.

THE WILD FRONTIER.....Allan Hane

BILL & COOKen Murray and Birds

(In Release)

EXPOSED (9/22).....	70%
ROBIN HOOD OF TEXAS (9/15).....	70%
ALONG THE OREGON TRAIL (9/8).....	80%
SPRINGTIME IN THE SIERRAS (7/28).....	80%
WYOMING (7/28).....	80%
ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26).....	80%
BELLS OF SAN ANGELO (5/21).....	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HID. DORADO (1/7).....	80%
HI PARADE OF 1947 (4/29).....	85%
WINTER WONDERLAND (5/21).....	75%
LAST FRONTIER UPRISING (Color) (2/25).....	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/13).....	85%
OREGON TRAIL SCOUTS (5/16).....	80%
OUT CALIFORNIA WAY (Color) (12/24).....	80%
PILGRIM LADY (1/28).....	80%
PLAINSMAN AND LADY (11/5).....	85%
RUSTLERS OF DEVIL'S CANYON (7/14).....	80%
THE TRESPASSER (7/14).....	75%
SANTA FE UPRISING (1/21).....	80%
SIOUX CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTONIO (2/4).....	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6 16).....	70%
BLACKMAIL (8/4).....	75%
THE PRETENDER (8/25).....	75%
MARSHAL OF CRIPPLE CREEK (8/25).....	75%

20TH CENTURY-FOX

(Now SHOOTING)

DEEP WATER

Cast: Dana Andrews, Joan Peters, Cesar Romero, Anne Revere, Dean Stockwell

ProducerSam Engle

DirectorHenry King

AssistantJoe Behm

CALL NORTHSIDE 777

Cast: James Stewart, Richard Conte, Helen Walker, Lee J. Cobb, George Tyne

ProducerOtto Lang

DirectorHenry Hathaway

AssistantAbe Steinberg

BALLAD OF FURNACE CREEK

Cast: Victor Mature, Coleen Grey, Reginald Gardner

ProducerFred Kohlmar

DirectorBruce Humberstone

AssistantBill Eckhardt

THE FLAMING AGE

Cast: Jeanne Crain, Dan Dailey, Barbara Lawrence

ProducerFred Kohlmar

DirectorLloyd Bacon

AssistantEd Schaumer

THE SNAKE PIT

Cast: Olivia De Havilland, Leo Glenn, Mark Stevens, Celeste Holm, Minna Gombell

Producer.....Robert Bassler, Anatol Litvak

AssistantH. Weinberger

(Filming Completed)

DAISY KENYONJoan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stew-

art, Connie Marshall, John Davidson.

NIGHTMARE ALLEY

Tyrone Power, Joan Blondell, Helen Walker.

Kathleen Windsor's FOREVER AMBER (Color).....Linda Darnell as Amber St. Clare, Cornel Wilde as Bruce Carlton, Richard Greene as Lord Almsbury, Glenn Langan as Capt. Rex Morgan, George Sanders as Charles II, Leo G. Carroll as Matt Goodegroome, Margot Grahame as Bess, Natalie Draper as Lady Castlemaine, Jessica Tandy as Nan Britton, John Russell as Black Jack Mallard, Richard Haydn as Earl of Radclyffe, and Anne Revere, Margaret Wycherly.

CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez

SCUDDA HOO! SCUDDA HAY! (Color).....Lon McAlister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

DANGEROUS YEARS (Sol M. Wurtzel).....William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.

ROSES ARE RED (Sol M. Wurtzel)Don Castle, Roggey Knudsen.

Richard Lynn, Josephine Hutchinson, Norreen Nash, Charles Drake, James Millican,

INVISIBLE WALL (Wurtzel)Don Castle, Virginia Christine.

(In Release)

THE FOXES OF HARROW (9/22).....	95%
MIRACLE ON 34th STREET (5/5).....	85%
BACKLASH (Wurtzel) (4/1).....	80%
★BOOMERANG (1/28).....	95%
BRASHER DOUBLOON (2/18).....	80%
CARNIVAL IN COSTA RICA (Color) (4/1).....	80%
DANGEROUS MILLIONS (Wurtzel) (12/3).....	85%
★HOMESTRETCH (Color) (4/22).....	95%
JEWELS OF BRANDENBURG (Wurtzel) (4/15).....	75%
MOSS ROSE (5/20).....	85%
THE GHOST AND MRS. MUIR (5/14).....	85%
THE LATE GEORGE APLEY (2/4).....	80%
★THE RAZOR'S EDGE (11/19).....	100%
★SHOCKING MISS PILGRIM (Color) (1/7).....	90%
13 RUE MADELEINE (12/24).....	90%
WAKE UP AND DREAM (Color) (12/3).....	85%
THE CRIMSON KEY (7/7).....	70%
I WONDER WHO'S KISSING HER NOW (6/16).....	85%
BOB, SON OF BATTLE (6/9).....	80%
SECOND CHANCE (7/21).....	80%
KISS OF DEATH (8/18).....	90%
MOTHER WORE TIGHTS (8/25).....	95%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)

William Tracy Joe Sawyer Joan Woodbury

WMC KILLED 'DOC' ROBBIN? (Color)

Virginia Grey, Don Castle, Olsen, Janssen

George Zucco, Claire DuBrey, Whitford Kane

SAMUEL GOLDWYN

(Filming Completed)

THE BISHOP'S WIFE.....David Niven, Monty Wooley, Gladys Cooper, Elsa Lancaster

A SONG IS BORN (Technicolor) Danny Kaye, Virginia Mayo, Steve Cochran, Esther Dale, Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

PORTRAIT OF JENNIE

(Filmed entirely in New York City)
(Interiors at Pathe Studio, NYC)

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.

ProducerDavid Hempstead

DirectorWilliam Dieterle

Production ManagerDewey Starkev

Screenplay by Peter Berneis

From the Novel by Robert Nathan

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES	
CODE OF THE NORTH	Russell Hayden, Jennifer Holt, Denver Pyle
CASE OF THE BABY-SITTER	Neal, Jenkins, Blake, Sale
DRAGNET (Conn)	Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley
THE DARK ROAD (Somerset)	John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey
THE PRAIRIE (Zenith)	Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent
(In Release)	
SHOOT TO KILL (5/5)	85%
BELLS OF SAN FERNANDO (4/8)	80%
BUFFALO BILL RIDES AGAIN	
DEATH VALLEY (Color) (10/8)	70%
FLIGHT TO NOWHERE (10/29)	75%
GOD'S COUNTRY (Color) (6/11)	80%
HOLLYWOOD BARN DANCE	
KILLER DILL (5/5)	80%
MY DOG SHEP (12/31)	80%
'NEATH CANADIAN SKIES (11/12)	75%
NORTH OF BORDER (12/10)	75%
NORTHWEST TRAIL (Color)	
QUEEN OF AMAZONS (3/5)	80%
RENEGADE GIRL (2/18)	80%
ROLLING HOME (12/3)	85%
WILDFIRE (Color)	
DRAGNET (7/7)	75%
KILLER DILL (5/13)	80%
THE BURNING CROSS (7/21)	80%
SCARED TO DEATH (7/21)	65%
FLIGHT TO NOWHERE (8/11)	70%

UNITED ARTISTS

(Now SHOOTING)

SO THIS IS NEW YORK

(Screen Plays—Enterprise)

Cast:	Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey
Producer	Stanley Kramer
Director	Dick Fleischer
Assistant	Robert Aldrich

A MIRACLE CAN HAPPEN

(Miracle Prod.)

Cast:	Dorothy Lamour, Victor Moore
Producers	Benedict Bogaus, Burgess Meredith
Director	Leslie Fenton
Assistant	Joe Depew

(Filming Completed)

STRANGE GAMBLE	William Boyd, Andy Clyde, Rand Brooks, James Craven
CHRISTMAS EVE (Bogaus)	George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran
VENDETTA (Hughes)	George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks)	John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)	Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edgar Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Meredith)	Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James
ATLANTIS (Nebenzal)	Maria Montez, Jean Pierre Aumont, Dennis O'Keefe

(In Release)

FABULOUS DORSEYS (Rogers) (2/25)	70%
FUN ON A WEEK-END (Stone) (4/15)	85%
MONSIEUR AFFAIR (Bogaus) (1/28)	90%
MONSIEUR VERDOUX (Chaplin) (4/15)	Not Rated
NEW ORLEANS (Levey) (4/29)	70%
★OTHER LOVE, THE (Enterprise) (4/8)	90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)	85%
RAMROD (Sherman-Enterprise) (3/5)	70%
★THE RED HOUSE (Lesser-Thalia) (2/11)	90%
THE MARAUDERS (7/14)	75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)	90%
SUSIE STEPS OUT (Comet) (11/19)	80%
UNEXPECTED GUEST (Hopalong) (12/17)	80%
HOPPY'S HOLIDAY (5/13)	80%
LURED (7/21)	85%
HEAVEN ONLY KNOWS (B/4)	85%
CARNEGIE HALL (LeBaron-Morris) (3/26)	No Rating
DANGEROUS VENTURE (Hopalong) (2/25)	75%
★DISHONORED LADY (Stromberg) (4/22)	95%
BODY AND SOUL (8/18)	95%

STORK BITES MAN (B/18)	70%
HAL ROACH COMEDY CARNIVAL (B/25)	85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

ALL MY SONS

Cast:	Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff
Producer	Chester Erskine
Director	Irving Reis
Assistant	Frank Shaw

UP IN CENTRAL PARK

Cast:	Deanna Drbin, Dick Haymes, Vincent Price, Albert Sharpe, Moroni Olsen
Producer	Karl Tunberg
Director	William Seiter
Assistant	William Holland

LETTER FROM AN UNKNOWN WOMAN

(Rampart)

Cast:	Joan Fontaine, Louis Jourdan, Mady Christians
Producer	John Houseman
Director	Max Ophuls
Assistant	John Sherwood

(Filming Completed)

THE NAKED CITY (Hellinger)	Barry Fitzgerald, Howard Duff, Dorothy Hart
A DOUBLE LIFE	Ronald Colman, Signe Hasso
MORTAL COILS	Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor)	Van Heflin, Susan Hayward
THE SENATOR WAS INDISCREET	William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid
PIRATES OF MONTEREY (Color)	Montez Rod Cameron, Philip Reed, Mikhail Rasmunv, Gilbert Roland, Gale Sondergaard
THE LOST MOMENT	Susan Hayward, Robert Cummings

(In Release)

RIDE THE PINK HORSE (9/15)	90%
THE YEARS BETWEEN (9/8)	85%
SOMETHING IN THE WIND (7/28)	85%
ABIE'S IRISH ROSE (Crosby) (11/26)	85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29)	80%
BLACK NARCISSUS (7/14)	95%
SINGAPORE (8/11)	80%
BUCK PRIVATES COME HOME (3/26)	80%
★EGG AND I, The (3/26)	95%
GREAT EXPECTATIONS (British) (4/22)	95%
I'LL BE YOURS (1/21)	85%
(11/19)	80%
MICHIGAN KID (Color) (2/18)	80%
ODD MAN OUT (British) (3/19)	95%
SONG OF SCHEHERAZADE (Color) (1/28)	85%
SMASH-UP, The Story of A Woman (Wanger) (2/11)	85%
STAIRWAY TO HEAVEN (Color) (British) (12/24)	95%
SWELL GUY (Hellinger) (12/10)	85%
TEMPTATION (Small) (12/17)	85%
★TIME OUT OF MIND (3/19)	90%
SLAVE GIRL (7/21)	80%
IVY (6/16)	85%

WARNERS

(Now SHOOTING)

WINTER MEETING

Cast:	Bette Davis, James Davis, Janis Paige, John Hoyt
Producer	Henry Blanke
Director	Bretaigne Windust
Assistant	Sherry Shourds

APRIL SHOWERS

Cast:	Jack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall
Producer	William Jacobs
Director	James V. Kern
Assistant	Les Guthrie

CHRISTOPHER BLAKE

Cast:	Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes
Producer	Ronald MacDougall
Director	Peter Godfrey
Assistant	Claude Archer

TO THE VICTOR

Cast:	Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen
Producer	Jerry Wald
Director	Delmar Daves

JOHNNY BELINDA

Cast:	Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead
Producer	Jerry Wald
Director	Jean Negulesco
Assistant	Mel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADRE	Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt
EVER THE BEGINNING	Lilli Palmer, Sam Wanamaker
THAT HAGEN GIRL (U S P)	Ronald Reagan, Night Unto Night
NIGHT UNTO NIGHT	Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens
MY WILD IRISH ROSE (Color)	Dennis Morgan as Chauncey Olcott, Andrea King
WOMAN IN WHITE	Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young

(In Release)

THE UNSUSPECTED (9/22)	85%
BEAST WITH FIVE FINGERS (12/24)	85%
CHEYENNE (4/29)	95%
★HUMORESQUE (12/24)	95%
LOVE AND LEARN (3/26)	75%
THE MAN I LOVE (12/31)	80%
★NORA PRENTISS (2/11)	90%
★PURSUED (U. S.) (2/18)	85%
★STALLION ROAD (3/19)	95%
THAT WAY WITH WOMEN (2/18)	80%
★TIME, PLACE, GIRL (Color) (12/10)	85%
★TWO MRS. CARROLLS (4/1)	90%
CRY WOLF (7/7)	80%
THE UNFAITHFUL (6/2)	90%
POSSESSED (6/2)	95%
DEEP VALLEY (8/4)	90%
LIFE WITH FATHER (B/18)	100%

NAMES In The NEWS

Dorothy Lamour's been inked by Columbia and will make a musical, after completing "Lulu Belle" for Benedict Bogaus, also to be released by the Gower studio.

Red Skelton is first on the Egyptian theatre's new "Hall of Fame." His bronze plaque, like others to be placed in the forecourt, bears his portrait, autograph, home town and state.

Humphrey Bogart's first for Mark Hellinger is to be "Knock On Any Door." Yarn is by Wm. Motley. SRO distributes.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF HOLLYWOOD MOTION PICTURE, TELEVISION, RADIO REVIEW, published weekly at Los Angeles, California, for October 1st, 1946.

State of California
County of Los Angeles, ss:
Before me, a Notary Public in and for the State and county aforesaid, personally appeared Thomas A. Wood, who, having been duly sworn according to law, deposes and says that he is the Publisher of the HOLLYWOOD MOTION PICTURE, TELEVISION, RADIO REVIEW and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:
Publisher, Thomas A. Wood, 5373 San Vicente Blvd., Los Angeles, Calif.
Editor, Eddy Eckels, 1717 N. Vine St., Hollywood, Calif.

Managing Editor, Eddy Eckels, 1717 N. Vine St., Hollywood, Calif.
Business Manager, Larry Urbach, 1717 N. Vine St., Hollywood, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Ida D. Wood, 5373 San Vicente Blvd., Los Angeles, Calif.



his big break came in Warners' "Unsuspected." Now Mike Curtiz has spotted him opposite Doris Day in "Forever and Always." Worth watching, Michael North . .

Van Johnson has been set for the reporter role in Frank Capra's "State of the Union."

Regis Toomey is Sergeant Quirt, teamed with Captain Flag Brian Donlevy. Legit version of "What Price Glory" opens today at the Music Hall theatre in Detroit.

Mary Astor co-stars with Bill Powell in Nunnally Johnson's "Mr. Peabody and the Mermaid." U-I release.

Danny Thomas'll emcee the Lions Club Benefit Oct. 13 at the Pasadena Civic Aud. It's for a new clubhouse. Pasadena Boys Club gets it.

Mary W. McClain, 105 Chester St., Garden City, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 3,328. (This information is required from publishers of daily, weekly, semiweekly and triweekly publications only.)

THOMAS A. WOOD,
Publisher.

Sworn and subscribed before me this 29th day of September, 1947.

J. T. KILLINGSWORTH,
Notary Public in and for the County of Los Angeles, State of California.

(My Commission Expires Nov. 8, 1949)
(Seal)

Censor Bans

Calling the picture immoral and describing performances as subjects not portrayed properly, the Chicago censor board has banned U-I's "The Black Narcissus." Same board took time out to ban E-L's gangster pic, "Railroaded," on moral charge.

'LIFE' & HOPE

(Continued from Page 3)

doesn't back out of the wedding with his sister.

When Grimovitch, Grubitch and Zavitch arrive, however, Hope is kidnapped for the quick plane-ride back to Boravia. That means the wedding to Vera is a flop through the missing bridegroom twist and Bendix is in a drastic dither searching for Hope.

Wherever Bob goes, there is an attempt on his life by the underground. When he is whisked into the getaway plane, there is no exception and one of the enemy's bullets finally thwarts the departure. Then plane is only partially wrecked with Bob just a slight casualty.

Bob's Story Sounds 'Cuckoo'

Bendix finally locates Hope, but when Bob tells the story of Grimovitch, Grubitch and Zavitch to a police judge, everyone thinks he is completely cuckoo—and is merely trying to duck the marriage with Vera.

By this time, one of the knives tossed by the underground—meant for the "Prince," of course—kills Grubitch. That means a murder has been committed and there is a "body." With this disclosure, the police are forced to consider Bob's story and decide to check up with the Boravian consulate (George Zucco).

Just to add to the mauldin mixup, it is now disclosed that the entire consulate is a veritable den of the King's enemies — concealed behind panelled walls. They are all hooded a la the Ku Klux Klan except Zucco, who stays out in front with his disarming gracious manner to fool even Katrina, the femme war-general.

Into Den Of Iniquity

Hope is finally dragged into this den of royal iniquity to be slain pronto. After some Mack Sennett business, he is saved in the nick of time by Katrina Hasso and the police—the latter chasing the culprits and Hasso chasing Bob back into the Boravian plane for its delayed takeoff.

She and Bob just make the plane when their only surviving "friend," Krivoc Coulouris, arrives and climbs on board. Then to their surprise, Krivoc discloses that he, too, is a member of the underground and that this is the end of their journey.

Over the ocean at the point of Krivoc's gun, they are about to be forced to step through the hatchway to their death when one of Harry Von Zell's trick cigars pops and distracts the villain's attention long

(Continued in Last Column)

HOLLYWOOD SIDESHOW

● JANE HARVEY is up for one of the network shows as well as a contract with one of the major studios.

□ Leo Feist will shortly release the 2nd book on Trumpet Hot Choruses by Leonard Sues, known as "the young man with a horn." Sues just returned to Hollywood after his musical direction tour with the Oleson & Johnson show in the East.

□ Bob Hope will emcee a zippy variety show for the Hollywood press photogs' annual costume ball being staged at Ciro's, Oct. 19

□ Any controvert screen hopeful who wants to be on exhibition, can buy herself a cup-of-coffee in that new quick lunch near the Paramount on Holly Blvd. Three sides are plate glass and it's lit up like an operating room.

● HUGO FREGONESE, Argentine director recently pacted by MGM, has an unusual film philosophy. He says that Hollywood execs are off-beam in their appraisal of average movie-goers because they base their pix on the 12-yr.-old mentality idea. He has just finished an Argentine-U.S. survey which disproves such a theory he adds.

□ Charles McGraw, the murdering gunman of "The Killers," plays a law-enforcing sleuth every Saturday on ABC's "Murder and Mr. Malone." Recently his 6-yr.-old daughter Jill asked him: "Tell me, Pop, when are you gonna make up your mind whether you're a good guy or a louse?"

● JANE GREER and Ed Lasker, who eloped during the current filming of "Station West," will take a belated honeymoon in Paris when the pic stops rolling next weekend.

□ The most beautiful women—at least if beauty contests mean anything—will assemble sometime next September (1948) to compete for the grandiose title of "Miss Universe." It may turn out to be the talent scouts' paradise since the gathering will include many gals possessed of both beauty and brains. They will come as the winners from practically every nation in the world. On the American reception committee are such names as the noted illustrator, Varga, Rudy Vallee, columnist Harry Crocker, photographer Bernard of Hollywood, Charles Buddy Rogers, and the model expert, Dorothy Farrier.

● DICK POWERS is now head of MGM's music department and, with a background such as his, there should be a definite improvement generally. Dick has been a vaudevillian, musical comedy juve, song-writer, music publisher, ASCAP's trouble-shooter and MGM's music co-ordinator. Back in '30, he and Arthur Freed joined hands to publish such song hits as "I Surrender Dear," "Sleepy Time Down South," and the like.

□ Gale Storm's hubby, Lee Bonnell, will produce a film based on the colorful life of Rev. W. H. Alexander, famed young Oklahoma City minister. Bonnell has left to meet some Oklahoma City oil men who want to finance the film.

● MIKE CURTIZ has made what might be termed a press agent's dream come true. He was made an honorary member of the Municipal Motorcycle Officers' Assn. of Calif., one of the reasons being that he had never received a traffic citation. If it's necessary to go any further—the next afternoon, he got a ticket or parking in front of his office at Warners.

□ Tony Martin is now crooning his last ballads to his newest steady, Lola Deems.

□ N.Y. bobbysoxers are having a field-day. Frank Sinatra took a lease on a midtown apartment with only ONE entrance—and the gals have found the address.

● PAT O'BRIEN was in Loretto, Pa., over the weekend laying the cornerstone of a national shrine to St. Genesius, patron saint of actors, at the Centenary celebration of St. Francis College.

□ "Volcano Erupts With a Roar," read a recent headline, but it wasn't a volcano. It was merely a group of producers roaring about the scads of dough they have paid Hanns Eisler for composing scores on several of their films. In this new book, the asserted nephew of Uncle Joe (of Moscow), he laughs at Hollywood producers and says their product stinks. Nice fella, Hanns. His book, just off the press, shouldn't be bought by anyone, unless his share of the take could somehow be impounded and then given to some worthy charity.

● FRANK SCULLY, noted author-humorist-columnist-politician, will write Rudy Vallee's new radio program—a 15-min. commentary on all branches of the show-biz.

□ This department's Mexico City operative reports that the nude painting (by Diego Rivera) of Lucy Cochran is not hanging over the bar at Ciro's any more. It was purchased and taken home by the socialite's wealthy new-husband, Winston Guest, who cut quite a swath amongst the gals here not long ago.

□ Strange about the reaction to some of the reissues now hitting the marquees—most of them clicking in a big way. One unusual instance is "The Informer," the Oscar award pic made by Jack Ford but which didn't break many boxoffice records when first released in 1935. Its take today is doing just that sort of thing. "Intermezzo" and "Scarface" are also mopping up.

—Tidden

British Ad Lib

The London treasury announces that henceforth any American film company planning to produce pix there must provide its own American dollars paid into the Bank of England. Approximately \$25-million worth of production will be halted according to reports.

'WEST POINT'

(Continued from Page 2)

thing together as well as could be expected and keeps the story pace at a speed that seems harmonious enough with that of the football stock-shots.

Best performances are by Shayne and Nagel, with Alan Hale, Jr., showing great promise in the role of one of the Army's linemen who followed somewhat in the footsteps of Glenn Davis—by also flunking in math.

Bill Stern and Harry Wismer lend authenticity to the general proceedings by appearing in person as narrators of the great games of those three wonderful Army seasons.

The only protective publicity angle you need is that dealing with the acting ability of the picture's two stars. Some such tag as: "Maybe they are not the screen's foremost actors, but they are surely the gridiron's foremost stars" will serve the purpose admirably.

After getting that over, you can be sure you'll not have a single kickback against complete satisfaction.

'LIFE' & HOPE

(Continued from 1st Column)

enough to be overpowered.

You know, of course, by this time Bob has fallen in love with his army-general and is practically willing to become the Prince of Boravia.

A wireless message brings the news, however, that the King has recovered—that the American Prince isn't needed for a while, at least.

That's the clinch, and what happens after that is left for another chapter.

If our yarn recording has been sufficiently faithful, you can recognize the fact that the material is hardly in the A-bracket. With anyone but Bob Hope, it would be a doubtful B-picture.

Such is the power of our trick-nosed comedian and yet it hardly seems necessary to utilize 1-hour and 20-minutes of screen time to prove just that point.

Nevertheless, Hope will suffer in no measurable manner. His prestige may even increase with those who understand. The public will get many a laugh and Paramount will collect many a dollar.

From that angle, you see, "Where There's Life" is a good picture because it is boxoffice and—because no one really gets hurt in the production maneuver.

—Eddy.

...and
in 1947...

COLUMBIA PICTURES PRESENT
LUCILLE BALL • FRANCHOT TONE

"Her Husbands Affairs"
AN S. SYLVAN SIMON PRODUCTION
to be released in October

LIFE
PICTURE OF THE WEEK

and..

COLUMBIA PICTURES PRESENT

Janet
FRANCHOT TONE • BLAIR
in
"I Love Trouble"

AN S. SYLVAN SIMON PRODUCTION
to be released in February, 1948

.. and NOW!



Edward Small presents
RED SKELTON
as
"THE FULLER BRUSH MAN"
AN S. SYLVAN SIMON PRODUCTION
A COLUMBIA PICTURE

in production NOW!

ALL
S. SYLVAN SIMON
Productions
Exclusive Management
M. C. LEVEE

'AMBER' A SOLID HIT



... can be proud of achievement ...
Otto Preminger, director
"Forever Amber" (20th Century)

An Accomplishment Because It's Top Answer To All Who Doubted Its Screenability; And An Achievement Because It Is Simply 'Tops'

★★★★ 20th Century's "FOREVER AMBER" is an accomplishment as well as an achievement. Definitely a solid satisfaction hit as well as a 4-star bell-ringer at the boxoffice, this magnificent Technicolor production is the answer to all doubting-Thomases as to what the screen result of the Kathleen Winsor story would be. True, it is not as sensationally risqué as was the book. Because it is not, the picture will reflect great credit to Hollywood—and the entire film industry.

'Flavor' Still In There

But one thing is certain. Nothing of the flavor has been lost in Jerome Cady's adaptation or in the screenplay by Philip Dunne and Ring Lardner, Jr. Although highly refined, it is still the daring tale of the unscrupulous gal who used her wiles with such promiscuous abandon that she finally wound up with the King.

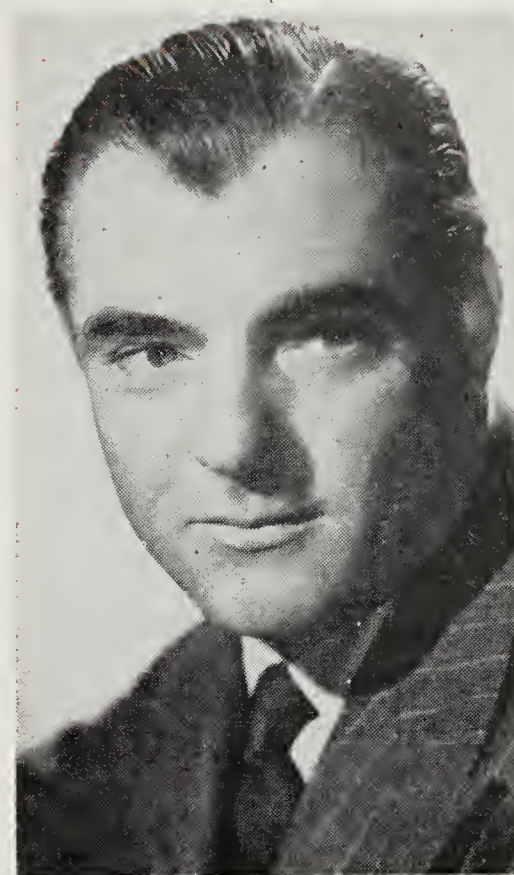
So much for accomplishment.

On the achievement side, a faithful recording of all the individual
(Continued on Next Page)

TOP NEWS

THE ROADSHOW SLANT—With so many of the big films going the roadshow route, the question is looming: "What important pictures are left for standard showing? The newest to contemplate RS is the Cagney production, "The Time of Your Life," which follows on the heels of UA's "Arch of Triumph." Add to those, Para's "Unconquered" . . . et cetera far into the night.

SPECS FADING—With the release of 20th's "Forever Amber" and "Captain
(Continued on Next Page)



... can be proud of accomplishment ...
William Perlberg, producer
"Forever Amber" (20th Century)

SCRIBE PANIC

Story Backlog Causes An Anemic Mart For Authors

By Johnny Yuhasz

● The drastic drop in the purchase of literary material this week further stressed the film industry's economy drive to meet increased production costs.

The sudden curtailment of buying new yarns is primarily attributed to a recent edict by top studio executives to utilize the huge backlog of story properties they already own, before handing out extravagant sums for new material.

Dusting Off Shelves For All Possible Script Properties

Highly touted books, plays and originals that have been allowed to gather dust on the studio shelves are now getting active attention and close scrutiny for future production possibilities.

Shying from the expensive costume
(Continued on Page 11)



... using her wiles, she starts her long unscrupulous climb to nowhere ...
Cornel Wilde and Linda Darnell in "Forever Amber" (20th Century)

TAPE RECORDS

New Style Transcription May Revolutionize Radio

By Joy Eckels

● What has long been termed a personal whim on the part of Bing Crosby now looms as a simple, revolutionary item in radio. It has to do with his insistence on presenting the Philco show by transcription.

With the admission from all sides that the Philco presentation proves that tape or wire transcriptions offer perfection possibilities through careful editing and cutting, the eyes of the entire radio industry are now turning toward "tape productions."

Airshows To Be Produced And Distributed Just Like Movies

The prophecy is being made by most of those in on the know that practically every national network program will be converted to the new trend by the end of next year.

This means that all important radio

(Continued on Page 11)

S. SYLVAN SIMON

PRODUCER-DIRECTOR
"THE FULLER BRUSH MAN"
NOW IN PRODUCTION
EDWARD SMALL
FOR COLUMBIA

EDDY ECKELSEditor
WILLIAM H. JAMESAssociate

LARRY URBACHGeneral Manager
TOM WOOD, JR.Adv. Associate

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Vol. 40, No. 6 October 13, 1947

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

From Castile," it looks like Leo the Lion is the only character brave enough to tackle any further spectacle (costly) productions. At the Westwood studios, they've already shunted "The Black Rose" and "Lydia Bailey" until the filmimpression is over. Metro's "Easter Parade" can't be diverted and they say out there there'll be little economy attempts made against "The Three Musketeers." After that—well?

NOT COLORSHY—While practically all studios are shying away from color because of the cost-cutting influence, Republic is leaning in just the opposite direction with its own Trucolor. Twelve of next season's product have already been tabbed for tinting, and, it is said, many more will be color-blessed as fast as more machinery arrives. That's what comes from owning your own process.

WONDER BOY—UA prexy Grad Sears has certainly been doing big things within an "impossible time limit" lately. From a very precarious status a very few short weeks ago, UA is now set with ample outside product as well as becoming all-active on the shooting side with 9-pix rolling before Jan. 1, and 12-more on the camera sked for the next 2-months.

SHEEHAN LEAVES WURTZEL—Rather suddenly comes announcement that Howard Sheehan and Sol Wurtzel have come to the parting of the ways. Sheehan had served as executive assistant to Wurtzel as well as associate producer for 2-years. No successor named as this goes to press.

DENNY LEAVES FCC—Charles R. Denny, FCC chairman, has turned in his resignation to President Truman.

(Continued on Page 12)

P R E V I E W S

'FOREVER AMBER' Shows Power Of Tops In Production Co-ordination

Will Prove Credit To Film Industry Because Of
Smooth-and-Sensible Screenplay And Direction

(Continued from Preceding Page)

credits deserved would entail more space than this review lineage will permit.

It is certainly no one-man job. Although Darryl Zanuck was the man behind the guns, and, accordingly, is due one mighty healthy kudo, the real credit must go to the entire group of talent and technical artists who gave their best to the final result.

"Amber" sets a new goal of fine coordination. Producer William Perlberg must be quite proud of being greatly responsible for that. Director Otto Preminger brought every screenplay sequence into sharp focus with just about the last word of perfect timing.

Although timed at 2-hours and 18-minutes, there is a feeling that there is not a single superfluous scene or an unnecessary frame. Such is the fine job of editing by Louis Loeffler. Such is the tops in sustenance of interest by fine screenplay writing, when properly directed, acted and edited.

Consider such a set-up enhanced by the best job of Technicolor this side of "Narcissus," a mighty effective and colorful musical score by David Raksin, and a general production design of settings and costumes that certainly knew no budget—but which, equally certain, called forth all the genius available.

It will be someone quite supercritical to find a flaw in a single performance of the entire cast.

Perhaps the biggest surprise—and therefore, outstanding to many—is the portrait of Amber presented by Linda

Darnell. Let it suffice that she is convincing enough to leave the impression no one else could have handled the part as well. Naturally, that is not true, but the impression is.

There will be even those who will quarrel in her favor over nominating the name of Darnell for an Amber-Oscar, come next February.

The part of King Charles II was fashioned particularly to the liking of George Sanders, which means that this is his grandest performance to date. High rating, that.

Cornel Wilde as Bruce Carlton, the only man Amber ever really loved, shows what deep study of understanding and sympathy will mean when such a part calls for a modernized characterization that will not warp the historic premise.

Wilde gets over his personable traits, charm, gallantry, roguishness and human weaknesses without the matinee-idol touch. Top notch.

In lesser roles, everyone is equally good. If you know your players, you have only to imagine Richard Haydn's sterling job as the Earl of Radcliffe, Richard Greene as Wilde's sidekick, Lord Almsbury, and Jessica Tandy, Anne Revere—all.

Yes, thousands—perhaps millions—have said "they can never make 'Amber' on the screen without losing the spark," because the spark was salacious. Well, here it is with as much sex spark as any decent patron could possibly crave.

And done, if you please, with all the

Darryl F. Zanuck
Presents

"FOREVER AMBER"

A 20th Century-Fox Release
(In Technicolor)

T O P S
100%
Melodrama, produced by William Perlberg and directed by Otto Preminger. Screenplay by Philip Dunne and Ring Lardner, Jr., with adaptation by Jerome Cady from the novel by Kathleen Winsor. Music by David Raksin, conducted by Alfred Newman. Photography by Leon Shamroy, ASC. Art direction by Lyle Wheeler. Edited by Louis Loeffler. Tradeshown at 20th Century studios Wednesday a.m., October 7, 1947. Running time, 138 min.

The Players—Linda Darnell, Cornel Wilde, Richard Greene, George Sanders, Glenn Langan, Richard Haydn, Jessica Tandy, Anne Revere, John Russell, Jane Ball, Robert Coote, Leo G. Carroll, Natalie Draper, Margaret Wycherly, Alma Kruger, Edmond Breon and Alan Napier.

artistry and finesse at Hollywood's command. Because of that, the industry can well be proud of it.

Is there anyone who doesn't know the story of "Amber"? Just in case you need brushing up, a brief of the screen proceedings would run something like this:

Country-gal Amber meets, falls for and follows to London, the dashing Bruce Carleton. He finds her fun until he gets an okay from King Charles II to take to sea as a privateer.

Left alone in London, Amber sets about to get herself a title and wealth in order to prepare herself for an all-out fight to win Lord Carleton.

Before she finally achieves money and position by marrying an old and irascible nobleman, Amber has a hectic life. She's jailed for debts, becomes mistress to several important court figures and to a highwayman. She has a child by Carleton.

She refuses a rendezvous with the King to be with Carleton when he returns. She saves Bruce's life during

(Continued on Page 12)

MUSIC REVIEW 'FOREVER AMBER'

by Rudy de Saxe

★★★ The musical score is commensurate to the importance and lavishness of this picture. It is definitely first rate. Composer David Raksin did an excellent job, his music fitting the various moods of the story.

The main title is well done and leads right into the first scenes, keeping its vigorous tempo throughout the series of montage sequences showing the civil war in England.

Although treated in a modern way, the score sounds symphonically classical. Musical forms such as minuet, bourree, passacaglia and fugues, are strongly noticed throughout, giving a feeling of authenticity quite in keeping with the era.

This is probably one of the best scores to come out of 20th Century-Fox this year, and will no doubt be a strong bidder for Academy Awards.

Musical direction by Alfred Newman is as usual first class.



... capturing the king was her trump trick, but she lost the game ...
Linda Darnell and George Sanders in "Forever Amber" (20th Century)

'FOR KEEPS' Is Slim In Story, But Packs Plenty Of Entertainment

Jimmy Durante At Best, Esther Williams Better Than Ever, And Little Sharon McManus A Topper



... she takes her boy friends to Mackinac for Grandma's approval . . .
Dick Simmons, Esther Williams, Jimmy Durante "This Time for Keeps" (MGM)

★★ "THIS TIME FOR KEEPS" is a gorgeous array of Technicolor splendor and spectacle, which is used as a setting for the beauty and talent of Esther Williams as well as for a very simple love story around the femme swimming star.

While all that is going on, however, many other things happen which build for large packages of entertainment value. Jimmy Durante has a very important spot in the cast which provides him with acting and specialty opportunity to appear at his best—with socko results.

Then there is Lauritz Melchior with a far-flung sweep of operatic melody, Dame May Whitty with that elderly personable charm that defies comparison, and moppet Sharon McManus who proves herself an interesting runner-up for Margaret O'Brien.

Moppet Headed For Fame

The picture proves that little Sharon is a topper in her class — headed straight for fame. Not that she will go anywhere because of childish glamour. She is not pretty. In fact, she is —well, do you remember that peculiar little imp who danced like a tiny wooden-Indian with Gene Kelly in "Anchors Away?" Whatever she can't do doesn't matter. She can do one thing for sure—and that is crawl right into your heart, this time for keeps.

Esther Williams, herself, is better than ever in this musical extravaganza. Her swimming ability is given

Metro-Goldwyn-Mayer Presents
"THIS TIME FOR KEEPS"

(In Technicolor)
FINE
90%
Screen musical, produced by Joe Pasternak and directed by Richard Thorpe. Screenplay by Gladys Lehman from a story by Erwin Gelsey and Lorraine Fielding. Musical direction by Georgie Stoll. Director of photography, Karl Freund, ASC. Dances and eater ballet by Stanley Donen. Tradedown at Westwood Village theatre, Wednesday evening, October 1, 1947. Running time, 90 minutes.

The Players—Esther Williams, Jimmy Durante, Lauritz Melchior, Johnnie Johnston, Xavier Cugat, Dame May Whitty, Sharon McManus, Dick Simmons, Mary Stuart, Ludwig Stossel, Dorothy Porter, Tommy Wonder, Nella Walker and Holmes Herbert.

full scope, but what is more important is her improved acting and—if possible—improved physical charm.

In this, she radiates even more wholesome freshness than ever and—ably assisted by Technicolor—she appears to be a dream of natural beauty personified.

The story is slim, indeed. In the face of the color, lavish settings and the great amount of talent exposed, the story doesn't matter a great deal. It involves Esther as a swimming headliner and Johnnie Johnston, the singing son of a great opera star.

Esther comes from a family of circus stars, of which Dame May Whitty is the oldest living member—and to whom Esther carries all her problems, the affairs of her heart in particular. So, when Esther believes she is in love with Johnnie, she takes him to grandma up at Mackinac Island for

her approval. Incidentally, that is where Sharon McManus, Esther's small niece, lives and plays a strong part in the romantic problems.

Jimmy Durante is the old and close member of the circus family and, accordingly, the accepted guardian of Esther. He is her slave and watchdog.

Naturally, it is Jimmy who tries to gum up the romance between Esther and Johnny. On the other side of the picture, Johnny's father is playing a similar game. Melchior, the famous opera star, wants his son to follow in his footsteps and has already picked out the bride for Johnny.

There are many musical numbers that are outstanding. Melchior's opera is a triumph for those who love the classics. Xavier Cugat and his musickers toss a few of the opposite calibre—with Johnnie singing popular ditties that will click with that class of

fans. Then, of course, there's the Schnoz with his "Lost Chord," "Inky, Dinky Doo," etc.

And, believe you us, the Schnoz is just plain terrific.

Who Mentioned 'Economy'?

The production investments under Joe Pasternak are eye-ful treats. The finished results look like no one ever heard of a budget or of the present economy wave. But this picture was made several months ago, which should explain everything enough to ward off criticism of Hollywood—at least, a little bit.

Richard Thorpe's direction is noticeable for evenness, sustained interest in spite of musical and extravaganza interpolations, and for warm, human interest in all character delineation.

"This Time for Keeps" is a big show, and one that will register plenty of satisfaction.
—Eddy.

'KEEPER OF THE BEES' A Warm Gentle Tale For Every Audience

Brought Up To Date, Kindly Old 'Keeper' Mends Broken Hearts In Sweet Romantic Secondary

"KEEPER OF THE BEES" is a warm, gentle-hearted yarn which should satisfy any audience. The Gene Stratton Porter story, brought up to date, centers around an old philosopher who mends the hurt hearts of two young people and brings them together. Pic should fit nicely into nabe lower-drawer.

Director John Sturges' leisurely pace fits the natural sweetness which pervades the whole film. He takes time to develop the characters carefully and side-steps any sugary element which the plot could easily have effected. Sturges' restraint and sense of audience values are responsible, in large measure for the thoroughly satisfactory result.

Kudos also to John Haggott, for smart prepping. The limited budget never shows at the production seams and offers no obstruction to a graceful development, visually.

Cup of Tea Launches Plot

When Michael Duane pushes Harry's stalled jalopy back to Davenport's snug little cottage, the old man invites the young stranger in for a cup of tea. He shrewdly guesses that Duane is touring about the country only because he's got a troubled mind.

Anxious to help, Harry asks Mike to stay for a while. When the boy refuses, Harry, by script convenience, has another of his progressive heart-attacks. Duane stays.

From a nearby orphan asylum, moppet Jo Ann Marlowe who visits regularly, shows up to help Mike take care

(Continued on Page 3)

Columbia Presents
"KEEPER OF THE BEES"

OKAY

80%

Romantic drama, produced by John Haggott and directed by John Sturges. Screenplay by Lawrence W. Watkin and Malcolm Stuart Boylan, with adaptation by Ralph Rose, Jr., from the novel by Gene Stratton Porter. Photography by Henry Freulich. Music by Paul Sawtell. Reviewed at the Egyptian theatre, Friday, October 3, 1947. Running time, 67 minutes. The Players—Michael Duane, Gloria Henry, Harry Davenport, Jane Darwell, Jo Ann Marlowe, J. Farrell MacDonald, Will Wright, Frances Robinson.



... he specialized in honey . . .
Harry Davenport and Michael Duane
"Keeper of the Bees" (Col.)

(Continued from Preceding Page)
of the bees. Mike's a rank amateur and justifiably leery.

Jo Ann does a corking job. She's natural, spontaneous and evidently bequeathed with wisdom beyond her years.

She takes possession of Duane and becomes jealous when attractive Gloria Henry appears. Gloria, formerly housekeeper for Davenport, is now an assistant at the orphanage. Boy and girl, after an early misunderstanding, become interested in each other.

Duane is the victim of an unhappy marriage. An artist, he has prostituted his ability to commercialism because of a grasping NY wife. Finally in love again, he intends to tell Gloria the story when his divorce, due in a few more days, becomes final.

Gloria, a widow, has not yet given Mike her unhappy past.

Local gossip, instigated by orphan-

age head Jane Darwell, almost breaks up their romance. Davenport, sly doctor of domestic relation, patches it all up.

Finale is as usual. The kids get each other, Jo Ann whom they adopt, and Harry's cottage as a love nest. He wills it to 'em.

Jane Darwell gets a chuckle-provoking drenching with a hose as retribution for her scandal-mongering.

Gloria Henry turns in a piquant and capable performance. Michael Duane is easy, affable and likeable. Others in the cast measure up. A particularly effective bit comes from old-timer J. Farrell MacDonald.

Deserving mention are Lawrence W. Watkin and Malcolm Stuart Boylan for their smooth screenplay and Ralph Rose, Jr.'s, adaptation.

Henry Freulich does a fine camera chore. —Bill.

'LONE STAR' Long On Music And Corn, Short On Scrapping & Guns

Again As Both Durango Kid & Ranger, Starrett Is Too Smart For Baddies Who Terrorize Mining Town

Columbia Presents
"RIDERS OF THE LONE STAR"
AVERAGE 75% Western melodrama, produced by Colbert Clark and directed by Derwin Abrahams. Original screenplay by Barry Shipman. Photography by George F. Kelley. Reviewed at the Hitching Post theatre, Thursday, Oct. 2, 1947. Running time, 55 minutes.
The Players—Charles Starrett, Virginia Hunter, Curley Williams and his Georgia Peach Pickers, Smiley Burnette, George Chesebro, Steve Darrell, Ed Cobb.

● "RIDERS OF THE LONE STAR" is not the best of the Starrett series. Story is fair for this type pic, but action is slowed by over-emphasis on comedy relief and music. However there is enough gun and saddle action to satisfy the unfussy ozoner fan.

Starrett is good as usual. Big and rugged, it doesn't strain the imagination to see him take a punch and survive.

Search For Old Loot

Smiley Burnette's comedy doesn't seem quite as funny as it used to when he played Frog Milhouse in the Autry series. Too much Smiley slows the pace.

Director Derwin Abrahams could have tightened the action and quickened the tempo.

Story is concerned with efforts of a band of masked raiders to find loot hidden ten years before by bandit Dusty Morton. To give themselves a free hand in the search, the outlaws try to prevent the reopening and operation of a local mine by terrorizing

the miners.

Pic opens with Starrett and Burnett riding into town. Burnett sings to a stringed accompaniment, originating apparently with the cactus. Virginia Hunter, pretty mine owner, has appealed to the Texas Rangers for aid. Starrett and Burnett are sent to investigate the murder of several miners shot down by the raiders.

The Rangers start their investigation at the mine, where they find a dead man awaiting them. Starrett and Burnett have a talk with the sheriff and find he believes Dusty Morton, old-time outlaw, has returned for his loot. He bases his belief on the fact that the leader of the thugs fires a rifle from the hip, an ability for which Morton was famous.

Rifle Is Clue To Guilt

The Rangers center their activities about Mark Dennis, Morton's thirteen year old son, in the hope he will lead them to his father. However Starrett finds some uniquely marked cartridge cases fired from the raider-leader's rifle. After diligent search he identifies this rifle as belonging to Steve Darrell, a respected business man in the community. Starrett now knows that Darrell, not Morton is the crafty villain and sets about catching him red handed.

Songs were catchy but too plentiful.

Producer Colbert Clark's production values are standard for low-budgeters. —Weakley

'RAILROADED!' Is Realistic And Actionful Dualer Of Top Calibre

The Mills Of The Law Enmesh An Innocent Boy In Murder Before Finding The Facts Which Save Him

★ "RAILROADED!" is a terse, hard-hitting murder-melodrama. The action is vividly realistic, generating 71 minutes of strong secondary entertainment.

The prepping of Charles R. Riesner, in collaboration with production chief Ben Stoloff, was nicely handled. Technical elements were closely integrated, giving swell values on a modest budget.

Direction by Anthony Mann milked the story of all its highly dramatic potentialities. Mann was shrewd enough to pull his punches well before the meller quality of the yarn had a chance to show through. Result is maximum power without obvious hoke.

Innocent Youth Framed

The screenplay was fashioned by John C. Higgins from an original by Gertrude Walker. It concerns the framing of a youth for a killing he knows nothing about—and the slow, inexorable mills of the law which weave a web of evidence around him before reweaving the factors of truth which save him.

Unusual for this type of yarn, is the careful attention to police methods and the complete lack of characterization corn.

Pic gets into high gear right from the start and stays there. A cop, hearing a girl scream from the interior of a darkened beauty parlor, forces an entrance and is killed in a gun duel with two bandits, one of which he wounds.

The parlor is a front for bookie operator Jane Randolph. The robbery was planned by her and boy-friend racketeer John Ireland, who is collection strong-arm for Roy Gordon, owner of Randolph's shop and a string of other bookie houses.

Ireland, after killing the policeman, drags his wounded accomplice into the stolen laundry truck they came in, and drives to a doctor. He instructs the dying gunman to lay blame on the owner of the truck—Ed Kelly.

Police Trace Every Detail

Detective Lieutenant Hugh Beaumont is assigned to the caper—a case of vital importance to the entire department—the slain patrolman was a fine man and the friend of everyone.

Beaumont begins the task of finding and assorting evidence. All of it buries young Kelly deeper in apparent guilt.

The wounded gangster identifies Kelly as his accomplice, before he

PRC Presents
"RAILROADED!"

GOOD 85% Murder Melodrama, produced by Charles F. Riesner and directed by Anthony Mann. Screenplay by John Higgins, from an original story by Gertrude Walker. Photography by Guy Roe. Music by Alvin Levin. Tradeshown at Eagle-Lion studios, Friday, Oct. 3, 1947. Running time, 71 minutes.

The Players—John Ireland, Sheila Ryan, Hugh Beaumont, Jane Randolph, Ed Kelly, Charles D. Brown, Clancy Cooper, Peggy Converse, Hermine Sterler.

dies. Kelly's Navy scarf was worn as a mask during the hold-up and is found in his truck. The boy's mother, Hermine Sterler, and his sister, Sheila Ryan, were both at a movie during the robbery and cannot corroborate his story. The neighbors had not seen him drive home early and spend the evening in his work-shop.

The very self-evident openness of his story is presumed to be a clever ruse to discount him as a suspect.

Bookie operator Randolph says that one of the gunmen was light-haired. This is untrue and her assistant, Peggy Converse, says so. But Miss Converse is hysterical and her story sounds dubious. Kelly is blond.

Evidence Is All Too Pat

Beaumont, at first convinced of Kelly's guilt, gradually realizes that the evidence is too pat. This relieves him no end, because he's fallen in love with Kelly's sister, Miss Ryan. He keeps tab on gangster Ireland and Bookie Randolph.

Careful sleuthing connects the two. As the pressure of law begins to close on Ireland, he gets panicky, kills Miss Cooper, the gal who insists that both robbers had dark hair. The dead gunman was brunet. So is Ireland.

Beaumont now has the heat on Miss Randolph. When she cracks under the strain Ireland kills her.

Sheila, playing up to Ireland in an effort to get information, is wounded by him but saved by Beaumont who kills the murderer in a pitched gun battle.

Exoneration and release of Kelly and wedding bells for Miss Ryan and Beaumont naturally finale the yarn.

Hugh Beaumont delivers a corking performance, restrained, relaxed but personifying the quiet self-sufficiency of a highly trained specialist in criminology.

Among the technical credits, Guy Roe's camera work stands out. —Bill.

Good Performances And Direction Not Screenplay, Save 'NIGHTMARE'

**Circus Sideshow 'Geek,' Pivoting A Potpourri
Of Mind-Reading And Spook Gags, Not A-Film Fare**

20th Century-Fox

**GOOD
85%**

Presents
Melodrama, produced by
George Jessel and direct-
ed by Edmund Goulding.
Screenplay by Jules Furth-
man. Based on the novel
by William Lindsay Gresh-
am. Music by Cyril Mockridge, conducted by
Lionel Newman. Photography by Lee Garmes,
ASC. Tradeshown at the Academy theatre,
Tuesday evening, October 7, 1947. Running
time, 113 min.

The Players—Tyrone Power, Joan Blondell,
Coleen Gray, Helen Walker, Taylor Holmes,
Mike Mazurki, Ian Keith, Julia Dean, James
Flavin, Roy Roberts and James Burke.



... neither seems to be lost ...
Helen Walker and Tyrone Power
'Nightmare Alley' (20th Century)

★ "NIGHTMARE ALLEY" is the cir-
cus carnival story pivoted on the side-
show "Geek" (Wild Man of Borneo
to you). It is of secondary calibre,
but made as an A-picture—a short 2-
hours long with Tyrone Power as the
bait.

It is a veritable potpourri of mind-
reading and spook gags, superstitions
and psycho-analysis rackets which are
blended rather well under Jules Furth-
man's screenplay of the William Lind-
say Gresham novel. But even Furth-
man could not salvage it for a rating
of "Good" in the A-bracket.

Direction Saves The Day

Edmund Goulding's direction and
the general good performances of a
hardworking cast, however, do ac-
complish that trick.

In a role that was tailored for any
of a score of secondary leads, Tyrone
Power gives the role of "The Great
Stanton" the finished polish and artis-
try of the A-star, but the answer still
looms—"So what?"

Joan Blondell as "Zeena," the fake
mind-reader and fortune teller, works
like a Trojan troupier to register an-
other fine performance, while Coleen
Gray turns in a standout surprise-
package portrait of Power's stooge
wife.

Behind all of these, the fine hand
of director Edmund Goulding is plain-
ly noticeable. The feeling is preva-
lent that Goulding knew he had a
story of lower-bracket calibre and that
it was his job to make the most of it.
The result is that he depended
upon sheer performance from his
players—making them work to the
utmost to save the day.

Strangely enough, the picture has
a theme and a moral. Idea is that a
man can shoot too high and come
down with a dull thud. But the man,
in this case, is a fakir whose main aim
in life is to hoodwink anyone and
everyone—his wife, and himself.

Practically every thought and bit
of business is telegraphed miles ahead.
When Power ponders "How can a
man sink so low as to become a car-

nival 'Geek,'" you know he's going
to sink that low and become one.

Every step of the conniving trick-
ery that is the part of any fake per-
sonality is plotted so one cannot mis-
take its appearance later in the story.
The gypsy fortune-telling cards spell
doom. You just know they can't be
wrong.

You know Power is going to gyp
Blondell who staked him with the
mind-reading code. You know he's
going to gyp his wife, eventually.
You know he's going to gyp himself,
for sure. You know he must get down
there in the pit as "The Geek"—as a
drunken, raving degenerate for side-
show purposes.

Story Has Sinister Theme

It all deals with a sinister theme:
You can't make a mockery of God
without paying a hideous penalty.

When Tyrone Power, orphaned
spawn of a reform-school, joins a car-
nival, his glib tongue and smoothly
persuasive personality captivate two
women—Joan Blondell and Coleen
Gray. Joan, wife of drunken Ian
Keith, is a sturdy soul who mothers
her sodden husband. Once a big-time
vaude team, they have a valuable
word-code by which they "read
minds." Power plays up to Joan. He
wants that code.

One night, when Keith is crazed for
liquor, Ty unwittingly gives him a bot-
tle of rubbing alcohol. When Ian dies,
Joan teaches Power the code.

Ty spellbinds a hick sheriff who
attempts to close the show because
the carnival has a "Geek"—a de-
praved alcoholic, fed on raw flesh and
caged like a beast.

While the troupe celebrates Ty's
victory, he is seducing Coleen Gray.
Discovered, Power is forced to marry
Coleen. They leave the show and suc-
ceed as a mind-reading team. He
soon discovers that tying religion and
God into his act pays off big.

He meets phoney psychologist Helen
Walker and, using her data on rich
patients, convinces tycoon Taylor
Holmes of his miraculous ability and
collects a fortune. To put the bite on

bigger, he persuades wife Coleen to
masquerade as Holmes' dead sweet-
heart. When Ty deliberately uses sac-
rilege, her fear breaks up the game.
His luck crumbles.

Silent partner Walker steals his
money and holds him off with her
transcriptions of his shady past. He
sends Coleen back to the carnival, hits
the road and the bottle.

Eventually, a wreck, he stumbles
into the carnival, is refused any job
but that of—the Geek. The prophecy
of doom, read by Blondell in cards,
is fulfilled. He is found by Coleen in
a delirium tremens seizure. She takes
him into her arms. —Billeddy

'WILD FRONTIER' Stars New Series Of Rather Consistent Secondaries

**Rocky Lane And All-Male Cast Do Right Well
With Action Yarn That Ignores Romance Entirely**

★ "THE WILD FRONTIER" is the
first of a new series of westerns from
Republic, featuring Allan "Rocky"
Lane, which has all the earmarks of
going somewhere in the secondary
field of satisfaction. We are told this
means the discontinuance of the Red
Ryder series but, if the quality of
"Wild Frontier" is any criterion, the
Republic change of policy is a step
of progress.

Only one failing seems to cling to
the new formula—the poor marks-
manship of all gunmen whether on
the side of the law or disorder.

No Feminine Detraction

In this adventure, there is at least
one innovation—the absolute ignoring
of romance. With an all-male cast,
there is no femme heart present to
detract from the proceedings of con-
tinuous action. Strangely enough, the
romantic twist is not missed. Equally
pleasant is the elimination of any of
the characters bursting forth in song
—particularly with banjo on the knee.

If the credits in this first of Re-
public's new series are to be accepted
as a forerunner of what is to come,
Rocky Lane's horse—Black Jack—is
to be co-starred throughout. Maybe,
for the kids, that is good boxoffice.
In the case of this black stallion, it
must be said that the horse plays an
important part and is quite brilliant
from the angle of trick direction.

The yarn deals with the small town
of Clayton where law hasn't much of
a chance. The stage is robbed regu-
larly. The coroner-undertaker has the
biggest business in town. A saddler-
gunsmith is his only runner-up for
prosperity, except the business of
banditry.

And, the story hardly gets under-
way when it is disclosed that the
saddler (Jack Holt) is the brains be-
hind the bad boys.

Republic Pictures Presents
"THE WILD FRONTIER"

**GOOD
85%**

Western Drama, produced by
Gordon Kay and directed by
Philip Ford. Screenplay by
Albert DeMond. Photography
by Alfred S. Keller. Musical
direction by Mort Glickman.
Tradeshown at Republic studios, Friday AM,
October 3, 1947. Running time, 59 minutes.
The Players—Allan "Rocky" Lane, Jack Holt,
Eddy Waller, Perre Watkin, John James, Roy
Barcroft, Tom London, Sam Flint, Ted Mapes,
Bud Buster and Wheaton Chambers.

The entire supporting cast does a
nice job and all of the technical items
are in fine order considering the mod-
est budget.

More of this Rocky Lane series will
no doubt be quite welcome in the
secondary field, particularly with those
exhibitors who are seeking intelli-
gently produced westerns at a price.
—Eddy.

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'LOST MOMENT' Is An Eerie, Slow Affair, But Interesting--Quite

Practically Actionless, Its Weird Plot Depends Upon Characterizations And Production Values

Walter Wanger Presents
"THE LOST MOMENT"

(Universal-International Release)

GOOD
85%

Drama, produced by Walter Wanger Pictures, Inc., and directed by Martin Gabel. Screenplay by Leonardo Bercovici. Based on the novel, "The Aspern Papers," by Henry James. Music by Daniele Amfitheatrof. Photography by Hal Mohr, ASC. Art direction by Alexander Golitzen. Tradeshown at the Academy theatre, Thursday evening, Oct. 9, 1947. Running time, 89 min.

The Players—Robert Cummings, Susan Hayward, Agnes Moorehead, Joan Loring, Eduardo Giannelli, John Archer, Frank Puglia, Minerva Urecal and William Edmunds.

★ "THE LOST MOMENT" is extremely slow paced because of its eerie plot dealing with the intense love of an yesteryear. Because of that, its appeal to other than the intelligentsia will be a moot question.

For those who lean to legendary love rather than actualities, it will prove interesting and satisfactory. For those who like their screen drama in the tempo of reality rather than thrilling movement, it will prove interesting—quite.

Story Practically Actionless

The story is practically actionless. It depends upon its believability through sheer characterizations. It depends upon its interest through sheer mechanics—of plot, settings, and attendant production values.

It is a mystery yarn of a great love, the love letters the lover wrote, and the mystery of his disappearance—a sort of a reincarnation of the love through the spell of a finger-ring and those letters.

The heroine of the piece is the sweetheart of yesteryear, now 105 years old. Played by Agnes Moorehead in a make-up that has already been given national publicity, her performance will rate even more importance than the acting of the role deserves. For once, Miss Moorehead has little opportunity to act—quite a regrettable item.

But the heroine confesses murder before she dies, which complicates the premise of that "great love" and confuses the issue.

Robert Cummings as the publisher who had long sought the letters, is first presented as a gentleman whose motives were unselfish and sincere. Later he is an outright thief, ready to make his getaway like the villain of any piece—which adds further confusion.

If you haven't gathered that inconsistency is more or less the keynote,



... two racketeers match wits . . .
Robert Cummings and Susan Hayward
"The Lost Moment" (Wanger-UI)

add to the above that Susan Hayward plays the part of the girl who suffers the spell of the ring-and-letters by stiffly rebuffing Robert one moment and loving him ardently the next.

This last weird bit is all a part of the story, however, which is briefed below. The point is that no particular pattern of plot is followed—other than the mechanics for bewilderment.

Production Values Are High

Production values are high. The settings appear to have been tabbed the major item for authenticity. The result is a mystery house, deluxe—done in utter refinement despite its cobwebby decay. In large measure, Ken Swartz' set decorations are responsible for the aura of authentic antiquity—completely cast in the sombre mold of disintegrating splendor.

Amfitheatrof's score is delightful. Had it not been, there were several bits of business that might have been on the corny side. Perhaps this becomes quite evident, if you but reduce the yarn to its undressed status. Here it is:

Publisher Robert Cummings comes to Italy in search of lost love letters similar to the immortal Elizabeth Barrett-Robert Browning notes. Posing as a writer, he gains access to the villa of Agnes Moorehead, 105-year-old recipient of the priceless classics.

Susan Hayward, presumed niece of the old woman, resents the new boarder.

Gradually, Cummings realizes that

strange forces are at work in the ghostly old mansion. Miss Hayward, he discovers, is a victim of auto-hypnosis. By reading the love notes through the years of her girlhood, she has become a dual personality.

At night, in the room where her Aunt had long ago rendezvoused with the poet who loved her, Susan assumes the personality of the girl in the letters.

Eventually, Cummings breaks

through the girl's reserve and finally destroys her abnormal influence.

The letters are lost when fire breaks out and kills the old Aunt. Cummings, however, has found something more precious—a love as beautiful as the letters.

Excellent mood values are generated through Hal Mohr's superb camera technique and by art director Alexander Golitzen's emotion-provoking backgrounds. —Billeddy

'INVISIBLE WALL' Has Cute Plot Twist To Rank It Good Secondary

Kline's Photography And Koessler's Art Direction Are Highlights In Programmer With 'Gloss' Finish

Sol M. Wurtzel Presents
"THE INVISIBLE WALL"

(30th Century-Fox Release)

GOOD
85%

Melodrama, produced by Howard Sheehan and directed by Eugene Forde. Screenplay by Arnold Belgard. Based upon a story by Howard J. Green and Paul Frank. Musical score by Dale Butts. Photography by Benjamin Kline, ASC. Tradeshown at Fox Western Ave. studios, Thursday AM, October 9, 1947. Running time, 72 minutes.

The Players—Don Castle, Virginia Christine, Richard Gaines, Arthur Space, Edward Keane, Jeff Chandler, Harry Cheshire, Mary Gordon, Harry Shannon and Rita Duncan.

had been searching for her husband to kill him; Gaines had framed her for his own thefts and she'd spent a year in jail.

After a train wreck, in which Castle heroically saves jeweler Harry Cheshire's life, boy and girl admit their love and marry. Cheshire has given Don 5 grand in appreciation and an offer of a job.

It's Love in a Cottage

They turn the money over to ex-boss Keane, with a promise to pay off the rest.

Life in a cottage, with the hearts and flowers motif, goes on, until Arthur Space, an accomplice of Gaines', turns up demanding blackmail.

Castle goes to Space's apartment to kill him. Seeing Virginia run from the room, and finding Space dead, he presumes she bumped him.

Thus his confession of murder. But the effort to save his wife is unnecessary. Virginia had found Space dying—from a policeman's gunshot wound. He was wanted for murder.

It is evident that Castle will get off lightly from his accidental Nevada killing and Virginia will be waiting in the cottage.

Castle handles his role well, displaying nice sense of values in his gradual shift from hoodlum view-point to the fundamentals of fun in honest living.

Virginia Christine is quite acceptable, along with Arthur Space, Edward Keane, Jeff Chandler, Mary Gordon and others.

Gaines A Standout

Particularly effective is Richard Gaines' interpretation of a slick confidence sharper. He'd fool anyone who hadn't read the script.

Arnold Belgard's screen translation of the Howard J. Green-Paul Frank original is sound, but rather loosely woven. Director Eugene Forde doesn't correct it by taking up slack in a tight pace. But he handles his megging of characters effectively. —Bill.

★ "THE INVISIBLE WALL" is a competent murder-melodrama dealing with the regeneration of a petty racketeer. Romance, the florid background of a Las Vegas gambling casino, and a cute plot-twist total up to quite adequate "support" entertainment.

Associate producer Howard Sheehan gives "Walls" a gloss finish which lifts it above the usual programmer par. Particularly mentionable is Benjamin Kline's photography and Walter Koessler's art direction.

Don Castle is the guy who builds an "invisible wall" between himself and the things which spell happiness. Yarn opens with Castle confessing to a murder. Body of the yarn is in retrospect as he tells what happened . . .

Hero Back From War

When he came back from the war, Castle returned to work for his old boss, big bookie Edward Keane, and is dispatched to Las Vegas to pay a 20 grand loss. While waiting for the client, he gambles away his own money. When he meets Richard Gaines, who has a "system," he loses 5 grand of his boss's cash.

Gaines interests him in a copper mine. To recoup the money he invests another hunk of the dough. When he learns that Gaines is a con-man, they fight and Gaines is accidentally killed.

He buries Gaines and assumes the con's identity in an effort to regain the money. Through this, he meets and eventually falls in love with the dead man's wife, Virginia Christine. She

'King Of Bandits' Is A Natural For Smooth Oater Entertainment

Gilbert Roland's Impressive 'Cisco' Performance And Clever Screenplay Touches Give It A Lift

★ "KING OF THE BANDITS" sets Gilbert Roland again in the Cisco Kid's saddle, with very good results. Pic has plenty of action, romance and colorful background. Ladies in distress, the good old U. S. Cavalry and spots of full-bodied suspense slant "Bandits" to a strong secondary spot western.

Fundamental value, as in prior Ciscos, is the impressive performance of Gilbert Roland. He breathes vitality into the entire footage, yet remains quietly restrained and natural, even in action sequences.

Director Christy Cabanne and

screenscripter Bennett R. Cohen coordinate their efforts shrewdly for maximum exploitation of the Roland talent. Cohen has inserted constant little touches of business and dialogue which are gay and clever and which lift the yarn above the usual actioner.

Cabanne, by proper timing and story sense, integrates plot and performances to throw dramatic focus where it belongs—on Cisco.

Production by Jeffrey Bernerd is smartly executed. He builds an effective early-Arizona background on a moderate budget.

Yarn finds Cisco and side-kick Chris-Pin Martin in Arizona for the first time—yet "wanted" signs, with Cisco's name on them, are posted all over the countryside. Seems that he's wanted for a stage holdup.

Naturally this provokes Cisco's interest and he starts looking for the hombre who's impersonating him. En route he saves good-lookin' Angela Greene and her mama from a runaway stagecoach. They've been robbed by the phoney Cisco.

Roland finds Angela's stolen locket on a cantina gal who names Anthony Warde as the guy who done it. Cisco frisks him, takes the rest of the loot and is grabbed by the Cavalry, after a gunfight with Warde in which he shoots the gun from the impersonator's hand.

He escapes jail, of course, and gallops off to get Warde. Capture of Warde is excellently developed, building sustained suspense, although Roland doesn't fire a shot.

Monogram Pictures Presents
"THE KING OF BANDITS"

85%

GOOD

Western Melodrama, produced by Jeffrey Bernerd and directed by Christy Cabanne. Screenplay by Bennett R. Cohen from an original story by William Sickner. Edited by Roy Livingston. Reviewed at the Million Dollar theatre, Wednesday, Oct. 8, 1947. Running time, 66 minutes.

The Players—Gilbert Roland, Chris-Pin Martin, Angela Greene, Anthony Warde, Laura Treadwell, William Bakewell, Rory Mallinson, Pat Goldin, Cathy Carter and Boyd Irwin.

With Warde's confession, Cisco clears Angela's brother, Cavalry Captain William Bakewell, of implication in Roland's jail-break. Bakewell had taken the blame, thinking his sister was involved.

As usual, Cisco finally decides that married life isn't good for him or the Monogram series, and rides off with Martin.

Cast is up to par. Edward J. Kay's musical background and camera work by William Sickner are important cogs in the smooth total. —Bill.

NAMES in the NEWS

George Jessel joins Bob Hope as emcee on the Variety Club's benefit and "Variety Girl" preem this Wed. at the Downtown Paramount.

James Gleason's gonna be a horse soon. In Columbia's "The Return of October," he's Uncle Willie, who is reincarnated as a plug.

Diana Lynn's Paramount contract has been torn up by mutual consent. She'll make one a year there under new terms.

Ted Tetzlaff gets the meg chore on RKO's "The Window." Pic rolls Nov. 10 and marks Tetzlaff's third directing stint.

William Ford is production aide on the John Ford-Merian C. Cooper pic, "Mr. Joseph Young of Africa."

Arthur Lake has launched Arthur Lake Productions, Inc. He'll join Irving Allen in completion of Allen's "16 Fathoms Deep," color actioner shot in Florida. Arthur'll be in "Deep."

Gene Tierney has been suspended by 20th, for refusing "Walls of Jericho" lead. Anne Baxter replaces her.

Margaret O'Brien's doing a special short subject to aid the Infantile Paralysis Campaign.

Burt Lancaster's inked a new 7-yr. pact with Hal Wallis. It voids the old deal signed last year—and permits Burt a few outside stints. "Rope of Sand" is their next.

Barry Sullivan has quit MCA agency and is taking his time selecting a new one.

Sterling Hayden is suspended by Paramount for refusing role in "Sainted Sisters."

Paul Henreid steps soon into Eagle-Lion's "Hollow Triumph," which Steve Sekely megs in Dec.

Martin Mooney'll make a sequel to "San Quentin" — it's "Boss of San Quentin."

Tony Martin goes to England next year for Rank's "Summer Holiday."

Jack Gross has had his exec-prepping pact renewed by RKO.

Stephen Ames, who is executive producer of Hakim Brothers' "Mayerling," is said to have been given a financial interest in the RKO-released film.

Jackie Robinson, Brooklyn 1st baseman who'll appear in PRC's "Courage," toplines the stage show at the Million Dollar theatre here, week of Nov. 18.

Melvyn Douglas will take a top role in RKO's "Mortgage on Life," soon as he's through with "Mr. Blandings Builds His Dream House."

Cary Grant is first star cast in RKO's "Honored Glory," based on the Unknown Soldier.

Evelyn Knight is chirping at Ciro's for a while. She's Tony Martin's radio thrush.

Greta Garbo's back from abroad and

intends to do a pic quick, we hear.

Ross Hunter's got a director-actor contract with newly formed Vivian Lee Productions. First stint is "Take It Lightly." After the musical comedy comes a western, "Adobe Walls."

Sol M. Wurtzel has finally closed his 12-pic deal with 20th. Pact, initiated several weeks ago, requires 6 a year for two years. It activates at the start of 1948.

Harry Joe Brown is forming a new company for production of a big-budget Cinecolor musical. Release has not yet been settled.

Van Heflin teams with Ava Gardner in Metro's "Upward to the Stars," which Bob Leonard is to direct for producer George Haight.

Lois Maxwell has john-henried a term contract with Warners.

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ALLIED ARTISTS

(Now SHOOTING)

SMART WOMAN

Cast: Constance Bennett, Brian Aherne, Barry Sullivan, Michael O'Shea.

ProducerHal Chester
DirectorEdward Blatt
AssistantMelville Shyer

(Filming Completed)

TRAGIC SYMPHONY

(Symphony Films).....Frank Sundstrom,
Audrey Long, Sir Cedric Hardwicke,
Serge Krizman, Gale Sherwood, Kate
Lawson Vernon Cansino, Scott Elliott
THE HUNTED.....Belita, Preston Foster

(In Release)

THE GANGSTER (9/29).....80%

BLACK GOLD (6/23).....85%

IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE RETURN OF THE WHISTLER

Cast: Michael Dane, Lenore Aubert.
ProducerRudolph Flothow
DirectorRoss Lederman
AssistantCarl Hiecke

THE RETURN OF OCTOBER

(Technicolor)

Cast: Glenn Ford
ProducerRudy Mate
DirectorJoseph Lewis
AssistantSam Nelson

CORONER CREEK

(Cinecolor)

Cast: Randolph Scott, Marguerite Chapman,
George Macready, Edgar Buchanan,
Sally Eilers.ProducerHarry Joe Brown
DirectorRay Enright
AssistantAaron Rosenberg

(Filming Completed)

BLONDIE'S NIGHT OUT.....Penny Singleton,
Arthur Lake.WEST OF SONORA.....Charles Starrett,
Smiley Burnette

THE WOMAN FROM TANGIER.....Adele

Jergens, Stephen Dunne, Steven Geray

THE WRECK OF THE HESPERUS.....Willard

Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry,

Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS.....Charles Starrett,

Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra,

Robert Lowery, Joan Burton, Glenda

Farrell

THE MATING OF MILLIE.....Evelyn Keyes,

Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley

Burnette, Nancy Saunders, Paul Campbell

THE SWORDSMAN (Color).....Larry Parks,

Ellen Drew, Marc Platt, George Macready,

Edgar Buchanan, Ray Collins, Michael

Duane, Robert Shayne

RELENTLESS (Cavalier) (Color).....Robert

Young, Marguerite Chapman, Willard

Parker, Akim Tamiroff, Barton MacLane,

Clem Evans

THE LADY FROM SHANGHAI.....Rita

Hayworth, Orson Welles, Glenn Anders

THE LONE WOLF IN LONDON.....Gerald

Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman)

Dick Powell, Signe Hasso, Edgar Barrier

KEEPER OF THE BEES.....Michael Duane,

Gloria Henry, Jane Darwell, Harry Daven-

port, Jo Ann Marlowe.

THE PRINCE OF THIEVES (Cinecolor) Jon

Hall, Alana Mowbray, Patricia Morison.

WHEN A GIRL'S BEAUTIFUL.....Adele

Jergens, Marc Platt.

IT HAD TO BE YOU.....Ginger Rogers,

Cornel Wilde, Ron Randell, Spring By-

ington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROAN (Cinecolor) Gene

Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn,

Louise Campbell, Tony Caruso.

THE CRIME DOCTOR'S GAMBLE.....Warner

Baxter, Micheline Cheirel, Stephen Geray,

Roger Dunn.

THE BLACK ARROW.....Louis Hayward,

HER HUSBAND'S AFFAIRS.....Lucille Ball,

Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford,

Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair

GLAMOUR GIRL.....Gene Krupa, Jack Leonard,

Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters,

Alexander Knox, Don Randel, Peggy Garner.

BLONDIE'S ANNIVERSARY.....Penny Singleton,

Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots,

Eduardo Noriega

(In Release)

THE LAST ROUND-UP (10/6).....85%

BULLDOG DRUMMOND STRIKES BACK

(9/29).....85%

STRANGER FROM PONCA CITY (9/15).....80%

ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%

BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%

BOSTON BLACKIE & LAW (1/7).....75%

BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%

SPORT OF KINGS (7/28).....75%

★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29).....85%

★FRAMED (3/2).....90%

HER HUSBAND'S AFFAIRS (7/21).....85%

THE CORPSE CAME C.O.D. (7/21).....65%

LAST OF THE REDMEN (7/21).....75%

PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%

KING OF WILD HORSES (4/1).....90%

LONE STAR MOONLIGHT (1/14).....80%

LONE WOLF IN MEXICO (2/18).....75%

MILLIE'S DAUGHTER (3/19).....85%

MR. DISTRICT ATTORNEY (12/31).....85%

OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO

(Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%

SINGIN' IN CORN (12/24).....80%

SINGING ON THE TRAIL (9/24).....75%

THAT TEXAS JAMBOREE (6/11).....80%

THIRTEENTH HOUR ("Whistler") (3/12).....80%

THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30).....80%

LAW OF THE CANYON (6/30).....70%

THE GUNFIGHTERS (6/9).....90%

DOWN TO EARTH (8/4).....95%

BLONDIE'S BIG MOMENT (8/11).....70%

SON OF RUSTY (8/18).....80%

LITTLE MISS BROADWAY (8/18).....80%

BLONDIE'S HOLIDAY (8/25).....75%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

PRELUDE TO NIGHT

(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana
Lynn, Sydney Greenstreet, Edith Barrett,
Claire Carleton, Bob Anderson.

ProducerArthur Lyons

DirectorEdgar Ulmer

AssistantGene Anderson

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,

James Craig, Jack Oakie

A TEXAS STORY.....James Craig, Johnny

Johnston.

ADVENTURES OF CASANOVA.....Arturo de

Cordova, Lucille Bremmer, Turhan Bey,

John Sutton, Noreen Nash, Nestor Paiva

T-MANDennis O'Keefe

(In Release)

CARAVAN (9/15).....85%

ADVENTURESS (British) (4/15).....80%

BEDELIA (British)

(Seen but not reviewed).....75%

★IT'S A JOKE, SON! (1/21).....85%

★LOST HONEYMOON (3/12).....85%

REPEAT PERFORMANCE (5/22).....85%

KILLER AT LARGE (5/29).....70%

RED STALLION (7/28).....80%

GREEN FOR DANGER (7/28).....80%

OUT OF THE BLUE (0/1).....85%

INDEPENDENT

(Now SHOOTING)

FOR YOU I DIE

(Film Classics)

(Arpi)

Cast: Cathy Downs, Paul Langton, Mischa
Auer, Marian Kirby, Jane Weeks.

THE LAST NAZI

(Carl Krueger)

Cast: Martha Mirtovich, Lee Bonnell, Raphael

Bennett, Al Zeidman, D. Bair.

ProducerCarl Krueger

DirectorRichard Hubler

AssistantLowell Farrell

THE FLAMING FOREST

(Adventure Pictures)

Cast: Robert Lowery, Martha Sherrill

ProducerEdward Finney

DirectorJohn Link

M-G-M

(Now SHOOTING)

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van
Johnson, Angela Lansbury, Adolphe
Menjou.

ProducerFrank Capra

DirectorFrank Capra

AssistantArt Black

HILLS OF HOME

Cast: Edmund Gwenn, Janet Leigh, Tom
Drake, Donald Crisp, Reginald Owens,
Lassie.

ProducerRobert Sisk

DirectorFred Wilcox

AssistantEarl McEvoy

B. F.'S DAUGHTER

Cast: Barbara Stanwyck, Van Heflin, Richard
Hart, Charles Coburn, Keenan Wynn,
Spring Byington, Margaret Lindsay.

ProducerEdwin Knopf

DirectorRobert Leonard

AssistantBert Glazer

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak,
Anne Baxter, Cameron Mitchell

ProducerSidney Franklin

DirectorMervyn LeRoy

AssistantNorman Elzer

(Filming Completed)

LUXURY LINER.....George Brent,

Frances Gifford, Jane Powell, Lauritz

Melchior

KILLER McCOYMickey Rooney, Elizabeth

Taylor, Brian Donlevy.

THE KISSING BANDIT.....Frank Sinatra,

Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien

George Murphy, Angela Lansbury, Phyllis

Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney,

Walter Huston, Gloria de Haven, Marilyn

Maxwell, Frank Morgan, Jackie "Butch"

Jenkins, Agnes Moorehead, Selena Royle

THIS TIME FOR KEEPS (Color).....Esther

Williams, Jimmy Durante, Lauritz Mel-

chior, Johnny Johnston, Dame May Whit-

ty, Sharon McManus, Tommy Wonder,

GREEN DOLPHIN STREET.....Lana Turner,

Van Heflin, Donna Reed, Richard Hart,

Edmund Gwenn, Gladys Cooper, Frank

Morgan, Reginald Owen.

THE BIRDS AND THE BEES (Cinecolor) Jean-

ette MacDonald, Jose Iturbi, Jane Powell,

Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,

Lana Turner, Cameron Mitchell, Mary As-

tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon,

Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson,

Hume Cronyn, Una Merkel, Richard Derr,

Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey

Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor)

Esther Williams, Peter Lawford, Jimmy

Durante.

(In Release)

DESIRE ME (9/29).....85%

THE MIGHTY MCGURK (11/9).....85%

THE ARNELLO AFFAIR (2/18).....80%

★BEGINNING OR THE END (2/25).....85%

DARK DELUSION (4/15).....75%

★HIGH BARBAREE (3/26).....90%

LADY IN THE LAKE (12/3).....90%

LITTLE MISTER JIM (6/11).....80%

LOVE LAUGHS AT ANDY HARDY

(12/17).....85%

IT HAPPENED IN BROOKLYN (3/5)

(Box Office Rating Only).....95%

MY BROTHER TALKS TO HORSES

(11/19).....85%

★SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10).....90%

UNDERCOVER MAISIE (3/12).....85%

★THE YEARLING (Color) (11/26).....100%

★CYNTHIA (5/13).....100%

THE ROMANCE OF ROSY RIDGE (7/7) 85%

FIESTA (6/16).....90%

THE HUCKSTERS (6/30).....90%

MERTON OF THE MOVIES (7/21).....85%

SONG OF LOVE (7/21).....95%

SONG OF THE THIN MAN (7/28).....85%

THE UNFINISHED DANCE (8/4).....90%

THE MIGHTY MCGURK (11/19).....85%

MONOGRAM

(Now SHOOTING)

PANHANDLE

(Champion)

Cast: Rod Cameron, Cathy Downs, Anne

Gwynne.

ProducerB. Edwards

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....

Joe Yule, Rennie Riano, Dale Carnegie,

Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart,

June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon

Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,

Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER.....Jimmy

Wakely, Dub Taylor, Beverly Jons, Douglas

Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray

Hatton, Virginia Belmont, Robert Winkler

THE QUEST OF WILLIE HUNTER.....

Don Castle, Aurey Long, Peggy Knudsen,

DirectorL. Selander

AssistantF. Fox

Samuel Z. Hinds, Gloria Holden, Walte-

Sande.

ROCKY.....(Lindsley Parsons)

Roddy McDowell, Edgar Barrier, Jonathan

Hale, Irving Bacon, William Ruhl.

THE RED HORNET.....

Roland Winter, Mantan Moreland, Victor

Sen Young, Louise Currie, Warren Doug-

las, Philip Ahn.

THE MAN FROM POWDER RIVER.....

Johnny Mack Brown, Ray Hatton, Christine

McIntyre, Wheaton Chambers.

(In Release)

CODE OF THE SADDLE (9/22).....80%

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12).....85%

LAND OF THE LAWLESS (5/15).....80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

P-R-C

(Now SHOOTING)

RED RIVER RENEGADES

Cast: Eddie Dean, Roscoe Ates, Jennifer Holt.
 Producer Jerry Thomas
 Director Ray Taylor
 Assistant Ira Webb

(Filming Completed)

HAWK OF POWDER RIVER Eddie Dean,
 Roscoe Ates, Jennifer Holt.

THE WESTWARD TRAIL Eddie Dean,
 Roscoe Ates, Phyllis Planchard

BLACK HILLS Eddie Dean, Roscoe Ates.

TOMORROW YOU DIE Hugh Beaumont,
 Sheila Ryan, John Ireland.

PHILO VANCE'S SECRET MISSION
 William Wright.

CHECK YOUR GUNS Eddie Dean, Ros-
 coe Ates, Nancy Gates.

BLONDE SAVAGE Leif Erickson,
 Gale Sherwood, Veda Ann Borg

FIGHTING VIGILANTES Al LaRue,
 Jennifer Holt, Fuzzy St. John

LINDA, BE GOOD (Cameo Prod.) Elyse
 Knox, John Hubbard, Marie Wilson, Alan
 Nixon

HEADIN' FOR HEAVEN (Ace) Stuart
 Erwin, Glenda Farrell, Russ Vincent.

CHEYENNE TAKES OVER Al LaRue, Fuzzy
 St. John, Jennifer Holt.

STAGE TO MESA CITY Lash LaRue, Fuzzy
 St. John, Jennifer Holt.

OPEN SECRET
 John Ireland, George Tynne, Ellen Lowe.

THE ENCHANTED VALLEY (Jack Schwarz)
 Alan Curtis, Charles Grapewin, Anne
 Gwynn.

TORNADO RANGE Eddie Dean,
 Roscoe Ates, Jennifer Holt.

(In Release)

GAS HOUSE KIDS IN HOLLYWOOD

(10/6) 80%

BURY ME DEAD (9/29) 85%

PHILO VANCE RETURNS (5/5) 80%

PHILO VANCE'S GAMBLE (5/5) 75%

THE BIG FIX (5/5) 75%

BORN TO SPEED (1/28) 75%

DEVIL ON WHEELS (1/28) 80%

DON RICARDO RETURNS (1/21) 75%

HER SISTER'S SECRET (9/17) 85%

LADY CHASER (1/7) 75%

LIGHTHOUSE (2/18) 70%

SECRETS OF SORORITY GIRL (10/1) 75%

STARS OVER TEXAS (1/7) 80%

THREE ON A TICKET (Shayne) (4/1) 75%

TUMBLEWEED TRAIL (3/19) 75%

UNTAMED FURY (4/22) 85%

WILD COUNTRY (1/28) 75%

WILD WEST (Color) (12/3) 80%

RANGE BEYOND THE BLUE (9/8) 70%

HEARTACHES (7/7) 80%

TOO MANY WINNERS (5/27) 75%

STEP CHILD (6/16) 80%

PIONEER JUSTICE (6/30) 80%

GAS HOUSE KIDS GO WEST (7/21) 65%

WEST TO GLORY (8/4) 85%

R-K-O

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Doug-
 las, Dan Tobin.

Producer N. Panama, M. Frank

Director H. C. Potter

Assistant James W. Lane

JOAN

(Technicolor)

(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George
 Coulouris, Richard Ney, R. Barrat.

Producer Walter Wanger

Director Victor Fleming

Assistant Eddie Salven

BERLIN EXPRESS

Cast: Merle Oberon, Robert Ryan, Charles
 Korvin, Paul Lukas, Robert Coote

Producer Bert Granet

Director Jacques Tourneur

Assistant Bill Dorfman

GOOD SAM

(Rainbow Prod.)

Cast: Gary Cooper, Ann Sheridan, Edmund
 Lowe.

Producer Leo McCarey

Director Leo McCarey

Assistant J. Hibbs

I REMEMBER MAMA

Cast: Irene Dunne, Barbara Bel Geddes.

Producer Harriet Parsons

Director George Stevens

Assistant John Morris

RACHEL

Cast: Loretta Young, William Holden, Robert
 Mitchum.

Producer Richard Berger

Director Norman Foster
 Assistant Harry Manke

STATION WEST

Cast: Dick Powell, Jane Greer, Agnes Moore-
 head, Burl Ives, Gordon Oliver, Guinn
 Williams, Raymond Burr

Producer Robert Sparks

Director Sidney Lanfield

Assistant Maxwell Henry

THE VELVET TOUCH

(Independent Artists)

Cast: Rosalind Russell, Leo Genn, Claire Tre-
 vor, Sydney Greenstreet

Producer Frederick Brisson

Director Jack Gage

Assistant Maxwell Henry

MYSTERY IN MEXICO

Cast: William Lundigan, Jacqueline White,
 Jacqueline Dalya

Producer Sid Rogell

Director Robert Wise

(Filming Completed)

WAR PARTY Henry Fonda, Shirley Temple,
 John Wayne, George O'Brien, Ward Bond,
 Irene Rich, John Agar, Victor McLaglen

THE MIRACLE OF THE BELLS
 (Jesse L. Lasky) Fred MacMurray, Valli,
 Frank Sinatra

RACE STREET George Raft,
 William Bendix, Marilyn Maxwell

TARZAN AND THE MERMAIDS (Sol Lesser)
 Johnny Weissmuller, Brenda Joyce, Linda
 Christian, John Laurenz

MAN ABOUT TOWN Maurice Chevalier,
 Francois Perier, Marcelle Derriex.

WILD HORSE MESA
 Tim Holt, Nan Leslie, Richard Martin,
 Richard Powers, Tony Barrett, Jason Ro-
 bards, Harry Woods, Wm. Gould.

FIGHTING FATHER DUNNE Pat O'Brien,
 Ruth Donnelly, Myrna Dell, Darryl Hick-
 man.

SO WELL REMEMBERED (Rank-RKO) John
 Mills, Martha Scott, Patricia Roc, Trevor
 Howard, Richard Carlson

OUT OF THE PAST Mitchum, Jane Greer,
 Kirk Douglas, Virginia Huston, Rhonda
 Fleming, Richard Webb

THE FUGITIVE (Argosy) Henry Fonda,
 Dolores del Rio, J. Carrol Naish, Pedro
 Armendariz, Mel Ferrer, Robert Armstrong,
 Leo Carrillo

INDIAN SUMMER Alexander Knox,
 Ann Sothorn, George Tobias, Sharyn Mof-
 fett, Myrna Dell, James Warren, Leza
 Holland.

IF YOU KNEW SUSIE Eddie Cantor,
 Joan Davis, Bobby Driscoll, Allyn Joslyn

HOW DEAR TO MY HEART (Disney) (Color)
 Luana Patten, Bobby Driscoll, Beulah
 Bondi, Burl Ives

TYCOON (Color) John Wayne,
 Laraine Day, Sir Cedric Hardwicke, An-
 thony Quinn, Judith Anderson, James
 Gleason, Eduardo Noriega, Michael Har-
 vey

MEMORY OF LOVE Merle Oberon, Dana
 Andrews, Ethel Barrymore.

MOURNING BECOMES ELECTRA Rosalind
 Russell, Michael Redgrave, Raymond Mas-
 sey, Katina Paxinou.

RETURN OF THE BADMEN Randolph Scott,
 Gabby Hayes

ROUGHSHOD Robert Sterling, Claude
 Jarman, Jr., Gloria Grahame, Myrna Dell.

YOUR RED WAGON Cathy O'Donnell,
 Early Granger, Howard da Silva.

UNDER ARIZONA SKIES Tim Holt, Nan Leslie,
 Richard Martin, Carol Foreman

(In Release)

DICK TRACY MEETS GRUESOME

(9/29) 85%

A LIKELY STORY (4/22) 80%

BANJO (4/15) 75%

BEAT THE BAND (3/5) 75%

★BEST YEARS OF OUR LIVES (Goldwyn)
 (12/3) 100%

BORN TO KILL (4/22) 80%

CODE OF THE WEST (3/5) 75%

DESPERATE (5/7) 85%

DICK TRACY'S DILEMMA (5/6) 75%

DICK TRACY VS. CUEBALL (11/12) 75%

★FARMER'S DAUGHTER (3/12) 95%

★HONEYMOON (4/15) 85%

IT'S A WONDERFUL LIFE (Capra-Liberty)
 (12/24) 95%

SAN QUENTIN (12/3) 85%

SECRET LIFE OF WALTER MITTY (7/14) 90%

★SINBAD THE SAILOR (Color) (1/14) 90%

TARZAN AND HUNTRESS (Lesser) (4/1) 85%

THE LOCKET (12/24) 80%

THEY WON'T BELIEVE ME (5/8) 90%

THUNDER MOUNTAIN (5/7) 80%

TRAIL STREET (3/19) 85%

VACATION IN RENO (10/15) 75%

SEVEN KEYS TO BALDPATE (6/9) 75%

UNDER THE TONTO RIM (6/9) 80%

CROSSFIRE (6/30) 90%

MAGIC TOWN (8/25) 90%

FUN AND FANCY FREE (8/25) 85%

THE LONG NIGHT (6/2) 80%

BACHELOR & BOBBY SOXER (6/9) 95%

REPUBLIC

(Now SHOOTING)

OLD LOS ANGELES

Cast: William Elliott, Catherine McLeod,
 John Carroll, Joseph Schildkraut, Tito
 Renaldo.

Producer Joseph Kane

Director Joseph Kane

Assistant Dick Moder

CALIFORNIA FIREBRAND

Cast: Monte Hale, Adrian Booth, Foy Will-
 ings and Riders of the Purple Sage

Producer Mel Tucker

Director Phil Ford

Assistant Jack Lacey

(Filming Completed)

CAMPUS HONEYMOON Richard Crane,
 Lynn & Lee Wilde, Hal Hackett.

THE MAIN STREET KID Al Pearce, Janet
 Martin, Adele Mara, Alan Mowbray

END OF THE RAINBOW Marsha Hunt,
 Wm. Lundigan, Charles Winniger, Gail
 Patrick, Gene Lockhart, Florence Bates,
 Allen Jenkins

"BANDITS OF DARK CANYON"
 Allen Lane, Bob Steele, Roy Barcroft,
 Eddy Walker, John Hamilton, Gregory
 Marshal, Linda Johnson.

DRIFTWOOD Walter Brennan, Ruth
 Warrick, Jean Jagger, Charlotte Green-
 wood.

THE FLAME Vera Ralston, John Carroll,
 Robert Paige, Broderick Crawford, Henry
 Travers, Blanche Yurka, Constance Dow-
 ling, Hattie McDaniel

ON THE OLD SPANISH TRAIL (Trucolor) Roy
 Rogers, Jane Frazee.

MACBETH Orson Welles,
 Jeanette Nolan, Edgar Barrier

THE FABULOUS TEXAN William Elliot,
 John Carroll

UNDER COLORADO SKIES Monte Hale,
 Adrian Booth, Fay Willing, Riders of the
 Purple Sage

THE RED PONY Myrna Loy, Robert Mitchum.

THE GAY RANCHERO Roy Rogers, Tito
 Guizar, Jane Frazee, Andy Devine.

SLIPPIY McGEE
 Donald Berry, Dale Evans, Tom Brown,
 Maude Eburne, Dick Elliott, James Caseay,
 Harry Cheshire, Murray Alper.

THE WILD FRONTIER Alan Hale,
 BILL & COO Ken Murray and Birds

(In Release)

EXPOSED (9/22) 70%

ROBIN HOOD OF TEXAS (9/15) 70%

ALONG THE OREGON TRAIL (9/8) 80%

SPRINGTIME IN THE SIERRAS (7/28) 80%

WYOMING (7/28) 80%

ANGEL AND THE BADMAN (2/11) 85%

APACHE ROSE (Color) (3/26) 80%

BELLS OF SAN ANGELO (5/21) 85%

★CALENDAR GIRL (2/18) 85%

FABULOUS SUZANNE (12/24) 80%

GHOST GOES WILD (2/25) 80%

HEIDORADO (1/7) 80%

HIT PARADE OF 1947 (4/29) 85%

WINTER WONDERLAND (5/21) 75%

LAST FRONTIER UPRISING (Color)
 (2/25) 75%

MAGNIFICENT ROGUE (12/3) 80%

NORTHWEST OUTPOST (5/13) 85%

OREGON TRAIL SCOUTS (5/16) 80%

OUT CALIFORNIA WAY (Color)
 (12/24) 80%

PILGRIM LADY (1/28) 80%

PLAINSMAN AND LADY (11/5) 85%

RUSTLERS OF DEVIL'S CANYON (7/14) 80%

THE TRESPASSER (7/14) 75%

SANTA FE UPRISING (1/21) 80%

SILOU CITY SUE (12/10) 80%

STAGECOACH TO DENVER (1/7) 85%

SPOILERS OF THE NORTH (5/5) 85%

THAT BRENNAN GIRL (11/12) 90%

★THAT'S MY MAN (4/8) 90%

TRAIL TO SAN ANTOINE (2/4) 80%

TWILIGHT ON RIO GRANDE (4/15) 75%

VIGILANTES OF BOOMTOWN (3/5) 80%

YANKEE FAKIR (Wilder) (4/15) 75%

WEB OF DANGER (6/16) 70%

BLACKMAIL (8/4) 75%

THE PRETENDER (8/25) 75%

MARSHAL OF CRIPPLE CREEK (8/25) 75%

20TH CENTURY-FOX

(Now SHOOTING)

DEEP WATER

Cast: Dana Andrews, Joan Peters, Cesar Ro-
 mero, Anne Revere, Dean Stockwell

Producer Sam Engle

Director Henry King

Assistant Joe Behm

CALL NORTHSIDE 777

Cast: James Stewart, Richard Conte, Helen
 Walker, Lee J. Cobb, George Tyne

Producer Otto Lang

Director Henry Hathaway

Assistant Abe Steinberg

BALLAD OF FURNACE CREEK

Cast: Victor Mature, Coleen Gray, Reginald
 Gardner

Producer Fred Kohlmar

Director Bruce Humberstone

Assistant Bill Eckhardt

THE FLAMING AGE

Cast: Jeanne Crain, Dan Dailey, Barbara Law-
 rence

Producer Fred Kohlmar

Director Lloyd Bacon

Assistant Ed Schaumer

(Filming Completed)

THE SNAKE PIT Olivia De Haviland,
 Leo Glenn, Mark Stevens, Celeste Holm,
 Minna Gombell.

DAISY KENYON
 Joan Crawford, Dana Andrews, Henry
 Fonda, Peggy Ann Garner, Martha Stew-
 art, Connie Marshall, John Davidson.

NIGHTMARE ALLEY Tyrone Power, Joan
 Blondell, Helen Walker.

Kathleen Winsor's FOREVER AMBER (Color)..
 Linda Darnell as Amber St. Clare
 Cornel Wilde as Bruce Carlton, Richard
 Greene as Lord Almsbury, Glenn Lan-

Cast: Jennifer Jones, Joseph Cotten, Aline MacMahon, Cecil Kellaway, John Qualen, Albert Sharp, David Wayne.
 ProducerDavid Hempstead
 DirectorWilliam Dieterle
 Production ManagerDewey Starkey
 Screenplay by Peter Berneis
 From the Novel by Robert Nathan

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
 CODE OF THE NORTH.....Russell Hayden, Jennifer Holt, Denver Pyle

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

THE DARK ROAD (Somerset)John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey.

THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5).....85%

BELLS OF SAN FERNANDO (4/8).....80%

BUFFALO BILL RIDES AGAIN

DEATH VALLEY (Color) (10/8).....70%

FLIGHT TO NOWHERE (10/29).....75%

GOD'S COUNTRY (Color) (6/11).....80%

HOLLYWOOD BARN DANCE

KILLER DILL (5/5).....80%

MY DOG SHEP (12/31).....80%

'NEATH CANADIAN SKIES (11/12).....75%

NORTH OF BORDER (12/10).....75%

NORTHWEST TRAIL (Color).....80%

QUEEN OF AMAZONS (3/5).....80%

RENEGADE GIRL (2/18).....80%

ROLLING HOME (12/3).....85%

WILDFIRE (Color).....75%

DRAGNET (7/7).....75%

KILLER DILL (5/13).....80%

THE BURNING CROSS (7/21).....80%

SCARED TO DEATH (7/21).....65%

FLIGHT TO NOWHERE (8/11).....70%

UNITED ARTISTS

(Now SHOOTING)

SO THIS IS NEW YORK

(Screen Plays—Enterprise)

Cast: Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey

ProducerStanley Kramer

DirectorDick Fleischer

AssistantRobert Aldrich

A MIRACLE CAN HAPPEN

(Miracle Prod.)

Cast: Dorothy Lamour, Victor Moore

Producers Benedict Bogeaus, Burgess Meredith

DirectorLeslie Fenton

AssistantJoe Depew

(Filming Completed)

A MIRACLE CAN HAPPEN (Miracle).....

Dorothy Lamour, Victor Moore.

STRANGE GAMBLE.....William Boyd, Andy Clyde, Rand Brooks, James Craven

CHRISTMAS EVE (Bogeaus).....George Raft,

George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

VENDETTA (Hughes).....George Dolenz,

Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne,

Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise).....

Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson,

Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson

A MIRACLE CAN HAPPEN (Bogeaus-Meredith) Paulette Goddard, Henry Fonda,

James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez,

Jean Pierre Aumont, Dennis O'Keefe

(In Release)

FABULOUS DORSEYS (Rodgers) (2/25).....70%

FUN ON A WEEK-END (Stone) (4/15).....85%

MACOMBER AFFAIR (Bogeaus) (1/28).....90%

MONSIEUR VERDOUX (Chaplin) (4/15).....Not Rated

NEW ORLEANS (Levey) (4/29).....70%

★OTHER LOVE, THE (Enterprise) (4/8).....90%

PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12).....85%

RAMROD (Sherman-Enterprise) (3/5).....70%

★THE RED HOUSE (Lesser-Thalia) (2/11) 90%

THE MARAUDERS (7/14).....75%

MAD WEDNESDAY

(Sturges-Hughes) (3/19).....90%

SUSIE STEPS OUT (Comet) (11/19).....80%

UNEXPECTED GUEST (Hopalong) (12/17).....80%

HOPPY'S HOLIDAY (5/13).....80%

LURED (7/21).....85%

HEAVEN ONLY KNOWS (B/4).....85%

CARNEGIE HALL (LeBaron-Morros) (3/26).....No Rating

DANGEROUS VENTURE (Hopalong) (2/25).....75%

★DISHONORED LADY (Stromberg) (4/22).....95%

BODY AND SOUL (B/18).....95%

STORK BITES MAN (8/18).....70%

HAL ROACH COMEDY CARNIVAL (8/25).....85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas.

ProducerNat Goldstone

DirectorJohn Barry

AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster,

Mady Christians, Howard Duff

ProducerChester Erskine

DirectorIrving Reis

AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Drbin, Dick Haymes, Vincent Price, Albert Sharpe, Moroni Olsen

ProducerKarl Tunberg

DirectorWilliam Seiter

AssistantWilliam Holland

LETTER FROM AN UNKNOWN WOMAN

(Rampart)

Cast: Joan Fontaine, Louis Jourdan, Mady Christians

ProducerJohn Houseman

DirectorMax Ophuls

AssistantJohn Sherwood

(Filming Completed)

THE NAKED CITY (Hellinger)

Barry Fitzgerald, Howard Duff, Dorothy Hart

A DOUBLE LIFE.....Ronald Colman, Signe Hasso

MORTAL COILS.....Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

TAP ROOTS (Technicolor).....Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET.....William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philip Reed, Mikhail Rasmunv, Gilbert Roland, Gale Sondergaard

THE LOST MOMENT.....Susan Hayward, Robert Cummings.

(In Release)

THE WISTFUL WIDOW OF WAGON

GAP (10/6).....85%

RIDE THE PINK HORSE (9/15).....90%

THE YEARS BETWEEN (9/8).....85%

SOMETHING IN THE WIND (7/28).....85%

ABIE'S IRISH ROSE (Crosby) (11/26).....85%

ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%

BLACK NARCISSUS (7/14).....95%

SINGAPORE (8/11).....80%

BUCK PRIVATES COME HOME (3/26).....80%

★EGG AND I, The (3/26).....95%

GREAT EXPECTATIONS (British) (4/22).....95%

I'LL BE YOURS (1/21).....85%

(11/19).....80%

MICHIGAN KID (Color) (2/18).....80%

ODD MAN OUT (British) (3/19).....95%

SONG OF SCHEHERAZADE (Color) (1/28).....85%

SMASH-UP, The Story of A Woman (Wanger) (2/11).....85%

STAIRWAY TO HEAVEN (Color) (British) (12/24).....95%

SWELL GUY (Hellinger) (12/10).....85%

TEMPTATION (Small) (12/17).....85%

★TIME OUT OF MIND (3/19).....90%

SLAVE GIRL (7/21).....80%

IVY (6/16).....85%

WARNERS

(Now SHOOTING)

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt.

ProducerHenry Blanke

DirectorBretaigne Windust

AssistantSherry Shourds

APRIL SHOWERS

Cast: Jack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall

ProducerWilliam Jacobs

DirectorJames V. Kern

AssistantLes Guthrie

CHRISTOPHER BLAKE

Cast: Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes

ProducerRonald MacDougall

DirectorPeter Godfrey

AssistantClaude Archer

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen

ProducerJerry Wald

DirectorDelmar Daves

JOHNNY BELINDA

Cast: Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead.

ProducerJerry Wald

DirectorJean Negulesco

AssistantMel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADRE.....

Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane,

Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

EVER THE BEGINNING.....

Lilli Palmer, Sam Wanamaker.

THAT HAGEN GIRL (U S P).....Ronald Reagan,

NIGHT UNTO NIGHT.....Ronald Reagan,

Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King,

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young.

(In Release)

THE UNSUSPECTED (9/22).....85%

8EAST WITH FIVE FINGERS (12/24).....85%

CHEYENNE (4/29).....95%

★HUMORESQUE (12/24).....95%

LOVE AND LEARN (3/26).....75%

THE MAN I LOVE (12/31).....80%

★NORA PRENTISS (2/11).....90%

★PURSUED (U. S.) (2/18).....85%

★STALLION ROAD (3/19).....95%

THAT WAY WITH WOMEN (2/18).....80%

★TIME, PLACE, GIRL (Color) (12/10).....85%

★TWO MRS. CARROLLS (4/1).....90%

CRY WOLF (7/7).....80%

THE UNFAITHFUL (6/2).....90%

POSSESSED (6/2).....95%

DEEP VALLEY (8/4).....90%

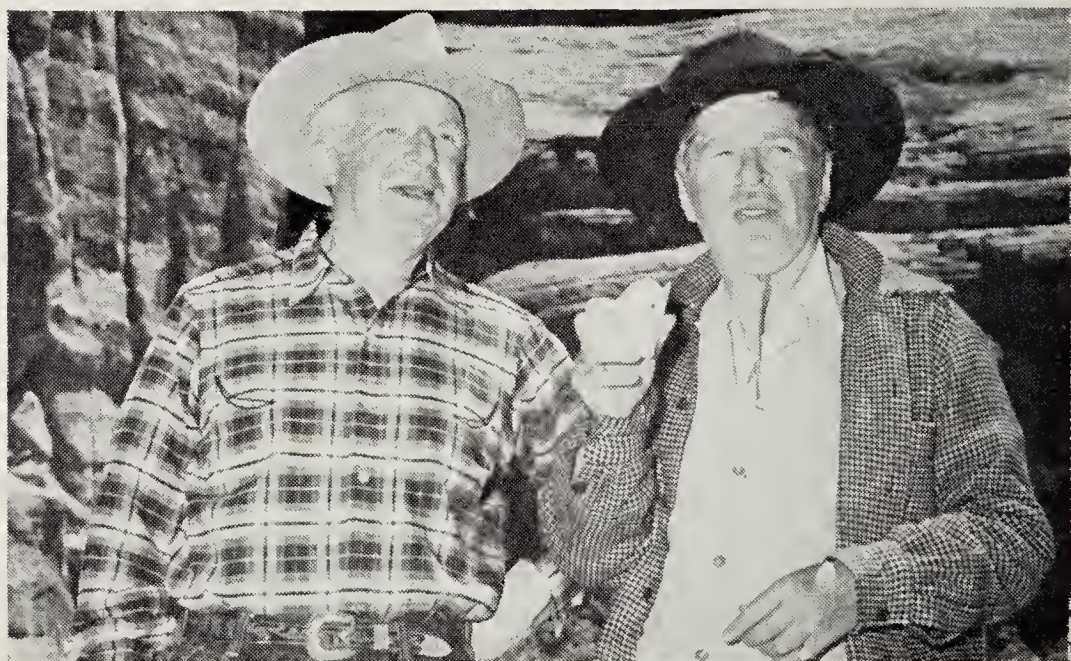
LIFE WITH FATHER (8/18).....100%

NAMES In The NEWS

Victor Francen, French star, returns to Warners in "To The Victor."

Arlene Francis of radio's "Blind Date" gets femme feature spot in Chester Erskine's "All My Sons." Irving Reis directs the U-I release.

Paul Le Pere is off to Dublin. He's



... one producer who goes where they go and does what they do . . . Producer Harry "Pop" Sherman and director Al Green at White Sands where Pop, as always, played a small role in the film which stars Joel McCrea, Francis Dee and Charles Bickford—"New Mexico" (Enterprise-UA)

Gabriel Pascal's associate on Shaw's "Androcles and the Lion."

Billy Wilder and Charles Brackett are back on the Paramount lot after completing locale shots in Europe for "A Foreign Affair."

Bob Hope's gonna hit the familiar P.A. trail soon for benefit fund-raising. The Cancer fund, Philadelphia Boys' Home and other philanthropic organizations are recipients.

Chester Conklin, Heinie Conklin and Pat O'Malley, pre-sound luminaries, are again in front of cameras for Columbia's "Wreck of the Hesperus."

Arthur Schwartz is in NY readying his "Inside USA" musical, for which he's inked 4 writers. Chances are the show will open here before hitting Broadway.

STUDIO INFO

● Westinghouse engineer Charles R. Long has announced a new-type electronic lamp designed to meet a long-standing need for a smaller, cooler high-intensity light.

The lamp, which uses Cadmium and mercury vapors in a quartz tube, produces light equal to that of 65 average household bulbs and almost double the output of high-watt studio lights of equivalent power.

The lamp, although designed primarily for set use is said to open new fields of industrial and domestic possibilities.

New color methods are under test by Warners' technical research chief, Col. Nathan Levison, who indicated recently that the new processes may break the tint bottleneck which has handicapped the industry.

Although the new technique will not be immediately usable, it points the way to an eventual solution of color shortage.

Story Bazaar Suffers Pernicious Anemia As Sales Outlets Become Thinner And Thinner With Studios Relying Upon Script Backlogs

(Continued from Page 1)

epics and historical dramas "written in technicolor," the story departments are carefully sifting their files for modern yarns that can be prepared and produced at profitable cost levels.

Another move toward slashing the high script tariff is to have the contract authors work on their own originals, instead of assigning different writers for the adaptation, treatment and screenplay of a story. With rare exceptions, no longer will the final draft carry a credit list of four or five scenarists.

Since the recent studio staff prunings, a survey disclosed that there are less screenwriters employed in the major studios today than at any other time during the past decade. And according to the current outlook, there is a danger that it may remain frozen at the present low ebb.

Trend Toward Using Their Own Yarns Kills Story Depts.

A definite indication that the film industry intends to stand by its decision to delve into its own literary stocks, instead of seeking outside material, was the recent wholesale elimination of most studios' eastern and foreign story departments.

MGM remains the sole exception, with expenditures increased in their search for outstanding manuscripts. Besides their annual novel awards, they have also subsidized publishers' scouts to aid in their quest for suitable scripts.

Of the four yarns purchased last week, Leo the Lion acquired "Alexandra," a forthcoming novel by Gladys Schmitt. Universal-International previously held a \$100,000 option on the book, plus an escalator ceiling of \$200,000, but dropped the deal as much too expensive for the prospective gross.

Metro bought the yarn for half the former price. It's the intimate story of a great actress in love with her coach, who at the height of fame, turns violently from the world, renouncing honor, wealth and perfect love.

Colony Pix Acquires 'Dawn'

Colony Pictures, headed by Frank Rosenberg and Lionell Toll, acquired "Aurora Dawn," a Book-of-the-Month Club novel by Herman Wouk. The story with a radio-advertising background was purchased for \$75,000 and will be made as an independent production.

Sol Wurtzel bought "Half Past Midnight" for his next production at 20th Century-Fox.

BOOK BRIEFS

● "Lo, The Former Egyptian," by the master raconteur H. Allen Smith, will be released November 6th via Doubleday. The inimitable humorist discovers that you can't go home again without laughing. Revisiting the scenes of his childhood in "Little Egypt," near Cairo, Illinois, the author spins some spicy tales, recalls some juicy fables, shucks some fine corn and corn-belt characters. It's nostalgia written with a razor-sharp pen dipped in acid and scrawled on asbestos.

Lee Shippey, local Los Angeles

Times columnist, has delivered his manuscript, "It's An Old California Custom," to Vanguard, who will publish the volume next year as the third in their regional series, which started with "It's An Old New England Custom."

● "Berlin At Midnight," by Hollywood writer Robert Joseph, is scheduled for publication early next spring by Greenberg. It's a powerful and hard-hitting novel with a postwar Berlin background. The author collaborated with motion picture director William Castle on "Hero's Oak," which was published a few years ago.

Kay Boyle has signed a contract with Whittlesey House for her future work. The author is completing a new novel which will be published early next fall. The book, as yet untitled,

(Continued on Next Page)



Dudley Nichols

... again a triple threat . . . He made his bow as writer-director-producer on "Sister Kenny." Now he is repeating with same influence on "Mourning Becomes Electra" (RKO)

RADIO & TELEVISION

TAPE RECORDING Sweeping Into Popularity With Only Obstacle Reported Being the Obtaining Of Sufficient Machinery To Meet The Demand

(Continued from Page 1)

shows will be "shot" on tape in regular production studios the same as motion pictures are produced. And, just as the finished picture is shipped in positive print form to theatres for screen presentation, so will radio productions be shipped in tape form to broadcasting stations for ether presentation.

That the day of the disc or wax transcriptions is drawing to a close is

a foregone conclusion, say most of the producers who worry over their mechanical quality as much as entertainment values.

One local tape concern, Magnet-track, is reported already swamped with service requests. Their only problem, it is said, is to get enough machines to supply the demand.

Others are swinging into line and there is every indication that from here on it is going to be a mad race toward the change-over.

The convincing proof is easy to obtain via the tape method. All that is necessary is a pick-up of any program from the air. The tape is then taken over by a special crew which edits and cuts it to more or less perfection. This revised "print" is then taken to the sponsor or producer and all he needs do is listen to what the show "might have been."

The unlimited advantages of tape transcriptions over wax recordings are rather obvious. The editing and cutting is rather a simple matter. Any error of broadcast can be easily and quickly eliminated.

Timing problems are minimized and the airshow therefore becomes more flexible. Entire bits of business can be yanked. If a comedy gag falls flat, the magnetic eraser takes it out, pronto.

Audience reaction can be built up or down. A slow sound effect can be put in its proper place. A bad sound effect can be improved, perfected.

Naturally enough, the original transcription time is made much more quickly. That means several airshows a day can be produced under the same producer and director.

From the production point of view, just about the only item that won't be affected is the air-play material. The writers will have to grind out more material to keep up with the new tape-age.

From the distributing viewpoint, there are also radical changes in the offing. If the bulk of airshows is all taped up, one may expect almost anything to happen on the release side. New booking combines may take over and completely alter the present-day procedure of simultaneous releasing over the networks.

"Broadcast at this hour for more convenient listening" will really become the common slogan of almost all programs.

Just how soon the major wax recording concerns will change over to tape or wire is a moot question. The indications are that they will be forced to make the move by the smaller concerns cutting in with freelance artists and independent top tunes.

AIRAMBLINGS

Al Jarvis goes on his vacation next week with no fear of the "Make Believe Ballroom" being neglected. Top name celebrities will jockey the discs every hour on the hour during his absence.

The Edgar Bergen corporation will have no full activity until next spring. Murray Bolen, therefore, has dropped out as manager by mutual agreement.

(Continued on Next Page)



Margaret O'Brien
... Jimmy Durante's girl friend . . . She'll drop in on d'Schnoz and be his guest next Wed. evening on NBC.

BOOK BRIEFS

(Continued from Preceding Page)

will be serialized in the Atlantic.

With a new collection of his hard-boiled stories due from Vanguard this month, James Farrell is already toiling on a long novel about New York literary life in the early 30's which he hopes to complete in time for publication next year.

Herman Wouk, who authored the Book-of-the-Month Club selection, "Aurora Dawn," has delivered a completed manuscript of his new novel about boyhood in the Bronx to Simon and Schuster. It is planned for early publication.

"Jessamy John," by Phil Strong, will be released November 13th by Doubleday. It's the incredible saga of John Law, a prodigious libertine and mathematical genius who manipulated one of history's biggest financial frauds while he was living one of history's great love stories.

"The Pismire Plan," a 45,000-word satire by Jessamyn West, will be the first item in Edwin Seaver's next "Cross Section," due in January from Simon and Schuster.

Margaret Halsey, who authored the popular "Color Blind" is on the final draft of a novel dealing with a psychiatrist's life.

—Johnny

POSTSCRIPTS

Enterprise was notified that "Proud Destiny," the Leon Feuchtwanger novel which the studio purchased, had reached the best-seller list in its second week of publication.

At the same time, it was disclosed that the Book Find Club has chosen the novel as its December selection.

George Jessel will assist writer Betty Reinhardt on the screenplay of "Burlesque," which he will produce for 20th Century-Fox. Work on the script was stopped with the untimely death last week of Samuel Hoffenstein.

Steve Fisher was signed to write original story and treatment of "Angel Face," at Metro.

Walter Doniger checked in with Hal Wallis to script "Rope of Sand," from his own original.

Harold Medford assigned to develop script of "Beyond All Doubt," at RKO.

Walter Reilly signed to screen treatment of Jerry Horwin original, "Mister Music," at RKO.

Sally Benson, author of "Meet Me in St. Louis," checked in to start screenplay of "Belle of New York," for Metro.

Joe Swerling has turned in completed script on "The Painted Veil," to Metro.

Welles Root was assigned to work with director Mel Ferrer writing additional scenes for "Vendetta," for Howard Hughes.

HOLLYWOOD SIDESHOW

GUY WOOD, former NY disc jockey at station WOV, has been appointed west coast representative for Keynote Recordings, Inc., which John Hammond heads. As director of Columbia recordings for 17 years, Hammond is a firm believer in the album trade. Accordingly, Keynote Recordings will deal a strictly album biz in jazz, folk music and classical. Its big scoop will be the release in time for the Christmas trade of the Ultraphon and Esta catalogs—by special arrangement with the Czechoslovakian government. Ingrid Bergman has told friends that she will probably not sign any picture commitments for 1949 so she can do another stage play that year.

JACKIE ROBINSON has signed up to do exactly what this column prophesied he would do more than a month ago—signed up for picture work during the winter season. The company is PRC and the pic is entitled "Courage." When the item ran here that the spectacular colored Dodger was headed for Hollywood, there were two quick and hot denials. Oh, well. United Artists are scrutinizing an offer by a major company to make six productions a year. Also under advisement is an Indie proposal to make available heavy capital on the proviso that UA operate the independent outfit. A \$3-million revolving fund is said to go with the deal which guarantees an initial \$1½-million investment. Speaking of UA, there is an out-loud whisper that "The Life of Al Capone" will be a future release of that organization. Westbrook Pegler is reported writing the biog of former Public Enemy No. One for his brother, Jack Pegler, and Lon Goldberg—who will handle the production. The column for those interested in censorship matters forms to the right.

AL JOLSON will soon go on the air again with his own program, despite his statements that he would confine his ether activities to guest appearances. Also, he is getting closer and closer to making that sequel to "The Jolson Story." He'll play Jolson, himself, this time. Walter Lantz, prez of the Animated Cartoon Producers Assn., has called a meeting for today to seek means of cutting cartoon cost corners. Gearing the animated pix for the U. S. market only calls for the same type of economy that has become the problem of major productions. "For You I Die" is the title of the first production of the newly formed Arpi Productions, headed by Robert Presnell, Sr., and John Reinhardt. It's shooting at Enterprise and will be a Film Classics release for December. "Ambush," a California-1870 yarn, will be Arpi's follow-up film. Both Presnell and Reinhardt are writers, with the former usually producing and the latter directing.

VIC MATURE, now playing a good guy in "The Ballad of Furnace Creek," wants to get back to the type of role he played in "Kiss of Death." He has asked 20th to buy "Against the Dark," a murder mystery novel by Rockey Walton, which has Los Angeles as a background. That stunning girl seen around rather consistently with Cornelius Vanderbilt is Pat Wallace, who is one of those rare individuals who has had many opportunities but doesn't want to go in pictures. A tragic laugh this—at every performance of "Life With Father." It's Irene Dunne's line, when she says: "Think of it. Chicken has gone up 8c a pound."

CLARK GABLE has written a foreword for Adolph Menjou's autobiography, "It Took Nine Tailors," which will come off the presses soon. One of the momentous questions now rocking Hollywood and the Johnston office is whether the mermaid in "Mr. Peabody and the Mermaid" will have to wear a bra. Robert Sherwood doing nicely, following a major operation in Doctors' Hospital, N. Y. Al Levey, the agent, and Ruth Sitar, Copacabana beauty, return this week from an engagement and short honeymoon. Irene Selznick has been fortunate enough to get a chunk of backing from Howard Cullman and his wife for the Broadway stage play, "A Street Car Called Desire." The fabulous Cullmans are the Street's leading "angels" and have some of their huge fortune tied up in twelve other forthcoming shows.

HUMPHREY BOGART spends hours at Ciro's listening to Larry Storch giving impersonations of Humphrey Bogart. Could he be looking for improvements? If 20th wants to mail prints of "Nightmare Alley", it can. The parts of the novel that were so objectionable to the Post Office department have been eliminated. It seems necessary to keep right on quoting Sam Harris, editor of the London Cinema. His latest forceful blast against the British tax is that it is suicidal and calls out to Britishers to "Welcome all pictures from all sources so that all sources will welcome ours. Trade Follows the film." Lawrence Tierney is now taking up music, in a manner of speaking. His newest discovery is a concert pianist—Rosa Linda.

—Tidden.

TOPS IN NEWS

(Continued from Page 2)

effective the end of this month. Denny will then become vice-president of NBC. It's an old wheeze, but truly fits here: the Federal Communications Commission's real loss is NBC's great gain.

WYLER TO PARA—Through that deal between Paramount and Liberty Pictures, director William Wyler moves over to new offices at the Marathon Street lot to meg "Sister Carrie." His Liberty partners—Sam Briskin, George Stevens and Frank Capra—will all be over there with him before long. Stevens has only a few remaining chores on RKO's "I Remember Mama," and Capra will move when he completes "State of the Union" at MGM.

REISSUE BOOM—Significance of the world market effect on Hollywood product is revealed by survey which shows that 1 out of every 5 films showing in NY is at least five years old. Exhibs report that many of these draw as well as new pix. Analysis of LA showings indicates that nabes here do equally well with reissues.

'FOREVER AMBER'

(Continued from Page 2)

the Great Plague, then almost dies in the London Fire.

Eventually she becomes the King's courtesan. When Carleton finally marries a gal from the Virginie Colonies, she attempts to implicate Bruce's wife with wolf Charles II.

At the finale, having lost the man she really loves, Amber gives him their son to rear in the cleaner New World of America.

The treatment shrewdly martyrs Amber mildly, showing her as a gal who sins wildly only in an effort to win her man.

Unlike the novel, historic and period data are only incidental, instead of integral story elements. —Billeddy

AIRAMBLING

(Continued from Preceding Page)

Hilo Hattie will start a disc jockey show over Honolulu's radio station KPOA, with all recordings being introduced in "pidgin" English. Hattie is currently with Harry Owen and His Royal Hawaiians.

The "Chesterfield Supper Club" will guest star the Stafford Sisters October 23. Jo Stafford will be reunited with her clan for the first time since she started with the Pied Pipers in 1937.

Suspense will feature the French star, Louis Jourdan, next Wednesday evening, when he will make his American radio debut.

—Joy

Hollywood MOTION PICTURE TELEVISION RADIO REVIEW

Vol. 40, No. 8—Price 10c

THE EXHIBITORS' EXCLUSIVE WEEKLY

Week of October 27, 1947

The Picture Of The Week—

'McCOY' IS SOCK-CORN

Mickey Rooney As 'Killer McCoy,' James Dunn As His Bar-Fly Dad, And Direction By Roy Rowland Are All Big Standout Items

★★ MGM's "KILLER McCOY" is plain socko-corn entertainment. Constantly the center of swirling action, Mickey Rooney does the best job of his career. The outstanding reason for the picture's value in audience satisfaction, however, is Roy Rowland's direction. He squeezed every drop of hoke romance, suspense

and straight melodrama out of this familiar prize-ring story and set them in top speed to make it brimful of sparked and human touches for the masses.

Nothing New About Story

All the elements of the yarn have whiskers, which proves that tried-and-proved specifications often bear as much weight as originality.

There is nothing new in this tale of the tough kid who won fame with the gloves, who suffered the humiliation of killing his best pal in the ring, and then came back to play along with the gamblers until he could quit the racket that disgusted him.

Yet, somehow, under Rowland's direction and Rooney's dynamic performance, everything about it smacks new and real—and alive.

The public has always liked that story and every time it is remade it needs only the spark to make it a

(Continued on Next Page)

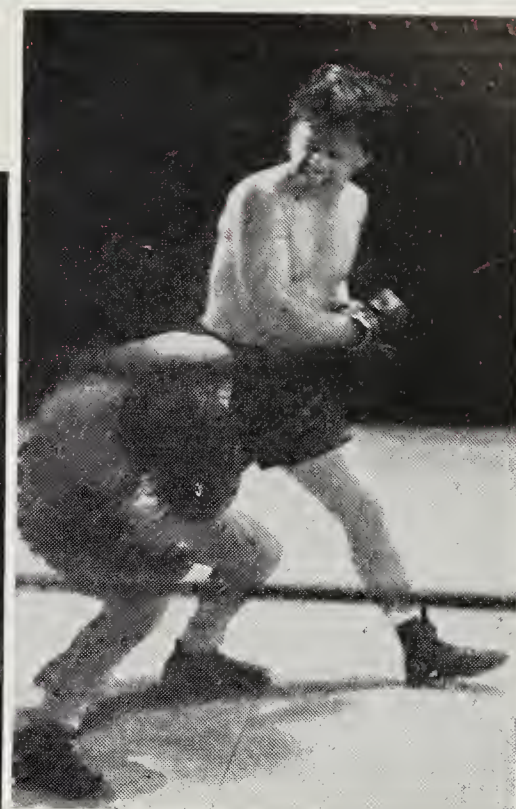


LINDA JORDAN

... celebrated night club chanteuse, who made two trips through all the Pacific theatres of war for the USO; finally cured of tropical fever contracted there, she's now being tested by two studios for screen comeback.



... takes an awful beating for love, then whirls into deadly action ... Mickey Rooney, Brian Donlevy, Sam Levine in 'Killer McCoy' (MGM)



RED CONTROL

Reds Have Direct Pipeline Into Industry, Is Charged

● Brains behind the Communists in America have a direct pipeline into all Hollywood production activity—and receive story scripts long before they go before the cameras—so that Communist organizations can swiftly organize resistance to so-called anti-

communist pix.

This statement was made last week before the Senate Investigating Com. by Howard Rushmore, ex-Communist and former critic for "The Daily Worker."

Rushmore cited examples. He named "Our Leading Citizen," made in 1939, as a case in point. Shipped to J. J. Jerome, Communist Cultural commission head, the script was judged anti-Communist. An immediate boycott was instigated. Paramount was deluged with written and telegraphed protests. Directly and indirectly affiliated or sympathetic organizations were mustered to fight the production.

Rushmore's testimony to the investigating committee incriminated several well-known Hollywood figures. Newspapers throughout the country have been divided, editorially, on the red-hunt tactics pursued by J. Parnell Thomas' organization.

6 PREVIEWS TODAY

(Page)	(Release)
1—'KILLER McCOY'.....	MGM
3—'IT HAD TO BE YOU'.....	Col.
4—'THAT HAGEN GIRL'.....	W-B
4—'AN OLD SPANISH TOWN'.....	Rep.
5—'MAN ABOUT TOWN'.....	RKO
5—'THE UPTURNED GLASS'.....	U-I

TOP NEWS

CLEAN DEFENSE — The testimony of the members of the SAG at the Washington hearing on communism last Thursday was one of the finest examples of how to cleanly defend Hollywood against the "attack" that films are influenced by the Reds. Robert Montgomery, George Murphy, Ronald Reagan, Gary Cooper — all spoke

(Continued on Next Page)



... exploitation ruled the roost in San Francisco at Esquire theatre ... Premiere of the Ku Klux Klan expose, 'The Burning Cross' (Screen Guild)

H. BRUCE HUMBERSTONE

NOW DIRECTING
"THE BALLAD OF FURNACE CREEK"
FRED KOHLMAR PRODUCTION
FOR 20TH CENTURY-FOX

EDDY ECKELS Editor
WILLIAM H. JAMES Associate
LARRY URBACH General Manager
TOM WOOD, JR. Adv. Associate

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Vol. 40, No. 8 October 27, 1947

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

so broadmindedly, so sincerely and so simply that their statements rang true. And those statements sounded mighty like proof that there is not half so much to worry about as many would like to have the nation believe.

FINALLY TO CHARITY — That \$278,467 raised for the film industry's United Appeal, which was refused by the American Red Cross and the National Foundation for Infantile Paralysis last year, will finally go to charity after all. It will be included within the framework of the Permanent Charities Committee, says Edward Arnold. The Red Cross and NFIP turned down the donation because they were against "point fund raising."

FLYING START — After cracking the Roxy opening day record, "Forever Amber" finished its first 2-days close to 50-Gs, an all-time high for that period in the Broadway edifice. It now looks as if the much heralded pic will easily break the week's record.

NOT IMPOSSIBLE — Nevertheless, the word "impossible" is the sum-up of Rep. Carroll D. Kearns' opinion of the Hollywood strike situation after his 3-day effort to bring about a settlement. He blames AFL's "three wise men" and calls the situation one of the "greatest industrial disasters in our nation's history." Instead of so much blasting, perhaps a bit more conciliation and meetings for better understandings would help.

MORE DRIVE-INS — One report has it that approximately 100 new drive-in theatres will be constructed during the next 12 months. Doubtless this is about double exaggeration, but there is little question the impetus in this

(Continued In Last Column)

P R E V I E W S

Fine Performances And Direction Make 'KILLER McCOY' B-O Winner

**Furiously Fast In Action And Teeming With Hoke
Suspense, It Packs Grand Audience Satisfaction**

(Continued from Preceding Page)

smash hit. In this case, there is no disputing the fact that Mickey and Roy sparked it with corny finesse.

Quickly on the heels of the credit for those two, comes the recognition due for the swell performance of the bar-fly father of the kid fighter—presented by Jimmy Dunn. The part lacks the sympathy of the similar role he had in "A Tree Grows in Brooklyn" and, for that reason, few will concede his portrait here is as good as that one. But, for sheer artistry, Dunn's "McCoy" job is one for Academy recognition in the best male-support division.

Direction Always Strong Item

That Rowland's direction also played a part in the Dunn achievement is plainly evident. It is noticeable, too, in all of the swell performances of the supporting cast.

Although Brian Donlevy is asked only to play a smart, gambling smoothie sans dramatics, it comes out a job of excellence. Ann Blythe is asked only to be sweet and look pretty, but there is that big plus of warmth and charm.

Tom Tully leaves an indelible impression as Donlevy's "sucker" opposition—the main menace. Nothing hammy. Just a human revenge portrait.

Sam Levene, as Mickey's trainer, adds more spark with his usual good work—spotlighted here again by direction.

Even Walter Sande in meagre footage spot shots as a sports scribe is a standout every time the camera floats his way.

Ample Production Blessings

The Sam Zimbalist production values are well-nigh perfect. Nothing is overdone, despite the fact that he has blessed the film with every required attribute at MGM's command. For example, one would hardly think a picture such as "Killer McCoy" would need a musical score. Yet there is one — and good — by David Snell, brought in for excellent influence just and only when needed.

Joe Ruttenberg's camera work and Ralph Winters' cutting also come in for strong mention since both of these elements play important parts in Rowland's general scheme of speed and tempo, hoke and corn, warmth and spark.

The Story—From Memory

Just when and where the story was born is anyone's guess. From memory, it was last used to grand advantage in service for Robert Taylor as a prize fighter—to get him in the he-man class — with Tom Lennon authoring. That, too, was at MGM.

Now, it seems that Lennon and

Metro-Goldwyn-Mayer Presents
"KILLER McCOY"

FINE 90% Prize-Fighting Melodrama, produced by Sam Zimbalist and directed by Roy Rowland. Screenplay by Frederick Hazlett Brennan, based on a story and screenplay by Thomas Lennon, George Bruce and George Oppenheimer. Photography by Joseph Ruttenberg, ASC. Musical score by David Snell. Technical advisor, John Indrisano. Tradeshown at Westwood Village Theatre, Tuesday evening, Oct. 21, 1947. Running time, 106 min.

The Players — MICKEY ROONEY, BRIAN DONLEVY, ANN BLYTHE, JAMES DUNN, Tom Tully, Sam Levene, Walter Sande, Mickey Knox, James Bell, Gloria Holden, June Storey, Douglas Croft, Bob Steele and David Clarke.

two other writers—George Bruce and George Oppenheimer — screenplayed the yarn, but there was still official doubt about the "big touch." For that Frederick Hazlett Brennan was called in—and the show was on.

In this version, Mickey Rooney is a corner newsboy and the main support of his father and mother, since his dad shudders at the word "work," unless it has something to do with his variety-show capabilities. To top off that characteristic slant, James Dunn as the father is shown to have an exceptionally keen taste for liquor.

Father Is the Big Problem

At a benefit for the church, Mickey and Dad go to a hoofing turn which precedes a boxing match. Mickey challenges the winner, with whom he has already had a brush on the street corner. Although laughably inexperienced as a boxer, the Roon slashes himself to victory—and his fighting career has begun.

It's the ex-lightweight champ, Mickey Knox, who encourages him to become a fighter and who later becomes his best pal.

Mickey skyrockets to pugilistic fame through a series of successive knockouts until, through a quirk of fate, he is forced to fight his pal, Knox, who is staging a comeback for financial reasons. Knox is not in condition and takes the count from what looked like anything but a slugging punch. He dies, however, after being rushed to the hospital.

Palship Born at Benefit

Mixed with this trouble, Rooney is constantly trying to save his father from some mix-up—liquor or money. His dad had even stolen the money which was supposed to have been sent home to mother. When she dies, Mickey becomes a bit calloused but is more or less forced to bail out his dad from a big gambling debt.

That's when he meets the gambler, Brian Donlevy, who takes a fancy to the kid fighter and tries to make a deal with him. Mickey quits the ring,

(Continued on Next Page)

TOP NEWS

(Continued From Column 1)

direction will show considerable strength, particularly in certain sections of the country. Perhaps 50 new ones would be more like a sensible prediction.



Producer Jerry Fairbanks; stars John Howard, Mary Beth Hughes, Anne Gwynne
.. video preview of first feature films mass produced for television ..

'KILLER McCOY'

(Continued from Preceding Page)

however, and tries to make money as a grease-monkey—but gets nowhere. Finally he decides to make the deal with Donlevy.

This brings out the meeting with Brian's daughter, Ann Blythe, and romance is born. To Ann, her father parades as a financial man who deals in stocks and bonds. Mickey tries to go along with the gag while he and her dad make a great amount of money out of fights and sucker bets.

In the end, Donlevy's opposition gets the goods on him—that he owns the Rooney fight contract—and plots to get even. They get the information out of Mickey's drunken father. After they grab Ann, they hold both Donlevy's daughter and Mickey's father as hostages doomed for death unless Rooney throws the championship fight in the eighth round.

Ann Freed By Dad

The finale, naturally, is the death of Mickey's father after he has grabbed a gun and freed Ann, who races back to where the fight is in progress. Mickey is being punched to a pulp but, when Ann arrives and he sees he is released from the threat, he goes in to win the fight and does.

In any synopsis form, such a story is bound to read like any corny ring yarn. It is just that—as a story. But don't mistake the reading of it for what can be made out of it with exceptional performances brought about by exceptional direction.

"Killer McCoy" is a whale of a piece of entertainment. There is a thrill and a keen suspenseful tempo maintained throughout. It is just one of those things built for audience appeal and it rings the bell with a resounding sock that means plenty of boxoffice profits.

Action Makes Fights Real

Far-fetched as many of them are, the ring-battles actually appear to be real. Much such comment was heard on all sides at the preview.

Much of this is due to the slashing, dynamic Rooney, who really sails into action as if every blow meant life or death for him. Some of it is due to excellent make-up for bruises, closed eyes, etc.

Mickey must have loved the role, so hard did he work to make it real. Director Rowland probably got everything he wanted from his star at the slightest suggestion. From there on, Mickey sparked his every scene and Rowland saw to it that someone else sparked all the rest.

You might take that fishing trip if you book "Killer McCoy" long enough to cover it since the Rooney pic has that by-word-of-mouth advertising value that will do all the work for you.

—Eddy

She Couldn't Forget Her Little Indian



... her dream man steps out of her mind as real Indian for gay capers ...
Cornel Wilde and Ginger Rogers, in 'It Had To Be You' (Columbia)

'HAD TO BE YOU' A Gay & Goofy Parody On Psychological Stories

Wherein A Gal Dreams So Hard About Her Dream Man That He Steps Out Of Her Mind And Into Her Life

★★"IT HAD TO BE YOU" is a gay, wacky parody on psychological stories. It's delightfully, downright absurd. You aren't expected to believe it — just let down your hair and enjoy it. In a nutshell—a gal dreams so hard about her dream-man that he finally steps out of her subconscious mind into her life—with wondrously wild results. You'll get a kick out of the whole daffy 98 minutes. So will your audiences.

The man responsible is Don Hartman. It's his picture. He did practically everything but the costumes . . . produced it, directed, and collaborated on the original story from which the screenplay was written.

Should Cross Big

Don, you'll remember, co-authored and produced "Down To Earth," another gay and goofy piece of nonsense which is grossing in great style. It should. So should "It Had To Be You." This latter pic hasn't color or music to add that extra something and it doesn't have quite the oomph — but for sheer, uninhibited fun—"It Had To Be You" has just what it takes.

Hartman has upholstered it with lush production values. Directors of photography Rudolph Mate and Vincent Farrar give out with crack camera capers, and art directors Stephen Gooson and Rudolph Sternad team smartly for vivid background effects.

Don's direction is keyed to the

Columbia Presents
"IT HAD TO BE YOU"
FINE
90% Psychological farce, produced and directed by Don Hartman. Screenplay by Norman Panama and Melvin Frank, from an original story by Don Hartman and Allen Boretz. Photography by Rudolph Mate and Vincent Farrar. Tradeshown at Columbia studios, Friday, Oct. 17, 1947. Running time, 98 mn.
The Players—Ginger Rogers, Cornel Wilde, Percy Waram, Spring Byington, Ron Randell, Thurston Hall, Charles Evans, Wm. Bevan, Frank Orth, Mary Forbes.

frothy tempo. It's obvious that he told Ginger Rogers to toss the rules away and just have a good time. Ginger does just that. She hams happily like mad, with all the stops out. In any other type of pic this kind of hoke histrionics would show like the proverbial bruised digit. In Don's extravaganza of gay exhibitionism, Ginger's mighty mugging fits perfectly.

Cornel's Natural Dream-Man

Cornel Wilde is a natural as her dream-man. It's a dual role. Y'see, Ginger's had Cornel on her mind ever since they were kids together, but she doesn't realize it. They met at a children's party. When she grows up, he's still there in the good old subconscious. Whenever she meets a guy, think's she's fallen in love with him and drags him up to the altar—she finds that she just can't go through with it. She can't say "I Do." The boy in her subconscious won't let her.

This happens three times with three different guys.

Being equally uncertain about the newest stuffed shirt her folks want her to marry (Ron Randell), Ginger takes a vacation to make up her mind.

She goes up to the old family hide-away in New England where she sculps away like mad on a clay figure. Her model, a good-lookin' gal, spends off-moments with the boyfriend. Which gives Ginger lonesome ideas.

Finally deciding she's in love with Ron, she hops a train for home. As usual, she has a plenty warm dream about her subconscious lover. She sees him as an Indian, because the little boy she met in her girlhood had on an Indian suit.

Ginger's In A Lather

She wakes up in a lather—and sees a moccasined foot hanging down from the roof of her compartment bed! Her dream-man has finally stepped out of her mind and into her life.

You can practically guess the rest. Dream-lad Wilde really goes to town. He comes home with her, although she tries like mad to shake him off her trail. He has plenty on Ginger's dad, Percy Waram, 'cause he's a part of Ginger's mind and knows what she knows. So Percy can't toss him out of the house. Waram, by the way, does a grand job.

Wilde, after driving everybody nuts with his casual lack of social consciousness, informs Ginger that he's only the mind-image of the guy she really loves and it's up to her to find him.

This knocks Ginger for a loop. That very afternoon she had (she thought) kicked Cornel out of a department store for following her. Cornel assures her he'd spent the afternoon skinning the pants off her old man at gin-rummy. The guy she had tossed out was the lad she's really in love with . . .

Ginger Tracks Cornel Down

Naturally she hot-foots it back to the store, finds out the name of the young man—and tracks him down.

It's Cornel, of course, but this time it's a fireman! He's plenty hard to get. He, too, has almost married three times. But like Ginger, that old subconscious kept him from it.

Well, Ginger woos him like mad and finally gets under his skin. Comes then the old misunderstanding routine and more hectic fun, until he finally carries her off on his fire-truck, with the ingenious aid of his alter-ego, the Indian lad, who disappears when his mission is accomplished.

The case fits roles like a set of gloves. Spring Byington, as Ginger's sweet, empty-headed, well-bred mama, is perfect. So's Thurston Hall, suave, courtly pop of Ron Randell. Ron makes an expert social-register suitor—no brains, smart appearance, well-intentioned but without flavor.

—Bill

'HAGEN GIRL' Impressive Treatise On Malignant Effects Of Gossip

**Thought-Provoking Entertainment Is Satisfactorily
Handled In Every Way Except Incongruous Ending**

★★ "THAT HAGEN GIRL," like most recent Warners' offerings, is a candid, careful and penetrating study of an important social problem. This time it's an analysis of the malignant effects of thoughtless and unfounded small-town gossip.

Although the development is painstaking to the point of being slow-paced, director Peter Godfrey builds his dramatic pattern so vividly that there is no lag in interest. Nothing is left to the imagination. Nothing is left in doubt. The brutality of small minds and wagging tongues is constantly in bitter focus.

The tale isn't pleasant. But it's expertly told. "That Hagen Girl" is strong, thought-provoking entertainment. The kind of film Warners can be proud of; the kind of picture exhibits can book confidently.

Production Is Finely Fashioned

Like all Warners' product, the physical investitures are finely fashioned. Alex Gottlieb's mounting leaves nothing to be desired. Art Director Stanley Fleischer has created a small-town background which captures the authentic atmosphere of a typical mid-west America.

Set decorations by Lyle B. Reifsnider and the intimate camera work of Karl Freud cooperate to enhance the illusion of actuality.

Charles Hoffman is responsible for the sensitive screen translation of Edith Roberts' novel. Hoffman has given depth and perception to the story. Its one incongruity is not his fault. Ronald Reagan, old enough to

Warner Bros.-First National
Presents

"THAT HAGEN GIRL"

GOOD

85%

Social problem drama, produced by Alex Gottlieb and directed by Peter Godfrey. Screenplay by Charles Hoffman, from a novel by Edith Roberts. Photography by Karl Freud, ASC. Music by Franz Waxman. Previewed at Warners Hollywood theatre, Wednesday, Oct. 15, 1947. Running time, 83 mn.

The Players—Ronald Reagan, Shirley Temple, Rory Calhoun, Lois Maxwell, Dorothy Peterson, Charles Kemper, Conrad Janis, Penny Edwards.

be suspected of being Shirley Temple's unmarried father, eventually marries her. This unfortunate error in story judgment mars an otherwise clean-cut script, in which character delineation is fully developed and relied upon to protect the theme.

Ronald Reagan is the young lawyer who unwittingly precipitates the black shadow over the life of Mary Hagen. Reagan handles the role competently, injecting his thoroughly likeable personality into all his scenes.

Shirley's Best Job To Date

As "That Hagen Girl," Shirley does her most difficult and best acting to date. She's unaware that she's an adopted child and unaware, until she's in Junior College, that she has been the butt of gossip since foster mother Dorothy Peterson brought her as a baby to Jordan, a small town in Ohio.

To director Godfrey goes credit for smooth integration of a grand collection of highly individualized portraits.

Lois Maxwell, Shirley's wise, patient and kindly young teacher who loves and loses Reagan, does an ex-

cellent job.

Equally fine are Dorothy Peterson, Charles Kemper, Conrad Janis, Penny Edwards, Jean Porter, Harry Davenport, Nella Walker, Tom Fadden and the rest of the cast.

Plot Pivots On Misconception

The plot pivots around the town's misconception of an evening in 1930. Rich and socially prominent Moroni Olesen and wife Barbara Brown return abruptly from Florida with daughter Kyle MacDonell and a uniformed nurse.

On the same train, town seamstress Dorothy Peterson returns from a long visit to her sister in Chicago. She carries a little baby.

Olesen has his servants put bars on his daughter's bedroom windows. No one is permitted to see her. Town matrons see Reagan turned away when he attempts to see Kyle.

Identity Quite Cloudy

This element is rather thinly treated. The actual relationship of Reagan and Miss MacDonnell is never delineated. The factors which lead to the estrangement are conjectural.

The dramatically important circumstances which precipitate Kyle's mental black-out are never clarified. Thus the background which springboards the story is an audience-puzzle.

It is only inferred that parental objection is the root and that Reagan is in no way involved.

At the Hagen christening of their daughter, town women speculate on the color of the baby's eyes and hair. They soon convince themselves that Kyle and Ronald are the Hagen girl's unwed parents.

This is the inception of an endless, remorseless, sub-rosa persecution of Mary Hagen. Not until the end of the picture does Mary learn that the girl Ronald loved, distraught by her parents' objections to the socially unimportant young lawyer, had suddenly gone insane.

Script Traces Mary's Bewilderment

The screenplay, developed from these coincidental factors in the norm of any community's life, traces the agony of bewilderment and shame which poisons an innocent life. Graphically, the whole vicious pattern of intolerance and bigotry is laid bare as that pattern weaves around Mary Hagen — robbing her of even the simple girlhood pleasures other young women take for granted.

It is this clear-sighted and hard-hitting preachment against thoughtless cruelty that gives "Hagen Girl" its value. The problem it mirrors is a brutal reflection of an almost universal guilt. Probably there are a few in any audience who cannot find a partial parallel in their own lives.

The ending, a contradictory sop to romantic tradition, finds Mary on her way to happiness. She's got Ronald, 20-odd years her senior, and he's about to send her to college. —Bill

'ON THE OLD SPANISH TRAIL'

**Typical Roy Rogers Fare
With Trucolor Big Item**

Republic Pictures Presents

"ON THE OLD SPANISH TRAIL"

(In Trucolor)

OKAY

80%

Semi-Western Musical, produced by Edward J. White and directed by William Witney. Screenplay by Sloan Nibley from an original story by Gerald Geraghty. Photography by Jack Marts. Tradeshown at Republic studios, Tuesday AM, Oct. 21, 1947. Running time, 75 minutes.

The Players—Roy Rogers and Trigger, Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodriguez, Charles McGraw, Fred Graham, Steve Darrell, Marshall Reed, Wheaton Chamber and the Bob Noal "Sons of the Pioneers."

● "ON THE OLD SPANISH TRAIL" is by no means Roy Rogers' best actioner, but there's enough fisticuffin' and catterwaulin' to please most Rogers' fans. For ozoner audiences who expect some semblance of a story—"Spanish Trail" is bound to be a disappointment.

On the bright side are some swell tunes Roy warbles "My Adobe Hacienda," right purty-like with Jane Frazee who, by the way, is cute as a bug's ear and does all right with the vocals.

Bob Nolan's "Sons of the Pioneers" chime in with Roy on "The Old Spanish Trail," and Bob and his boys give out with a novelty number, "Here Is My Helpin' Hand."

Two Mexican Stars

Newcomer Estelita Rogriguez, a pert and peppery little number from down Mexico way, does a modernized version of "Bolero."

Most vital element in the pic, aside from Roy's really fine action stuff, is presence of Tito Guizar, Mexican star. He registers strongly, particularly with his magnificent singing. Rendition of "Guadalajara," "Una Furtiva Lagrima" and "I'll Never Love Again" are outstanding.

Producer Edward J. White has mounted the piece handsomely and garnishes it with one of the finest Trucolor jobs to date. Visually, "Spanish Trail" is tops in its class.

The plot is a sad error. Roy has signed a ten-grand note for The Sons of the Pioneers. They've bought a tent show, but it is losing dough because there are robberies wherever they go. Guizar, "The Gypsy," has been following the show to be near Miss Frazee, and is suspected. Actually, show manager Charles McGraw is the culprit.

Typical piece of music-laden corn is scene where Tito, about to be jailed, asks Jane and Roy for a song before he's taken. Does he get it? But natch!

—Bill



... like everyone else in town, she thought he was her father until ...
Ronald Reagan and Shirley Temple in 'That Hagen Girl' (Warners)

'MAN ABOUT TOWN' A Sparkling, Foreign-art Sexy-Satire On Love

Chevalier Grand In Clair's Brilliant French Pic Which Eliminates Subtitles By English Narration



... gay, middle-aged wolf takes luscious prey away from older optimist . . . Maurice Chevalier and Mlle. Marcella Derrien in 'Man About Town' (RKO)

● "MAN ABOUT TOWN" has all the Gaelic grace and deftly handled, sex-ridden charm that has made French humor world famous. More importantly, "Man About Town" was written, produced and directed by Rene Clair. The entire 89 minutes has a sly, elfin quality which Clair generates through smooth timing.

Produced in France, the pic is clarified for English-speaking audiences with a running narration by Maurice Chevalier who also stars. The device is expertly handled. Maurice simply butts into the continuity with his pithy, ribald comments. How well such a film will be received here, where ticket-buyers are unused to the necessity of a translation, is a moot question. But irrespective of its foreign gross, "Man About Town" is definitely an achievement.

Has European Weaknesses

The pic has production weaknesses common to much of European product. Photography is not clean-cut nor does it have the dramatic quality expected of top-grade films.

Backgrounds also suffer from overzealous bookkeeping or post-war technical difficulties. Many of the settings were palpably erected quickly and struck as soon as shooting permitted.

Chevalier is his own inimitable self. He delivers more with an impish grin or a Parisian shrug of the shoulders than many actors can get from a page of dialogue.

Most interesting is Chevalier's departure from romantic roles to that of a middle-aged film producer at the

RKO Presents

"MAN ABOUT TOWN"

GOOD
85%

Satiric comedy, produced, written and directed by Rene Clair. English adaptation by Robert Pirosh. Photography by Armand Thirard. Tradeshown at RKO studios, Friday, Oct. 17, 1947. Running time, 89 minutes.

The Players—Maurice Chevalier, Francois Perier, Marcella Derrien, Dany Robin, Robert Pizani, Raymond Cordy, Paul Olivier, Roland Armentel.

turn of the century. He assumes the added years gaily, retaining his jaunty ebullience but managing to capture the more sedentary deportment commensurate with thinning hair and broadening paunch.

Robert Pirosh, who was associated with Clair in his Yank production of "I Married A Witch," is responsible for the clever explanatory dialogue used by Chevalier throughout the footage.

Pirosh reshot about 12 percent of the original script, to eliminate innate French narrations and compact the continuity, in line with Yank tastes.

The yarn is simple, but pungently developed. Chevalier, a former vaudevillian, now a producer of one of France's first film studios, is a firm believer in the old male philosophy that women are to be enjoyed but not taken seriously. His one true love an early affair, ended disastrously.

He's taught this attitude to his helper and best friend, young Francois Perier. But Francois is a naive and trusting lad who just naturally takes the ladies seriously.

Just after Perier shoves off for

stint in the Army, Maurice is visited by Marcella Derrien, lovely and innocent daughter of one of Maurice's old vaude pals.

She's so sweet and dumb that Chevalier feels he must protect her from the local wolves. He gives her a part in one of his pictures and instructs his whole staff to guard her. This leads into exquisite moments of delicious corn, as wolf after wolf gets shorn as soon as they begin to howl.

But Maurice finds he's fallen in love with her himself. The old Spring and Winter routine is given a new treatment. It's superb.

Naturally Francois returns and also loses his heart to Miss Derrien. Boy and gal go through the usual self-conscious initiation. He tries to be the gay dog Maurice expects of him. No soap. He's in love. So's she.

But when he finds that Marcella is the gal Maurice loves also—our hero decides to give her up for Chevalier.

Meanwhile, not realizing that the gal Perier is on the make for is Marcella, Maurice spends much of his time urging on Perier to successful completion of his amour.

(Continued on Page 11)

'UPTURNED GLASS' Good English Psycho-Murder Secondary Feature

James Mason And Good Cast, Together With Fine Production Mounting, Make It Worthy Importation

★ "THE UPTURNED GLASS" is an English version of the recent psychological murder-melodrama trend. With a strong performance by James Mason to hypo it, this otherwise standard importation should do nicely as support fare in any house.

Mason and Sidney Box have teamed as producers. Result is completely adequate mounting. Director of photography Reginald H. Wyer gets some fine low-key camera effects in the darkened-house sequences, abetted by art director Andrew Mazzei's settings.

Yarn revolves around the interesting inference that all murderers are off their rockers, at least at the time the homicidal mania is active. Implication is also made that murder itself is invariably a paranoiac condition. Mason, a doctor, sets out coldly to right a great wrong by executing the

J. Arthur Rank Presents
"THE UPTURNED GLASS"
(Universal-International Release)
Psychological Murder Melodrama, produced by Sidney Box and James Mason and directed by Laurence Hunt-ington. Screenplay by Pamela Kellino and John P. Monaghan, from an original story by John P. Monaghan. Photography by Reginald H. Wyer. Tradeshown at Universal-International studios Tuesday PM, Oct. 21, 1947. Running time, 88 minutes.

The Players—JAMES MASON, Rosamund John, Pamela Kellino, Ann Stephens, Morland Graham, Bredni O'Rourke, Henry Oscar, Jane Hylton, Sheila Huntington, Susan Shaw, Peter Cotes, Nuna Davey, Judith Carol and Beatrice Varley.

ultimate penalty from an indirect killer—an eye for an eye. He does it quite rationally and logically. Yet, according to the script, he's a paranoiac and the act of killing is evidently quite adequate proof of his madness.

(Continued on Page 10)



ALLIED ARTISTS

(Now SHOOTING)

SMART WOMAN

Cast: Constance Bennett, Brian Aherne, Barry Sullivan, Michael O'Shea.

ProducerHal Chester
DirectorEdward Blatt
AssistantMelville Shyer

(Filming Completed)

SONG OF MY HEART

(Symphony Films).....Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Serge Krizman, Gale Sherwood, Kate Lawson, Vernon Cansino, Scott Elliott

THE HUNTED.....Belita, Preston Foster

(In Release)

THE GANGSTER (9/29).....80%
BLACK GOLD (6/23)85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE FULLER BRUSH MAN

(Edward Small)

Cast: Red Skelton, Janet Blair, Don McGuire, Hillary Brooke, Ross Ford

ProducerSylvan Simon
DirectorSylvan Simon
AssistantWilbur McGaugh

SONG OF IDAHO

Cast: Hoosier Hot Shots
ProducerColbert Coark
DirectorRay Nazzaro
AssistantGilbert Kay

THE RETURN OF OCTOBER

(Technicolor)

Cast: Glenn Ford
ProducerRudy Mate
DirectorJoseph Lewis
AssistantSam Nelson

THE ETERNAL MELODY

Cast: Jan Kiepura, Marta Eggerth, Janis Carter, Marc Platt, Sterling Holloway
ProducerGregor Rabinovitch
DirectorCarmine Gallone

LULU BELLE

(Benedict Bogeaus)

Cast: Dorothy Lamour
ProducerBenedict Bogeaus
DirectorLeslie Fenton
AssistantJoseph Depew

ADVENTURES OF SILVERADO

Cast: Wm. Bishop
Producers.....Ted Richmond and Robert Cohn
DirectorPhil Karlson
AssistantCarter DeHaven

(Filming Completed)

CORONER CREEK.....Randolph Scott, Marguerite Chapman, George Macready, Edgar Buchanan

BLONDIE'S NIGHT OUT.....Penny Singleton, Arthur Lake.

WEST OF SONORA.....Charles Starrett, Smiley Burnette

THE WOMAN FROM TANGIER.....Adele Jergens, Stephen Dunne, Steven Geray

THE WRECK OF THE HESPERUS.....Willard Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry, Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS.....Charles Starrett, Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra, Robert Lowery, Joan Burton, Glenda Farrell

THE MATING OF MILLIE.....Evelyn Keyes, Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell

WELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

THE LADY FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders

THE LONE WOLF IN LONDON.....Gerald Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman) Dick Powell, Signe Hasso, Edgar Barrier

THE PRINCE OF THIEVES (Cinecolor) Jon Hall, Alana Mowbray, Patricia Morison.

IT HAD TO BE YOU.....Ginger Rogers, Cornel Wilde, Ron Randell, Spring Byington, Percy Waram, Nancy Saunders

THE STRAWBERRY ROAN (Cinecolor) Gene Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn, Louise Campbell, Tony Caruso.

THE CRIME DOCTOR.....GAMBLE.....Warner Baxter, Micheline Cheirel, Stephen Geray, Roger Dunn.

THE BLACK ARROWLouis Hayward.

HER HUSBAND'S AFFAIRS.....Lucille Ball, Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford, Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair
GLAMOUR GIRL.....Gene Krupa, Jack Leonard, Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters, Alexander Knox, Don Randel, Peggy Garner.

BLONDIE'S ANNIVERSARY.....Penny Singleton, Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots, Eduardo Noriega

THE RETURN OF THE WHISTLER.....Michael Duane, Lenore Aubert

(In Release)

KEEPER OF THE BEES (10/13).....80%

RIDERS OF THE LONE STAR (10/13).....75%

THE LAST ROUND-UP (10/6)85%

BULLDOG DRUMMOND STRIKES BACK (9/29)85%

STRANGER FROM PONCA CITY (9/15).....80%

ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%

BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%

BOSTON BLACKIE & LAW (1/7).....75%

BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%

SPORT OF KINGS (7/28).....75%

★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29)85%

★FRAMED (3/2).....90%

HER HUSBAND'S AFFAIRS (7/21).....85%

THE CORPSE CAME C.O.D. (7/21).....65%

LAST OF THE REDMEN (7/21).....75%

PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%

KING OF WILD HORSES (4/1).....90%

LONE STAR MOONLIGHT (1/14).....80%

LONE WOLF IN MEXICO (2/18).....75%

MILLIE'S DAUGHTER (3/19).....85%

MR. DISTRICT ATTORNEY (12/31).....85%

OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO (Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%

SINGIN' IN CORN (12/24).....80%

SINGING ON THE TRAIL (9/24).....75%

THAT TEXAS JAMBOREE (6/11).....80%

THIRTEENTH HOUR ("Whistler") (3/12).....80%

THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30)80%

LAW OF THE CANYON (6/30)70%

THE GUNFIGHTERS (6/9).....90%

DOWN TO EARTH (8/4).....95%

BLONDIE'S BIG MOMENT (8/11)70%

SON OF RUSTY (8/18).....80%

LITTLE MISS BROADWAY (8/18).....80%

BLONDIE'S HOLIDAY (8/25).....75%

THE SWORDSMAN (10/20).....90%

WHEN A GIRL'S BEAUTIFUL (10/20).....80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

PRELUDE TO NIGHT

(Producing Artists)

Cast: Zachary Scott, Louis Hayward, Diana Lynn, Sydney Greenstreet, Edith Barrett, Claire Carleton, Bob Anderson.

ProducerArthur Lyons
DirectorEdgar Ulmer
AssistantGene Anderson

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie, James Craig, Jack Oakie

A TEXAS STORYJames Craig, Johnny Johnston.

ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremmer, Turhan Bey, John Sutton, Noreen Nash, Nestor Paiva

T-MANDennis O'Keefe

(In Release)

CARAVAN (9/15).....85%

ADVENTURESS (British) (4/15).....80%

BEDELIA (British) (Seen but not reviewed)75%

★IT'S A JOKE, SON! (1/21).....85%

★LOST HONEYMOON (3/12).....85%

★REPEAT PERFORMANCE (5/22)85%

KILLER AT LARGE (5/29).....70%

RED STALLION (7/28).....80%

GREEN FOR DANGER (7/28)80%

OUT OF THE BLUE (0/1).....85%

INDEPENDENT

(Filming Completed)

THE FLAMING FOREST (Adventure) Robert Lowery, Martha Sherrill

FOR YOU I DIE (Arpi).....Cathy Downs, Paul Langton, Mischa Auer

THE LAST NAZI (Carl Krueger).....Martha Mirtovich, Lee Bonnell

M-G-M

(Now SHOOTING)

THE BIG CITY

Cast: Margaret O'Brien, George Murphy, Robert Preston, Danny Thomas
ProducerJoe Pasternak

DirectorNorman Taurog
AssistantSid Sidman

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van Johnson, Angela Lansbury, Adolphe Menjou.

ProducerFrank Capra
DirectorFrank Capra
AssistantArt Black

HILLS OF HOME

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom Drake, Donald Crisp, Reginald Owens, Lassie.

ProducerRobert Sisk
DirectorFred Wilcox
AssistantEarl McEvoy

B. F.'S DAUGHTER

Cast: Barbara Stanwyck, Van Heflin, Richard Hart, Charles Coburn, Keenan Wynn, Spring Byington, Margaret Lindsay.

ProducerEdwin Knopf
DirectorRobert Leonard
AssistantBert Glazer

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak, Anne Baxter, Cameron Mitchell

ProducerSidney Franklin
DirectorMervyn LeRoy
AssistantNorman Elzer

(Filming Completed)

LUXURY LINER.....George Brent, Frances Gifford, Jane Powell, Lauritz Melchior

KILLER MCCOYMickey Rooney, Elizabeth Taylor, Brian Donlevy.

THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor) Esther Williams, Peter Lawford, Jimmy Durante.

(In Release)

THIS TIME FOR KEEPS (10/13).....90%

DESIRE ME (9/29).....85%

THE MIGHTY MCGURK (11/9).....85%

THE ARNELO AFFAIR (2/18).....80%

★BEGINNING OR THE END (2/25).....85%

DARK DELUSION (4/15).....75%

★HIGH BARBAREE (3/26).....90%

LADY IN THE LAKE (12/3).....90%

LITTLE MISTER JIM (6/11).....80%

LOVE LAUGHS AT ANDY HARDY (12/17)85%

IT HAPPENED IN BROOKLYN (3/5) (Box Office Rating Only)95%

MY BROTHER TALKS TO HORSES (11/19)85%

★SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10).....90%

UNDERCOVER MAISIE (3/12).....85%

★THE YEARLING (Color) (11/26).....100%

★CYNTHIA (5/13).....100%

THE ROMANCE OF ROSY RIDGE (7/7) 85%

FIESTA (6/16).....90%

THE HUCKSTERS (6/30).....90%

MERTON OF THE MOVIES (7/21).....85%

SONG OF LOVE (7/21).....95%

SONG OF THE THIN MAN (7/28)85%

THE UNFINISHED DANCE (8/4).....90%

THE MIGHTY MCGURK (11/19).....85%

GREEN DOLPHIN STREET (10/20).....95%

MONOGRAM

(Now SHOOTING)

SONG OF THE DRIFTER

Cast: Jimmy Wakely, Cannonball Taylor, Mildred Coles

ProducerLouis Gray
DirectorLambert Hillyer

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....Joe Yule, Rennie Riano, Dale Carnegie, Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart, June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray

Hatton, Virginia Belmont, Robert Winkler

THE QUEST OF WILLIE HUNTER.....Don Castle, Aurey Long, Peggy Knudsen,

DirectorL. Selander

AssistantF. Fox

Samuel Z. Hinds, Gloria Holden, Walter Sande.

ROCKY.....(Lindsley Parsons)

Roddy McDowell, Edgar Barrier, Jonathan Hale, Irving Bacon, William Ruhl.

THE CHINESE RING.....Roland Winter, Mantan Moreland, Victor Sen Young, Louise Currie, Warren Douglas, Philip Ahn

las, Philip Ahn.

GUN TALK.....Johnny Mack Brown, Ray Hatton, Christine McIntyre, Wheaton Chambers.

PANHANDLE (Champion).....Rod Cameron, Cathy Downs, Anne Gwynne

(In Release)

KING OF BANDITS (10/13).....85%

CODE OF THE SADDLE (9/22).....80%

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12).....85%

LAND OF THE LAWLESS (5/15)80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (B & B) (4/8).....75%

NEWS HOUNDS (6/16).....75%

KILROY WAS HERE (6/30)80%

HIGH TIDE (8/4).....80%

LOUISIANA (8/11).....85%

ROBIN HOOD OF MONTEREY (8/18)75%

JOE PALOOKA IN THE KNOCKOUT (8/25).....80%

PARAMOUNT

(Now SHOOTING)

SAINTED SISTERS

Cast: Veronica Lake, Joan Caulfield, Barry Fitzgerald, George Reeves, Wm. Demarest

ProducerRichard Maibaum
DirectorWilliam Russell

(In Release)

WHERE THERE'S LIFE (10/6)	85%
UNCONQUERED (9/29)	90%
I COVER BIG TOWN (5/5)	85%
★BLAZE OF NOON (3/5)	90%
CALCUTTA (4/15)	85%
★CALIFORNIA (Color) (12/17)	95%
DANGER STREET (P-T) (4/22)	75%
EASY COME, EASY GO (2/4)	85%
★FEAR IN NIGHT (P-T) (3/5)	90%
★IMPERFECT LADY (3/12)	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7)	85%
★MY FAVORITE BRUNETTE (2/18)	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19)	80%
SEVEN WERE SAVED (P-T) (2/25)	80%
★SUDDENLY IT'S SPRING (2/11)	90%
PERILS OF PAULINE (5/15)	90%
VARIETY GIRL (7/14)	90%
★WELCOME STRANGER (4/29)	95%
DESERT FURY (8/4)	90%
WILD HARVEST (8/4)	85%
ADVENTURE ISLAND (8/11)	80%
GOLDEN EARRINGS (9/1)	85%

P-R-C

(Now SHOOTING)

PRAIRIE OUTLAW

Cast: Eddie Dean, Roscoe Ates, Jennifer Holt
Producer: Jerry Thomas
Director: Ray Taylor
Assistant: Ira Webb

(Filming Completed)

RED RIVER RENEGADES	Eddie Dean,
Roscoe Ates, Jennifer Holt	
HAWK OF POWDER RIVER	Eddie Dean,
Roscoe Ates, Jennifer Holt	
THE WESTWARD TRAIL	Eddie Dean,
Roscoe Ates, Phyllis Planchard	
BLACK HILLS	Eddie Dean, Roscoe Ates,
TOMORROW YOU DIE	Hugh Beaumont,
Sheila Ryan, John Ireland	
PHILO VANCE'S SECRET MISSION	
William Wright	
CHECK YOUR GUNS	Eddie Dean, Ros-
coe Ates, Nancy Gates	
BLONDE SAVAGE	Leif Erickson,
Gale Sherwood, Veda Ann Borg	
FIGHTING VIGILANTES	Al LaRue,
Jennifer Holt, Fuzzy St. John	
LINDA, BE GOOD (Cameo Prod.)	Elyse
Knox, John Hubbard, Marie Wilson, Alan	
Nixon	
HEADIN' FOR HEAVEN (Ace)	Stuart
Erwin, Glenda Farrell, Russ Vincent	
CHEYENNE TAKES OVER	Al LaRue, Fuzzy
St. John, Jennifer Holt	
STAGE TO MESA CITY	Lash LaRue, Fuzzy
St. John, Jennifer Holt	
OPEN SECRET	John Ireland, George Tynne, Ellen Lowe,
THE ENCHANTED VALLEY (Jack Schwarz)	
Alan Curtis, Charles Grapewin, Anne	
Gwynn	
TORNADO RANGE	Eddie Dean,
Roscoe Ates, Jennifer Holt	

(In Release)

RAILROADED! (10/13)	85%
GAS HOUSE KIDS IN HOLLYWOOD	
(10/6)	80%
BURY ME DEAD (9/29)	85%
PHILO VANCE RETURNS (5/5)	80%
PHILO VANCE'S GAMBLE (5/5)	75%
THE BIG FIX (5/5)	75%
BORN TO SPEED (1/28)	75%
DEVIL ON WHEELS (1/28)	80%
DON RICARDO RETURNS (1/21)	75%
HER SISTER'S SECRET (9/17)	85%
LADY CHASER (1/7)	75%
LIGHTHOUSE (2/18)	70%
SECRETS OF SORORITY GIRL (10/1)	75%
STARS OVER TEXAS (1/7)	80%
THREE ON A TICKET (Shayne) (4/1)	75%
TUMBLEWEED TRAIL (3/19)	75%
UNTAMED FURY (4/22)	85%
WILD COUNTRY (1/28)	75%
WILD WEST (Color) (12/3)	80%
RANGE BEYOND THE BLUE (9/8)	70%
HEARTACHES (7/7)	80%
TOO MANY WINNERS (5/27)	75%
STEP CHILD (6/16)	80%
PIONEER JUSTICE (6/30)	80%
GAS HOUSE KIDS GO WEST (7/21)	65%
WEST TO GLORY (8/4)	85%

R-K-O

(Now SHOOTING)

THE ARIZONA RANGER

Cast: Tim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan
Producer: Herman Schlom
Director: John Rawlins
Assistant: John Pommer

JOAN

(Technicolor)
(Sierra)

HOLLYWOOD REVIEW

Cast: Ingrid Bergman, Jose Ferrer, George Coulouris, Richard Ney, R. Barrat
Producer: Walter Wanger
Director: Victor Fleming
Assistant: Eddie Salven

BERLIN EXPRESS

Cast: Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote
Producer: Bert Granet
Director: Jacques Tourneur
Assistant: Bill Dorfman

GOOD SAM

(Rainbow Prod.)

Cast: Gary Cooper, Ann Sheridan, Edmund Lowe
Producer: Leo McCarey
Director: Leo McCarey
Assistant: J. Hibbs

RACHEL

Cast: Loretta Young, William Holden, Robert Mitchum
Producer: Richard Berger
Director: Norman Foster
Assistant: Harry Manke

THE VELVET TOUCH

(Independent Artists)

Cast: Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet
Producer: Frederick Brisson
Director: Jack Gage
Assistant: Maxwell Henry

MYSTERY IN MEXICO

Cast: William Lundigan, Jacqueline White, Jacqueline Dalya
Producer: Sid Rogelt
Director: Robert Wise

(Filming Completed)

STATION WEST	Dick Powell,
Jane Greer, Agnes Moorehead, Burl Ives	
WAR PARTY	Henry Fonda, Shirley Temple,
John Wayne, George O'Brien, Ward Bond,	
Irene Rich, John Agar, Victor McLaglen	
THE M. RACLE OF THE BELLS	
(Jesse L. Lasky) Fred MacMurray, Valli,	
Frank Sinatra	
RACE STREET	George Raft,
William Bendix, Marilyn Maxwell	
TARZAN AND THE MERMAIDS (Sol Lesser)	
Johnny Weismuller, Brenda Joyce, Linda	
Christian John Laurenz	
MAN ABOUT TOWN	Maurice Chevalier,
Francois Perier, Marcelle Derriex	
WILD HORSE MESA	
Tim Holt, Nan Leslie, Richard Martin,	
Richard Powers, Tony Barrett, Jason Ro-	
bards, Harry Woods, Wm. Gould	
FIGHTING FATHER DUNNE	Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-	
man	
SO WELL REMEMBERED (Rank-RKO)	John
Mills, Martha Scott, Patricia Roc, Trevor	
Howard, Richard Carlson	
OUT OF THE PAST	Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda	
Fleming, Richard Webb	
THE FUGITIVE (Argosy)	Henry Fonda,
Dolores del Rio, J. Carrol Naish, Pedro	
Armendariz, Mel Ferrer, Robert Armstrong,	
Leo Carrillo	
INDIAN SUMMER	Alexander Knox,
Ann Sothern, George Tobias, Sharyn Moif-	
fett, Myrna Dell, James Warren, Leza	
Holland	
IF YOU KNEW SUSIE	Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn	
HOW DEAR TO MY HEART (Disney) (Color)	
Luana Patten, Bobby Driscoll, Beulah	
Bondi, Burl Ives	
TYCOON (Color)	John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-	
thony Quinn, Judith Anderson, James	
Gleason, Eduardo Noriega, Michael Har-	
vey	
NIGHT SONG	Merle Oberon, Dana
Andrews, Ethel Barrymore	
MOURNING BECOMES ELECTRA	Rosalind
Russell, Michael Redgrave, Raymond Mas-	
sey, Katina Paxinou	
RETURN OF THE BADMEN	Randolph Scott,
Gabby Hayes	
ROUGHSHOD	Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell	
YOUR RED WAGON	Cathy O'Donnell,
Farly Granoer, Howard da Silva	
UNDER ARIZONA SKIES	Tim Holt, Nan Leslie,
Richard Martin, Carol Foreman	
GOOD SAM (Rainbow)	Gary Cooper,
Ann Sheridan, Edmund Lowe	
I REMEMBER MAMA	Irene Dunne,
Barbara Bel Geddes	

(In Release)

DICK TRACY MEETS GRUESOME	
(9/29)	85%
A LIKELY STORY (4/22)	80%
BANJO (4/15)	75%
BEAT THE BAND (3/5)	75%
★BEST YEARS OF OUR LIVES (Goldwyn)	
(12/3)	100%
BORN TO KILL (4/22)	80%
CODE OF THE WEST (3/5)	75%
DESPERATE (5/7)	85%
DICK TRACY'S DILEMMA (5/6)	75%
DICK TRACY VS. CUEBALL (11/12)	75%
★FARMER'S DAUGHTER (3/12)	95%
★HONEYMOON (4/15)	85%

IT'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24)	95%
SAN QUENTIN (12/3)	85%
SECRET LIFE OF WALTER MITTY (7/14)	90%
★SINBAD THE SAILOR (Color) (1/14)	90%
TARZAN AND HUNTRESS (Lesser) (4/1)	85%
THE LOCKET (12/24)	80%
THEY WON'T BELIEVE ME (5/8)	90%
THUNDER MOUNTAIN (5/7)	80%
TRAIL STREET (3/19)	85%
VACATION IN RENO (10/15)	75%
SEVEN KEYS TO BALDPATE (6/9)	75%
UNDER THE TONTO RIM (6/9)	80%
CROSSFIRE (6/30)	90%
MAGIC TOWN (8/25)	90%
FUN AND FANCY FREE (8/25)	85%
THE LONG NIGHT (6/2)	80%
BACHELOR & BOBBY SOXER (6/9)	95%

REPUBLIC

(Now SHOOTING)

OLD LOS ANGELES

Cast: William Elliott, Catherine McLeod, John Carroll, Joseph Schildkraut, Tito Renaldo
Producer: Joseph Kane
Director: Joseph Kane
Assistant: Dick Moder

(Filming Completed)

CALIFORNIA FIREBRAND	Monte Hale,
Adrian Booth, Foy Willing	
CAMPUS HONEYMOON	Richard Crane,
Lynn & Lee Wilde, Hal Hackett	
THE MAIN STREET KID	Al Pearce, Janet
Martin, Adele Mara, Alan Mowbray	
END OF THE RAINBOW	Marsha Hunt,
Wm. Lundigan, Charles Winniger, Gail	
Patrick, Gene Lockhart, Florence Bates,	
Allen Jenkins	
"BANDITS OF DARK CANYON"	
Allen Lane, Bob Steele, Roy Barcroft,	
Eddy Walker, John Hamilton, Gregory	
Marshal, Linda Johnson	
DRIFTWOOD	Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-	
wood	
THE FLAME	Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry	
Travers, Blanche Yurka, Constance Dow-	
ling Hattie McDaniel	
ON THE OLD SPANISH TRAIL (Trucolor)	Roy
Rogers, Jane Frazee	
MACBETH	Orson Welles,
Jeanette Nolan, Edgar Barrier	
THE FABULOUS TEXAN	William Elliot,
John Carroll	
UNDER COLORADO SKIES	Monte Hale,
Adrian Booth, Fay Willing, Riders of the	
Purple Sage	
THE RED PONY	Myrna Loy, Robert Mitchum,
THE GAY RANCHERO	Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine	
SLIPPERY MCGEE	
Donald Berry, Dale Evans, Tom Brown,	
Maude Eburne, Dick Elliott, James Caseary,	
Harry Cheshire, Murray Alper	
BILL & COO	Ken Murray and Birds

(In Release)

THE WILD FRONTIER (10/13)	85%
EXPOSED (9/22)	70%
ROBIN HOOD OF TEXAS (9/15)	70%
ALONG THE OREGON TRAIL (9/8)	80%
SPRINGTIME IN THE SIERRAS (7/28)	80%
WYOMING (7/28)	80%
ANGEL AND THE BADMAN (2/11)	85%
APACHE ROSE (Color) (3/26)	80%
BELLS OF SAN ANGELO (5/21)	85%
★CALENDAR GIRL (2/18)	85%
FABULOUS SUZANNE (12/24)	80%
GHOST GOES WILD (2/25)	80%
HELDORADO (1/7)	80%
HIT PARADE OF 1947 (4/29)	85%
WINTER WONDERLAND (5/21)	75%
LAST FRONTIER UPRISING (Color)	
(2/25)	75%
★MAGNIFICENT ROGUE (12/3)	80%
NORTHWEST OUTPOST (5/13)	85%
OREGON TRAIL SCOUTS (5/16)	80%
OUT CALIFORNIA WAY (Color)	
(12/24)	80%
PILGRIM LADY (1/28)	80%
PLAINSMAN AND LADY (11/5)	85%
RUSTLERS OF DEVIL'S CANYON (7/14)	80%
THE TRESPASSER (7/14)	75%
SANTA FE UPRISING (1/21)	80%
SIOUX CITY SUE (12/10)	80%
STAGECOACH TO DENVER (1/7)	85%
SPOILERS OF THE NORTH (5/5)	85%
THAT BRENNAN GIRL (11/12)	90%
★THAT'S MY MAN (4/8)	90%
TRAIL TO SAN ANTONIO (2/4)	80%
TWILIGHT ON RIO GRANDE (4/15)	75%
VIGILANTES OF BOOMTOWN (3/5)	80%
YANKEE FAKIR (Wilder) (4/15)	75%
WEB OF DANGER (6/16)	70%
BLACKMAIL (8/4)	75%
THE PRETENDER (8/25)	75%
MARSHAL OF CRIPPLE CREEK (8/25)	75%

20TH CENTURY-FOX

(Now SHOOTING)

DEEP WATER

Cast: Dana Andrews, Joan Peters, Cesar Romero, Anne Revere, Dean Stockwell
Producer: Sam Engle
Director: Henry King
Assistant: Joe Behm

CALL NORTHSIDE 777

Cast: James Stewart, Richard Conte, Helen Walker, Lee J. Cobb, George Tyne
Producer: Otto Lang
Director: Henry Hathaway
Assistant: Abe Steinberg

BALLAD OF FURNACE CREEK

Cast: Victor Mature, Coleen Gray, Reginald Gardner
Producer: Fred Kohlmar
Director: Bruce Humberstone
Assistant: Bill Eckhardt

YOU WERE MEANT FOR ME

Cast: Jeanne Crain, Dan Dailey, Barbara Lawrence
Producer: Fred Kohlmar
Director: Ernst Lubitsch
Assistant: Ed Schaumer

THIS IS THE MOMENT

(Technicolor)

Cast: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel
Producer: Ernst Lubitsch
Director: Ernst Lubitsch
Assistant: Tom Dudley

SITTING PRETTY

Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn
Producer: Samuel Engle
Director: Walter Lang
Assistant: Gaston Glass

(Filming Completed)

THE SNAKE PIT	Olivia De Havilland,
Leo Glenn, Mark Stevens, Celeste Holm,	
Minna Gombell	
DAISY KENYON	
Joan Crawford, Dana Andrews, Henry	
Fonda, Peggy Ann Garner, Martha Stew-	
art, Connie Marshall, John Davidson	
CAPTAIN FROM CASTILE (Color)	Tyrone
Power, Jean Peters, Cesar Romero, John	
Sutton, Alan Mowbray, Lee J. Cobb,	
Thomas Gomez	
SCUDDA HOO! SCUDDA HAY! (Color)	
Lon McAlister, June Haver, Walter	
Brennan, Anne Revere, Robert Karnes,	
Natalie Wood, Geraldine Wall, Lee Mac-	
Gregor	
DANGEROUS YEARS (Sol M. Wurtzel)	
William Halop, Ann E. Todd, Jerome	
Cowan, Anabel Shaw, Richard Gaines,	
Scotty Beckett, Dickie Moore, Darryl Hick-	
man, Harry Shannon	
ROSES ARE RED (Sol M. Wurtzel)	Don
Castle, Roggey Knudsen	
Richard Lynn, Josephine Hutchinson, Nor-	
een Nash, Charles Drake, James Millican,	
GENTLEMAN'S AGREEMENT	Gregory Peck

(In Release)

FOREVER AMBER (10/13)	100%
NIGHTMARE ALLEY (10/13)	85%
THE INVISIBLE WALL (10/13)	85%
THE FOXES OF HARROW (9/22)	95%
MIRACLE ON 34th STREET (5/5)	85%
BACKLASH (Wurtzel) (4/1)	80%
★BOOMERANG (1/28)	95%
BRASHER DOUBLOON (2/18)	80%
CARNIVAL IN COSTA RICA (Color)	
(4/1)	80%
DANGEROUS MILLIONS (Wurtzel)	
(12/3)	85%
★HOMESTRETCH (Color) (4/22)	95%
JEWELS OF BRANDENBURG (Wurtzel)	
(4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%
THE LATE GEORGE APLEY (2/4)	80%
★THE RAZOR'S EDGE (11/19)	100%
★SHOCKING MISS PILGRIM (Color)	
(1/7)	90%
13 RUE MADELEINE (12/24)	90%
WAKE UP AND DREAM (Color) (12/3)	85%
THE CRIMSON KEY (7/7)	70%
I WONDER WHO'S KISSING HER	
NOW (6/16)	85%
BOB, SON OF BATTLE (6/9)	80%
SECOND CHANCE (7/21)	80%
KISS OF DEATH (8/18)	90%
MOTHER WORE TIGHTS (8/25)	95%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy Joe Sawyer Joan Woodbury
WHO KILLED 'DOC' ROBBIN? (Color)
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane

SAMUEL GOLDWYN

(Filming Completed)

THE BISHOP'S WIFE.....David Niven,
Monty Woolley, Gladys Cooper, Elsa Lan-
chester
A SONG IS BORN (Technicolor) Danny Kaye,
Virginia Mayo, Steve Cochran, Esther Dale,
Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Doug-
las, Dan Tobin.
ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck,
Ann Todd, Charles Laughton, Ethel Barry-
more, Charles Coburn, Vali, Louis Jourdan.
(In Release)
DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones,
Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden,
Jennifer Holt, Denver Pyle
CASE OF THE BABY-SITTERNeal, Jenkins,
Blake, Sale
DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas
Blackley
THE DARK ROAD (Somerset)John
Shelton, Ann Doran, Guinn Williams, Rory
Mallinson, Dick Bailey.
THE PRAIRIE (Zenith).....Alan Baxter, Lenore
Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color).....
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3).....85%
WILDFIRE (Color).....
DRAGNET (7/7).....75%
KILLER DILL (5/13).....80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%
FLIGHT TO NOWHERE (8/11).....70%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Lati-
more, Akim Tamiroff, Stephen Bekassy.
ProducerEdward Small
DirectorGregory Ratoff

SO THIS IS NEW YORK

(Screen Plays—Enterprise)

Cast: Henry Morgan, Rudy Vallee, Hugh Her-
bert, Bill Goodwin, Virginia Grey
ProducerStanley Kramer
DirectorDick Fleischer
AssistantRobert Aldrich

(Filming Completed)

A MIRACLE CAN HAPPEN (Miracle)
.....Dorothy Lamour, Victor Moore
A MIRACLE CAN HAPPEN (Miracle).....
Dorothy Lamour, Victor Moore.
STRANGE GAMBLE.....William Boyd, Andy
Clyde, Rand Brooks, James Craven
CHPISTMAS EVE (Bogaus).....George Raft,
George Brent, Randolph Scott, Joan Blon-
dell, Virginia Field, Ann Harding, Dolores
Moran
VENDETTA (Hughes).....George Dolenz,
Hillary Brooke, Faith Domergue, Nigel
Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery
Clift, John Ireland, Harry Carey, Noah
Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise)
Bergman, Boyer, Charles Laughton, Ruth
Warrick, Louis Calhern, Ruth Nelson,
Stephen Bekassy, J. Edward Bromberg,
Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Mere-
dith) Paulette Goddard, Henry Fonda,
James Stewart, Fred MacMurray, Charles
Laughton, Burgess Meredith, William
Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin)
(4/15).....Not Rated
NEW ORLEANS (Levey) (4/29).....70%
+OTHER LOVE, THE (Enterprise) (4/8) 90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin)
3/12).....85%
RAMROD (Sherman-Enterprise) (3/5) 70%
+THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY
(Sturges-Hughes) (3/19).....90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong)
(12/17).....80%
HOPPY'S HOLIDAY (5/13).....80%
LURED (7/21).....85%
HEAVEN ONLY KNOWS (8/4).....85%
CARNEGIE HALL (LeBaron-Morris)
(3/26).....No Rating
DANGEROUS VENTURE (Hopalong)
(2/25).....75%
+DISHONORED LADY (Stromberg)
(4/22).....95%
BODY AND SOUL (8/18).....95%
STORK BITES MAN (8/18).....70%
HAL ROACH COMEDY CARNIVAL
(8/25).....85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta
Toren, Peter Lorre, Thomas Gomez,
Hugo Haas.
ProducerNat Goldstone
DirectorJohn Barry
AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster,
Mady Christians, Howard Duff
ProducerChester Erskine
DirectorIrving Reis
AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Durbin, Dick Haymes, Vincent
Price, Albert Sharpe, Moroni Olsen
ProducerKarl Tunberg
DirectorWilliam Seiter
AssistantWilliam Holland

LETTER FROM

AN UNKNOWN WOMAN

(Rampart)

Cast: Joan Fontaine, Louis Jourdan, Mady
Christians
ProducerJohn Houseman
DirectorMax Ophuls
AssistantJohn Sherwood
ANOTHER PART OF THE FOREST
Cast: Frederic March, Ann Blyth, Dan Dur-
vea, Edmond O'Brien, Florence Eldridge
ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

(Filming Completed)

THE NAKED CITY (Hellinger).....
Barry Fitzgerald, Howard Duff, Dorothy
Hart
A DOUBLE LIFE.....Ronald Colman, Signe Hasso
MORTAL COILS.....Charles Boyer, Ann
Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor).....
Van Heflin, Susan Hayward.
THE SENATOR WAS INDISCREET
William Powell, Ella Raines, Peter Lind
Hayes, Arleen Whelan, Ray Coons, Cyn-
thia Corley, Hans Conreid.
PIRATES OF MONTEREY (Color).....Montez
Pod Cameron, Philio Reed, Mikhail Ra-
zovsky, Gilbert Roland, Gale Sondergaard
LETTER FROM AN UNKNOWN WOMAN
(Rampart).....Joan Fontaine, Louis Jourdan

(In Release)

THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON
GAP (10/6).....85%
RIDE THE PINK HORSE (9/15).....90%
THE YEARS BETWEEN (9/8).....85%
SOMETHING IN THE WIND (7/28).....85%
ABIE'S IRISH ROSE (Crosby) (11/26).....85%
ADVENTURES OF DON COYOTE (Comet)
(Color) (4/29).....80%

BLACK NARCISSUS (7/14).....95%
SINGAPORE (8/11).....80%
BUCK PRIVATES COME HOME (3/26).....80%
★EGG AND I, The (3/26).....95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19).....80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
SONG OF SCHEHERAZADE (Color)
(1/28).....85%
SMASH-UP, The Story of A Woman
(Wanger) (2/11).....85%
STAIRWAY TO HEAVEN (Color) (British)
(12/24).....95%
SWELL GUY (Hellinger) (12/10).....85%
+EMPTATION (Small) (12/17).....85%
+TIME OUT OF MIND (3/19).....90%
SLAVE GIRL (7/21).....80%
IVY (6/16).....85%
THE EXILE (10/20).....85%

WARNERS

(Now SHOOTING)

THE ADVENTURES OF DON JUAN

Cast: Errol Flynn, Viveca Lindfors, Robert
Douglas, Romney Brent, Alan Hale
ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige,
John Hoyt.
ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

APRIL SHOWERS

Cast: Jack Carson, Ann Sothorn, Bobby Ellis,
S. Z. Sakall
ProducerWilliam Jacobs
DirectorJames V. Kern
AssistantLes Guthrie

CHRISTOPHER BLAKE

Cast: Alexis Smith, Robert Douglas, Ted Don-
aldson, John Hoyt, Mary Wickes
ProducerRonald MacDougall
DirectorPeter Godfrey

'UPTURNED GLASS'

(Continued from Page 5)

Director Laurence Huntington does a craftsmanlike job. All performances are realistic and appropriate to the emotional purpose of the story. Pic could be improved by judicious editing, as some sequences are either superfluous or over-extended.

The yarn is told in retrospection by Mason, to a college class in psychology, as a hypothetical case. It is actually a case history of himself.

He poses the facts as an example of logical homicide by a completely sane killer. A class student and, later, another doctor diagnose the killer Mason is describing as an obvious paranoiac. This so upsets James that he bumps himself off by hopping off a cliff.

Neat twist to the script has Mason tell the entire story visually, as though the murder were an accomplished fact. Actually, he commits it after the class is dismissed—with results he had not anticipated.

Another rather unusual element is the handling of romance. Mason falls in love with Rosamund John. She's married; so is he. Their love is full and real—but except for a brief, fervid kiss, the passion is never consummated or even expressed silently, their emotions unspoken, for much of the footage.

Mason, unhappy in his marriage, has buried himself in his medical research. He's a brilliant brain surgeon who occasionally lectures on psycho-

AssistantClaude Archer

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom
D'Andrea, Victor Francen
ProducerJerry Wald
DirectorDelmar Daves

JOHNNY BELINDA

Cast: Jane Wyman, Lew Ayres, Charles Bick-
ford, Agnes Moorehead.
ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADRE
Humphrey Bogart, Walter Huston, Tim
Holt, Bruce Bennett, Barton MacLane,
Carmen D'Antonio, Florida Romero, Bobby
Blake, Clifton Young, Jack Holt.

EVER THE BEGINNING

Lilli Palmer, Sam Wanamaker.
THAT HAGEN GIRL (U S P).....Ronald Reagan,
NIGHT UNTO NIGHT.....Ronald Reagan,
Viveca Lindfors, Bruce Bennett, Rosemary
DeCamo, Osa Massen, Broderick Craw-
ford, Craig Stevens.
MY WILD IRISH ROSE (Color).....Dennis
Morgan as Chauncey Olcott, Andrea King.
WOMAN IN WHITE.....Alexis Smith, Eleanor
Parker, Sydney Greenstreet, Gig Young.

(In Release)

THE UNSUSPECTED (9/22).....85%
+EAST WITH FIVE FINGERS (12/24).....85%
CHEYENNE (4/29).....95%
+HUMORESQUE (12/24).....95%
LOVE AND LEARN (3/26).....75%
THE MAN I LOVE (12/31).....80%
+NORA PRENTISS (2/11).....90%
+PURSUED (U. S.) (2/18).....85%
+STALLION ROAD (3/19).....95%
THAT WAY WITH WOMEN (2/18).....80%
+TIME, PLACE, GIRL (Color) (12/10).....85%
+TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7).....80%
THE UNFAITHFUL (6/2).....90%
POSSESSED (6/2).....95%
DEEP VALLEY (8/4).....90%
LIFE WITH FATHER (8/18).....100%

neurology.

His self-immolation is broken by the advent of Miss John whose 12-year old daughter Ann Stephens is dying from a delicate and dangerous head-injury. He saves the child.

The period of preparation, the necessity of long hours together bring Mason and Miss John close. The bond is strong, palpable, but inarticulate. Eventually realizing that the affection they share is impossible of consummation, they agree never to see each other again.

Soon after, through Rosamund's unpleasant sister, Pamela Kellino, he learns that Miss John, ostensibly, has fallen from a window and is dead.

Testimony at the coroner's inquest, however, makes him feel that the death was no accident. He cultivates Pamela, questions her subtly, confirms his suspicions finally through a talk with Rosamund's child, Ann.

Once convinced that Pamela is responsible for Rosamund's death, he lures her to the empty house in which Miss John lost her life.

From this point, the pic builds an excellently sustained suspense.

She has the key to the room in her hand when he forces her to fall from the same bedroom window from which Rosamund met her death.

It is evident that, justified or not, you can't get away with murder in the movies. Matter of fact, according to the philosophy of this pic, your reviewer must be a paranoiac for presuming a murder to be justifiable.

Which makes all us ex-G.I.'s nuttier'n a fruit cake.

—Bill

E-L SPURTS

Biggest Schedule In Co's History Gets Under Way

● Eagle-Lion has launched its \$28,-000,000 1947-48 schedule.

The most ambitious program in E-L history shoves off with 3 biggies rolling within the next three weeks and 7 more to lens within 2 months.

With an eye to closed European marts, many pix are slanted to the Latin-American trade. Eighteen exchanges are being readied throughout below-border centers.

"Mickey," cinecolor song-fest, greenlights today; "Corkscrew Alley," whodunit, gets the nod for Nov. 3, while "The Moose Hangs High" shoves off on the tenth.

Also slated for quick production go-signs are "Kenny," "Beggar's Choice," "Hollow Triumph," "New Girl In Town," "Prince Valiant" in Cinecolor, "Montana," "New Mexico" in Cinecolor.

E-L has 6 other pix completed and ready for release.

VIDEO BOOMS

Million Television Sets Slated For Market Soon

● Seven hundred and fifty thousand television sets will be on the market by the end of next year—and the sky is the limit soon after that—according to Frank M. Folsom, veepee of RCA Victor.

Folsom feels that "no other new American industry holds such bright economic future as television," and that video is to achieve coast-to-coast status, possibly as soon as 1950, with a nation-wide network linked by coaxial cable and automatic radio relay stations. "Television," he says, "is the future of radio; it is a new tool for the alert and aggressive merchandiser."

Today there are 69 television stations and 26 applications for authorization pending. Of those already authorized, 14 stations are on the air with regular video shows.

MAN ABOUT TOWN

(Continued From Page 5)

The denouement is hilarious and appropriate. Maurice realizes that he's too old anyhow . . . The kids get together, as the final shot of the pic Chevalier is shooting.

French title of the film is "Le Silence Est D'Or," "Silence Is Golden," under which tag it won the Grand Prize at the 1947 Brussels World Film Festival, and the Locarno Critics' Award.

It is Rene Clair's first French pic in 12 years. It's also first film made in post-war cooperation between an American and a French studio—RKO and Pathe Cinema at the Joinville Studios in Paris. —Bill

HOLLYWOOD SIDESHOW

● LINDA JORDAN, (photo on page one), the night club singer who spent far too much time in Chicago and Palm Beach before coming to Hollywood, is about to enjoy a delayed screen comeback. The delay was tropical fever, contracted after making two full trips around the South Pacific islands—New Caledonia, New Hebrides, Guadalcanal, Kwajalein, Guam, Saipan, Tinian, the Philippines—with USO. Then to Korea where the bug caught her and sent her to the hospital for a long doubted recovery. Two studio tests prove the doubt is removed.

☐ American Telecasting Corp., planning a series of dramatic presentations featuring William Farnum over local video stations, is trying a new angle of soliciting the views of all prospective television customers. Drama, mystery or comedy?—asks the questionnaire.

☐ DON MARTIN has taken up magic. Reason—he will write the screenplay for the first in the series of "Falcon" pictures for Film Classics, starring magician John Calvert. It will be tagged "The Unwritten Law."

☐ Milburn Stone, charter member of the SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop Quartette Singing in America), is having a hellarious time organizing a Hollywood chapter.

☐ Jack Donohue, who recently wound up the musical sequences on GM's "On An Island With You," has been granted a loanout to make his directorial debut. He will meg "Close-Up," the initial Marathon production for producer Robert Joseph. It's an Eagle-Lion that gets the green light Nov. 14.

☐ DANNY THOMAS will warble "What'll I Do" for his next Emgee-emmer, "The Big City," and will be coached by no less than Irving Berlin, himself.

☐ Joan Davis' 14-yr.-old daughter, Beverly Wills, will make her movie debut in "Mickey," but she'll have to have mama in the first pic with her—so Joan will step (but lightly) before the camera.

☐ The Burt Lancasters expect a second visit from the stork next month.

☐ Gene Kelly is the most graceful man ever seen on crutches. He almost makes a dance routine out of walking down the street.

☐ Vincent Price's small son came home in tears t'other night. Seems he overheard some neighbors panning the horrible rising Prices!

☐ JACK MOFFIT is through as Esquire pix critic.

☐ Some people thought that Leo (The Lip) Durocher might take a cut in income to remain in Hollywood and be near Lorraine Day—by managing the Stars' baseball team. Evidently, 't ain't so—at least, according to Jimmy Dykes. And there is a strong possibility that any day now Branch Rickey will announce Lippy's reappointment as the Dodger manager instead of continuing with Bert Shotten. The Lip and Lorraine will be remarried in the Mormon Temple when Lorraine's divorce is final in February.

☐ OLGA SAN JUAN will appear as a strip-teaser in "Are You With It?" Nobody can be arrested for hoping the Johnston office will be looking out of the window some of the time.

☐ Mark Hellinger moves over to the Selznick bailiwick next week and immediately starts prepping his "Let Me Do the Talking," with Bogart starrer.

☐ First prize for painting at the 3rd annual City of L.A. Art Exhibit now being held at the Greek theatre, Griffith Park, was won by Hugo Ballin. Remember Hugo?—an exceptional director just a few years past.

☐ ALF KJELLIN, Swedish star of "Torment," now under contract to David Selznick, is making a pitch to have his name changed to Chelline which, incidentally, is just the way "Kjellin" is pronounced in English.

☐ Anything for publicity—Penny Edwards, who film debuts in "That Hagen Girl," has a new hat with a dove on it that coos. A gadget inside the hat is said to make the romantic moan.

☐ PETER KOOEY, who was decorated with the Congressional Medal of Honor for exceptional bravery in the African campaign in World War II, has been signed to play a very timid man in "April Showers."

☐ And Peter Lorre goes over to the side of law and order as a detective in U-I's "Casbah." Such a change is doubtless based upon the theory that one look at Lorre and any criminal would be a goodie for the rest of his life.

☐ Joyce Reynolds and Tom Gallery, Jr., (Zasu Pitts' boy) just won't leave go each other's hands.

☐ ART SMITH, that vet stage actor who clicked so outstandingly as the soft-talking G-man in "Ride the Pink Horse," has been assigned by a NY mag to do a series of articles on the technique of acting (based on his courses at the Actors' Lab). Should be required reading for a number of film stars who act by "instinct."

☐ The Melvyn Douglasses have cancelled that planned Mexican vacash because they can't even grab a day between "Mr. Blandings Builds His Dream House" and Mel's starring duties in "Mortgage on Life" for RKO.

☐ That's all there's room for till next Monday.

—Peggy Weil.

VID THEATRES

Rank To Fully Equip 6 New Television Houses

● First 6 theatres ever to be equipped with large-screen television facilities are being readied in London by J. Arthur Rank's Cinema-Television company, for use in 1948.

Houses, 4 in the west end of the city and 2 in the suburbs, will be used in an extensive series of tests to determine maximum standards of value in transmission, programming and theatre projection.

Ready early next year, the televised theatres will operate daily, with telecasts emanating from Rank's Pine-wood Studios, the BBC studios at Alexandra Palace and Cinema Television's Crystal Palace. The Palace is to function as a central receiving and re-transmitting center.

Captain A. G. D. West, Cinema-Television director, feels that a position directly in front of the balcony will prove best for projection, but test projectors will be installed all over the houses to make accurate findings.

Schmidt optics and the instantaneous method are to be used in tests, with engineers expecting a standard of 900 to 1200 lines for house video.

INTOLERANCE

La Goddard Protests The Deletion Of Negro Role

● Paulette Goddard has registered an indignant protest with the Screen Actors Guild over Paramount's deletion of the negro character in her new pic, "Hazard." She feels the character clipping was done because of the sympathetic nature of the role.

Says Miss Goddard, "While I am on the friendliest of terms with Paramount studio, as an artist and a citizen I was most perturbed over the recent deletion of the character 'Jerry' from the script of my new picture, 'Hazard,' merely because he is a Negro who is portrayed in a sympathetic role."

SAG has not yet taken action.

TAPE AT MGM

Tape-Recording For Pics Tested With Metro Short

● Tape-recording for films is being tested by Metro, on presumption that this radio technique may quickly catalogue relative merits of various entertainment elements.

First experiment is being conducted on a Martin Block short. Producer Herb Moulton says that this device gives him a fast index to comparative talent values, along with musical and dialogue timing.

MGM execs are reported so pleased with the practical aspects that they intend to utilize tape-recording on feature-length pix.

SHOWMEN AGREE! GOOD PICTURES KNOW NO SEASON!

Fall, Winter, Spring and Summer, they can depend on SCREEN GUILD Productions for variety product to solve their booking problems.

Now! on the SCREEN!

ERNEST TUBB
SENSATIONAL RADIO
AND RECORDING STAR!
America's Outstanding Singer and
Writer of Western Folk Songs
His Decca Records Sell in the Millions!

**HOLLYWOOD
BARN DANCE**

with
**LORI TALBOTT • RED HERRON
EARLE HODGINS • HELEN BOYCE**
PHILHARMONIC TRIO
Directed by B. B. RAY Produced by JACK SCHWARTZ

MUSICAL
FUN FEST
with
18
SONG HITS!

STU
ERWIN
at his funniest...
killin' you with
laughs!

Kiddin'
the
Killers!

**"KILLER
DILL"**

with
**STUART
ERWIN
ANNE GWYNNE FRANK ALBERTSON
MIKE MAZURKI DOROTHY GRANGER
MILBURN STONE ANTHONY WARDE**
Produced by MAX H. KING Directed by LEWIS D. COLLINS

DRAMATIZING THE HEADLINES!!
Timely Fast Moving Detective
Balance That Long
Mystery-Comedies to
Program!

**2 TOP-FLIGHT
40 MINUTE
STREAMLINERS**

**"THE
HAT BOX
MYSTERY"**

**"THE
CASE OF THE
BABY SITTER"**

both starring
**TOM NEAL • PAMELA BLAKE
ALLEN JENKINS • VIRGINIA SALE**
Executive Producer • MAURY NUNES
Produced by CARL HITTLEMAN
Directed by LAMBERT HILLIER

When You Deal
with Trigger-Happy Rats...

**SHOOT FIRST
and Don't Miss...**

SHOOT TO KILL

with
**Russell WADE Edmond MacDONALD
Douglas BLACKLEY Susan WALTERS
VINCE BARNETT
NESTOR PAIVA**
Produced and Directed by
WILLIAM BERKE

SECOND GROUP OF

12 HOPALONG CASSIDY

RE-RELEASES



WILLIAM BOYD



GABBY HAYES

Bush Pilot

ROCHELLE HUDSON, JACK LARUE, AUSTIN WILLIS, JOSEPH CARR

Scared to Death in color

BELA LUGOSI, GEORGE ZUCCO, DOUGLAS FOWLEY, JOYCE COMPTON

Renegade Girl

ALAN CURTIS, ANN SAVAGE, EDWARD BROPHY, RUSSELL WADE

Bells of San Fernando

DONALD WOODS, GLORIA WARREN, ANTHONY WARDE, SHIRLEY O'HARA

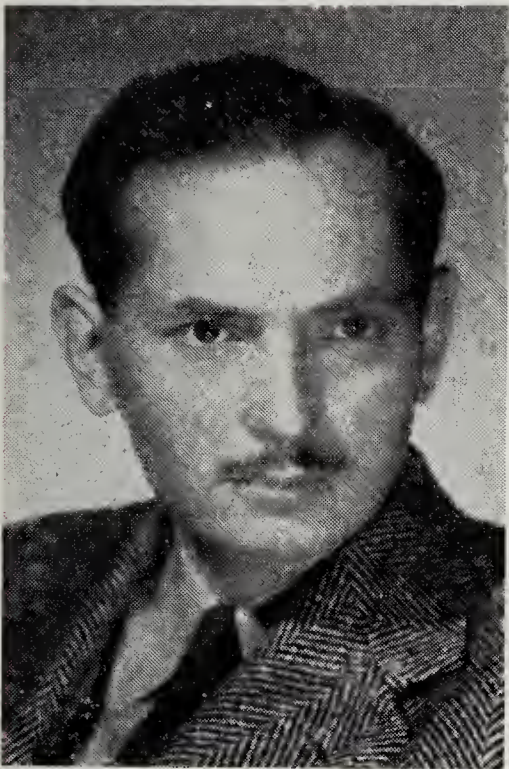
Buffalo Bill Rides Again

RICHARD ARLEN, JENNIFER HOLT, LEE SHUMWAY

Distributed by

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RED HEARING A COLOSSAL DUD BUT 'SONG OF MY HEART' ISN'T



JOHN HOFFMAN
... his ability to put 'class' in the small budget pix got him the Columbia Classic, 'Wreck of the Hesperus,' just completed (story in Sideshow, page 2)

'Wretched, Miserable Travesty' Turns Out To Be Fiasco With Climax Capped By Showing Of Fine Russian Film Mr. Thomas Should See

● THE RED HEARING at Washington has come to an end, for an indefinite period. Who called it to such a quick close is anyone's guess, but it could have easily been chairman J. Parnell Thomas' doctor. The body blows were simply coming too fast for human endurance. The entire affair was becoming the butt of National and International jokes. As Dorothy Parker said, it was a "wretched, miserable travesty" on justice.

TOP NEWS

NO COLOR TAX—Technicolor negatives in Britain before the Tax are unencumbered. This good fortune stems from recent laboratory experiments which show that dupe negatives in Technicolor can be made from an original without matrices. Consensus of opinion is that the Tax law does not cover this innovation.

AWARDS IN BOWL—Twentieth Annual Academy Award presentations will be held in the famed Hollywood Bowl. Date has been upped to June
(Continued on Next Page)

As if to cap the climax, on the very night J. Parnell called it quits, there was a tradeshowing of Allied Artists' "Song of My Heart," which is a story of great Russian beauty because it is a story of melody—the Universal language. (See review on page 8.)

From everything understood dealing with the motif behind Mr. Thomas' Red investigation, the film story of the Life of Tchaikowsky is thoroughly communistic, thoroughly revolting and most thoroughly censorable.

From the viewpoint of the Ameri-
(Continued on Next Page)



THOMAS GOMEZ
... critics' reaction to his role of 'Pancho' in UI's 'Ride the Pink Horse' builds toward an Oscar nomination... (story in Sideshow on page 2)

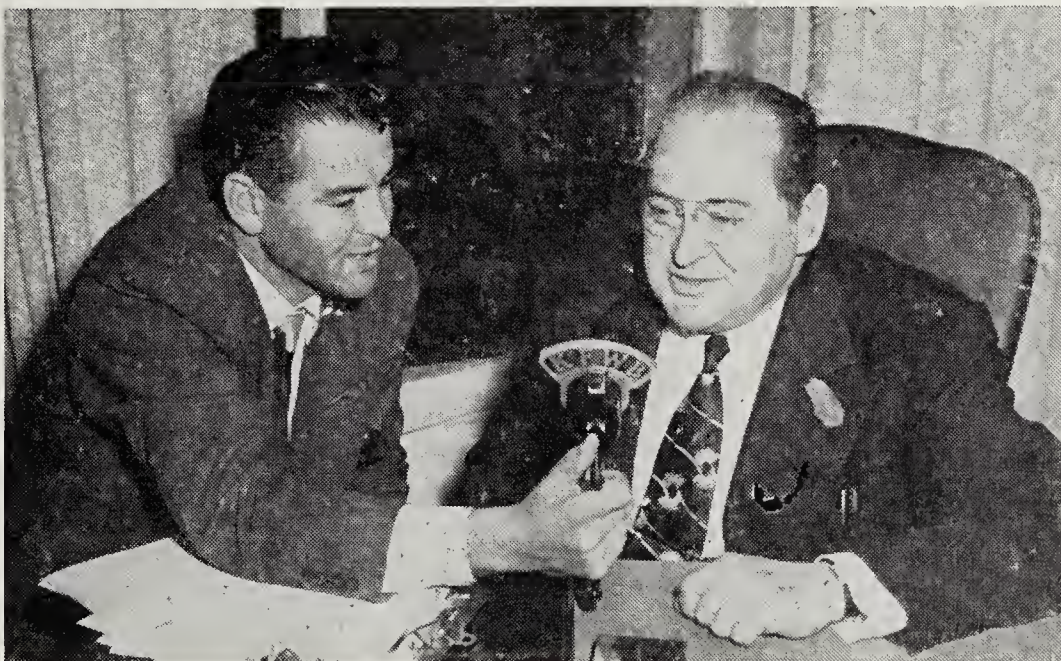
SELZ-SPLURGE

D.O.S. Launching Biggest Sked With 12 Set To Go

● David D. Selznick is planning to launch the heaviest schedule in his studio's history.

A dozen screenplays are ready for action. Plus his own expanded production slate, Selznick is dickering outstanding independent producers for release of their product. His requirements are maximum quality in production, script and talent—and a big boxoffice potential.

Included in the DOS schedule are "Tess of the D'Urbervilles," "Tender Is the Night," "Rupert of Hentzau," "The Scarlet Lily," "Little Women," "Intimate Notes," "Benedict Arnold," "A Doll House," "Conspiracy," "Sarah Bernhardt," "What Every Bride Should Know."



... KFWB's Inquiring Microphone Man interviews "Mr. President" of ABC... Jerry Lawrence & Edward Arnold (KFWB—Mon., Wed. & Fri., 7:45 to 8 P.M.)

ANSCO PLANS

New \$2-Million Plant To Specialize In Color Film

● E. Allan Williford, Ansco general manager, has announced construction of a \$2,000,000 film plant.

The new structure, although designed primarily for color-film output, will be capable of change-over to all types of Ansco film.

(Continued on Next Page)

10 PREVIEWS TODAY

(Page)	(Release)
3—'ESCAPE ME NEVER'	W-B
3—'IN SELF DEFENSE'	Mono
4—'ROAD TO THE BIG HOUSE'	S-G
4—'ROSES ARE RED'	20th
6—'SO WELL REMEMBERED'	RKO
6—'CHRISTMAS EVE'	U-A
7—'RETURN OF RIN-TIN-TIN'	E-L
7—'LINDA BE GOOD'	E-L
8—'SONG OF MY HEART'	A-A
8—'DRIFTWOOD'	Rep

Don Hartman



PRODUCER-DIRECTOR
"It Had To Be You"
GINGER ROGERS — CORNEL WILDE
for Columbia

EDDY ECKELS Editor
WILLIAM H. JAMES Associate
LARRY URBACH General Manager
TOM WOOD, JR. Adv. Associate

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Vol. 40, No. 9 November 3, 1947

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

20, 1948. The shift is being made to permit complete coverage by all press members and to give the public access, for the first time. Because of the change, films released on or before March 31 will be eligible for competition.

KORDA COUNTERS — Contradicting the heavy press publicity given last week to J. Arthur Rank's dismal dirge on British production, Sir Alexander Korda says that England's film industry is completely robust and fully occupied with loaded schedules. England's two top pic men support their statements with a flock of facts and figures. Hollywood wonders what the score really is. . . .

THE EXCEPTION—Of all the screen writers who faced the Washington hearing, Emmett Lavery proved the single exception to bluster-formula of demanding their individual rights. In clear-cut, simple language — with a convincingly sincere front—the SWG prexy was a vivid example of what can be done without shouting. His defense of Hollywood was as good as any presented by the "friendly witnesses." Now, if Lavery were just broad enough to prove his broadmindedness by dropping his suit against Lela Rogers, he could easily become a Hollywood hero.

FRIENDSHIP HYPO—Hollywood's inimitable ability to blow world-wide bugles is being marshaled by industry toppers to give the Friendship Train a star-spangled, glory-blazing send-off. A floodlighted, 15-mile parade is among the spectacular events which will launch the mercy caravan on its nation-spanning journey.

HOLLYWOOD SIDESHOW

● LEO GENN, one of the standouts of "Henry V," is now one of the brightest stars on the Hollywood horizon. He's in more than \$5-million worth of unreleased films—"Mourning Becomes Electra," "Snake Pit" and "The Velvet Touch." ☐ Oddly enough, it was an earthquake 11-yrs. ago which was responsible for the recognition of director John Hoffman's peculiar talents. He wrote, directed and edited the powerful holocaust sequences in "San Francisco" and, later, the dynamic sequences showing the ups and downs of the oil business in "Boom Town." From turmoil he graduated to Technicolor beauty, directing the musical parade of modelovelies in "Cover Girl." Judging from advance reports "The Wreck of the Hesperus" proves that Hoffman's past accomplishments in portraying filmic shock made him an excellent choice as director of this latest "Columbia classic". Red Ingle, who juke-boxed his way to fame, plus fortune, with "Temp-tashun," will murder Paganini in his next recording.

LESLIE CHARTERIS, the "Saint" author, is doing a series of stories on misbehaving ministers. Title—"Not So Saintly." Nat Finston is negotiating with the board of directors of the Metropolitan Opera House, NY, to hold the preem there of the Finston-Glazer product, "Song of My Heart." Would be nice to invite all members of the J. Parnell Thomas committee. Twirler Bob Feller is in there pitching to Seymour Nebenzel and Charlie Rogers with a desire to play himself in their "Queen of Hearts." Another instance of what one picture can do. Thomas Gomez, long recognized as a leading stage actor, needed just one real break. He got it when producer Joan Harrison and Robert Montgomery, who knew his stage record, assigned him to the part of "Pancho" in "Ride the Pink Horse." Because of that performance, the critics are now hailing him as an Oscar award nominee.

VIRGINIA O BRIEN will appear in one scene of "The Big City," in which she'll get spanked—but really hard. Just a remote possibility that, for a moment, she may lose that dead pan. That bird flew over the movie colony last week and dropped two new additions—a 7 lb. 8 oz. girl at the Doug Fairbankses (their third), and a 4 oz. lighter miss at the Patrick Nerney's (Mona Freeman).

Now it's the "Bachers of Harrow." Bill of the Clan, who produced "The Foxes of Harrow," has named his new Bel Air home "Harrow." Julie Gibson, still Mike Shore's favorite blonde separumoss to the contrary, has put on dancing shoes to team with Noel Neil in UI's "Are You With It?", which stars Donald O'Connor.

JIMMY STEWART, at long last in "Northside 777," "will do a reporter contrary to all movie versions. We saw him on the set and Lo!—he doesn't swig likker, doesn't slap every fannie he can reach, carries no note book in one hand nor a pencil stub in another, has no newspaper in his pocket, and is not even a symbol of freeloading. What's the screen coming to?!

GREG McCLURE, who practically retired from pix work after his portrayal of the title role in "The Great John L." to operate a body-building gymnasium, returns to the screen for a topspot with Dorothy Lamour in Columbia's "Lulu Belle." Celeste Holm threw a nice party last Sadday nite farewellling Oliver Thorndike to NY. Anne Baxter and John Hodiak, the Zach Scotts and Bill Eythe were co-hosts. Another example of the Hollywood casting agents getting off-beam—Harold M. Liebovitz, in real life a court reporter and stenotypist, will appear on the screen as a court reporter and stenotypist!

RITA HAYWORTH will be LIFE-sized next week, when she'll not only have the cover but 7-pages of the mag in Johnny Florea's layout which should be subtitled "Shape of Things to Come." ☐ Producers Blake Edwards and John Champion wrote a poem called "Sericane" (Greek for the unconquerable people) which brought such reaction that they set it to music—and then wrote a story about it. Now they have the yarn on sked to produce for Allied Artists. ☐ Tom Mitchell returned to the B'way stage last week after 12-yrs. Coasting in films. He'll appear in "The Inspector Calls."

JUNE HAVER will start soon to rehearse the dances for the name role in "The Life of Marilyn Miller" while she is still playing in "Sweet Sue." Leave it be faced. Petrillo has the musical recording biz by the pants. When top singers say they're going to retire on their royalties, or go into some other biz, or stuff, it's so much hogwash. And, by the way, although only a few persons have heard some of the hysterically hurried cuttings of a huge backlog of records, we're one of 'em—and ye gods and little fishes! Most of them are auricular outrages. It's high time some of the saner leaders in musical circles do some sensible campaign planning. That's all there's room for 'til next week. —Tidden

HOTELEVISION

Cincy's Terrace Plaza First All-Vid Hostelry

● First hotel to provide television for all master suites, dining rooms, lounges and radio-control room, is already under construction. It's the Terrace Plaza Hotel in Cincinnati.

Thomas Emery's Sons, Inc. have the contract. Hotel was designed by Skidmore, Owings and Merrill, of NY. Intra-Video Corporation of America has a purchase order from Langevin Manufacturing Corp. for installation of video master antenna system, according to Sol Hagall, prexy of Ingra-Video.

STUDIO DREAM

So Far, Hollywood Shows Little Interest In N. Y.

● A multi-million-dollar studio for NY is in the blueprint stage. A vast skyscraper, planned for at least a \$20,000,000 budget, the film city-like studio is already under advisement and study by Mayor O'Dwyer's office.

Plans call for newest in production equipment and experimental apparatus, strategically placed for maximum advantage of space and relationship of all film-making mechanics assembled together. It is understood that Hollywood interest is woefully lacking, so far.

ANSCO PLANS

(Continued from Preceding Page)

The plant should be completed by next summer and is to be 600 feet long by 60 wide and, in one unit, 85 feet high. "Completion of the new film plant will make possible a substantial increase in our film production and should help alleviate the shortage of Ansco film caused by a continued heavy demand," Williford said.

HEARING A DUD

(Continued from Preceding Page)

can public—to say nothing of the public of the World—such a screen story will be a thing of great beauty. Yes, even in spite of certain technical weaknesses. If the producers of this film can arrange (as they are reported to be doing) for the picture's preem at the Metropolitan Opera House, the entire House Committee on Un-American Activities should be personally invited. After seeing "Song of My Heart," there is little doubt they'll think twice about muck-raking Hollywood any further—on the commie question. —Tom Wood, Jr.

'ESCAPE ME NEVER' Old-Fashioned In Musical Plot And Presentation

Ida Lupino's Artistry And Good Performances Of Strong Cast Provide Film's Redeeming Highlights



... 'Twasn't his baby, but what could a man do in such a predicament? ... Ida Lupino, Errol Flynn & Baby in 'Escape Me Never' (Warners)

★ "ESCAPE ME NEVER" is old-fashioned melodrama, wrapped heavily around the springboard of an irresponsible musician who is supposed to have strong appeal to all women. Errol Flynn plays the part of the composer who needs inspiration, but who has it all the time in the form of Ida Lupino.

The story, itself, is the first bog-down element. It will hang heavy over everyone's head except those who like yarns of the stock company vintage. The production and direction apparently are harmony factors, in that no attempt was made to modernize the treatment in the slightest manner.

Aside from the ballet music which is supposed to come from composer Flynn and which is used as the thematic melody of Korngold's score, even the background strains of the film action go along in the same groove.

The "groove" is the slow, dramatic tempo of yesteryear.

Performances Are Redeeming

Out of all of this comes but one redeeming feature—performances. Although there is not a single standout portrait in this vein the artistry of Ida Lupino and the capabilities of the individual cast members manage to shine through the haze of obstacles.

One glance at the names of the players used to present this story of "Gemma" is enough to make one wonder why the picture is not an outstanding effort. Certainly such a cast cannot be blamed for its falling so far short of the rating of excellency.

Perhaps far out in those so-called

Warner Bros.
Presents

"ESCAPE ME NEVER"

GOOD

85%

Romantic Melodrama, produced by Henry Blanke and directed by Peter Godfrey. Screenplay by Thames Williamson, based upon a novel and play by Margaret Kennedy. Music by Erich Wolfgang Korngold. Photography by Sol Polito, ASC. Tradeshown at Warners' studios, Thursday PM, Oct. 23, 1947. Running time, 104 min.

The Players—ERROL FLYNN, IDA LUPINO, ELEANOR PARKER, GIG YOUNG, Reginald Denny, Isobel Elsom, Albert Basserman, Ludwig Stossel, Milada Mladova, George Zorich, Helene Thimig, Frank Puglia and Frank Richer.

Hinterlands we so often hear about, there are those who will hail it as an "excellent," romantic drama. In one sense, the indications are that everything was pointed in that direction—the land of one-night stands.

In the metropolitan areas, however, "Escape Me Never" will break mighty few records unless handled on the "short haul" basis where the names can be relied upon to pull 'em in—regardless.

The overly dramatic and often maudlin plot is laid in Italy and centers around gay, thoughtless Lothario Flynn and the circumstances which bring him realization of his love and need for gamin Ida Lupino.

Yarn starts with Errol's brother, Gig Young and girl friend, Eleanor Parker. He's poor but honest. She's rich and socially conscious. She up and leaves him when a plausible misconception makes her family think that he's been keeping Ida and her baby.

Actually, Ida and child (by a prior marriage) are living very platonically

with Gig's brother. When Flynn finds out about the error, he drags Ida Gig and baby off in search of Eleanor. En route they earn grub and bed by singing at taverns. Errol's a musical genius but Gig's just a would-be. They get their musical interest from famous composer papa, now dead.

Errol doesn't know Eleanor by sight, so when he meets her he goes on the make, scoring a bulls-eye. She's so emotionally groggy that when Gig shows up, and everything is explained, Eleanor can't make up her mind if she wants him.

Ida, being a smart gal, sees what's going on and whisks Errol off to London, where they marry. She takes in sewing while he toils mightily on his ballet, which Eleanor has inspired.

Gig and his gal arrive, too. Comes now the old hoke. Errol bumps into trouble staging his masterpiece. When Ida's baby gets sick, Flynn's too busy to come home and act like papa. The infant dies while Errol is off on a date with Eleanor.

Ida disappears into the cold, cruel
(Continued on Page 11)

Musical Score Review ESCAPE ME NEVER

by Rudy de Saxe

★★★ Music in this picture plays an important part, being the underlying motif of the plot. The principal character (Errol Flynn) is a composer, and the climax of the story is reached with the performance of his composition, a ballet.

The presentation and performance of this ballet music are, in fact, the high spots of the musical score as originally written by Erich Korngold. This is undoubtedly one of the most effective scores written by that composer to date, and deserves the three-star award.

The background scoring, based on themes used in the ballet, is, however, so full of cliches and devices, that it often sounds a bit outmoded and old fashioned. Perhaps this was done intentionally in order to follow the dictates of the story which is definitely "old-fashioned melodrama."

'SELF DEFENSE' A Well Mounted Slow Meller With Good Thesping

Regeneration Yarn About A Guy Who Tries To Kill For Money Is Good But Weakened By Lack Of Pace

Monogram
Presents

"IN SELF DEFENSE"

OKAY

80%

Melodrama, produced by Jack Wrather and directed by Jack Bernhard. Photography by Henry Sharp, ASC. Screenplay by Richard Wormser and Francis Rosenwald, from a serial by Leon Ware. Tradeshown at Monogram studios, Friday, Oct. 24, 1947. Running time, 66 min.

The Players—Don Castle, Audrey Long, Peggy Knudsen, Samuel S. Hinds, Gloria Holden, John Miljan, Walter Sande, Stanley Andrews, Cy Kendall.

• "IN SELF DEFENSE" is an adequate support melodrama concerning an ex-Navy lad who takes on the job of knocking off a crusading publisher, in return for ten grand. Of course, he's regenerated before the finale, earns the publisher's friendship and foils the mobsters sent to pay him off if he succeeds or knock him off if he fails. Pic is not fast-paced but holds enough interest to make it quite acceptable for the nabes.

Producer Jack Wrather has done a smart job of mounting. The budget doesn't show through. Henry Sharp's photography is well staged and supported nicely by art director Lewis H. Crober and set decorator Murray Waite.

It is the Richard Wormser-Francis Rosenwald screenplay which keeps the pic from rating much higher. While essentially sound, the yarn spends too much time in getting into the sus-



... a stand against blackmail ... Audrey Long & Don Castle in Monogram's 'In Self Defense'

pensive tempo the plot demands. Pic would be more dynamic if there were fewer stock shots of the yacht (upon which the action centers) plowing along, night and day—and less dialogue devoted to extraneous elements.

(Continued on Next Page)

'IN SELF DEFENSE'

(Continued from Preceding Page)

Editor Stewart S. Frya could bring it 'way up by a bit of tight re-clipping.

Don Castle is the ex-gob with murder on his mind. He handles the role capably. Castle looks, acts and speaks like a younger Gable and probably will climb above lower-drawer films.

Fresh out of Service, Don is a cynical, bitter guy. He watched his kid brother die in action in the Pacific, unable to help because he was on another ship. Death has come to mean little to him.

Prior to the war, he had been a strong-arm for gambler and racketeer Cy Kendall. He goes back to Kendall, who offers him the lucrative assignment of killing Samuel S. Hinds, wealthy newspaper owner, who has been putting the heat on Kendall's mob.

Don gets a job on Hinds' yacht by cornering, smacking and scaring off yacht electrician Mike Killan and then taking his place.

Aboard, he meets his new employer's daughter, Peggy Knudsen. She's a spoiled, rapacious wench who spends all her footage chasing after Don. He shows remarkable restraint, shoving her out of his manly arms at least once every reel. Which is quite noble of him, because Peggy is a warm hunk of gal and she's got everything she's supposed to have, right where it looks best.

Also aboard is Audrey Long, the woman he really goes for and finally gets. Audrey is secretary and general gal-of-all-work.

Hinds' wife, Gloria Holden, is a smart-lookin' no-good who is conniving with John Miljan, another guest. They plan to knock off Hinds and have fun.

Don is soon up to his ears in cross-plots and assorted machinations, as Audrey is threatened by Miljan with exposure of a frame-up in her past, unless she helps him blackmail Hinds. Samuel is eventually tossed overboard by Miljan.

Don pulls him out of the drink, because Audrey insists on it. Later after Hinds has given him a bodyguard job, Don just can't shoot the old guy.

Finally Don hops overboard and swims ashore (they're close to Mexico now). The gunmen sent by Kendall find him. Audrey shows up. In a well-staged few minutes of suspense and gunplay, Don gets 'em both.

He's a new man now and he and Audrey go back to the ship, where Hinds gives him back his job as electrician. Don and Audrey settle down happily aboard the yacht, ready to live a simple life, on his salary of two-fifty per, plus meals.

Supporting cast is right up to snuff. —Bill.

Two Thesp Jobs Are Only Value In Weak Remake Of 'BIG HOUSE' Idea

Shelton & Doran Spark Old Yarn About Embezzler Who Takes Rap To Eventually Get His Hidden Loot

● "ROAD TO THE BIG HOUSE" is the old Bighouse routine on a minor budget and without the scope and power of large-scale presentation. Story idea is tired and without punchy development, revolving around an embezzler who deliberately takes prison rap, to eventually get his hidden loot. Pic will serve on lower-shelf in the sticks.

Single element of strength is a pair of performances. John Shelton as the frustrated bank teller who scrams with the coin, and Ann Doran, his ever-lovin', ever faithful spouse, turn in thesping jobs distinctly above the budget and the direction.

Despite full-time opportunities to ham, Shelton carefully underplays his heavily melodramatic role. It is this sensible recognition of the potential corn in his characterization and its skillful handling that are largely responsible for what flavor the piece maintains.

Direction Fails To Strengthen

Miss Doran, on the same spot, does an adroit ditto.

Walter Colmes gets full-value from his limited budget, working in appropriate stock-shots of prison-yard activity.

His direction, unfortunately, does not measure up. Most roles are over-emphasized and Colmes fails to generate either the suspense demanded of this type of meller or an accelerating pace.



... he stole it and plans getaway ...
John Shelton & Ann Doran in
Screen-Guild's 'Road to the Bighouse'

Screen Guild
Presents

"ROAD TO THE BIG HOUSE"

(Somerset)
AVERAGE Prison melodrama, produced and directed by Walter Colmes. Original screenplay by Aubrey Wisberg. Photography by Walter Strenge. Trade-shown at RCA Sound studios Friday, Oct. 24, 1947. Running time, 74 min. The Players—John Shelton, Ann Doran, Guinn Williams, Dick Bailey, Joe Allen, Jr., Rory Mallinson, Eddy Fields, Walden Boyle, Keith Richards.

75%

Yarn shows teller Shelton progressively dissatisfied with his meagre earnings and small apartment, because his babbitt pal, who has a yen for frau Ann, is constantly needling him about the things he can't give her.

When a 200-grand pile comes into the bank, he swipes it and brings it home to mama.

Demands Return of Money

Ann, being a good citizen, is horrified and demands that he give it back. When he refuses, she calls the bank officials and tells 'em that hubby has brought the dough home through oversight and to please come on over and get it.

John just tells the bank boys to go you-know-where—he's gonna keep it. While Ann was phoning, he'd taken it out and hid it.

This abrupt character-change from satisfied, home-loving and honest employee—to tough, cold-hearted criminal is not well enough planted and developed to be convincing . . . although Shelton does much to cover up the script weakness.

In prison he is given the works by other cons who want the whereabouts of the moolah.

But he maintains a stoic silence, takes the beatings and bides his time. This, despite the constant pleadings of Ann, who's taken a hash-slinging job near the prison to be near him.

Plan Inside Break

Meanwhile, a big-shot hood on the outside has planted his boys inside to make a break and take Shelton with 'em. They're all bumped off but John, who gets away and phones Ann.

She meets him in an old warehouse with grub and a change of clothes. But the hood's been trailing her and is giving Shelton a swell beating to make him talk—when the cops arrive. They have also had an eye on Ann.

This time Johnnie serves full time—fifteen years—and then stumbles out and over to the graveyard where the dough was hidden.

Ann had found it though, and given it back to the bonding company.

John naturally is upset and hurt about this. But he figures that, after all, he's got Ann still. And none of the big-house boys are gonna pick on him anymore. They go home to a nice big supper of steak and French-fries. —Bill

'ROSES ARE RED'

Racket-Action Dualer Is Hypoed By Script & Meg

Twentieth
Presents

"ROSES ARE RED"

(Sol M. Wurtzel Prod.)

GOOD Murder melodrama, produced by Sol M. Wurtzel and directed by James Tinling. Story and screenplay by Irving Elman. Photography by Benjamin Kline, ASC. Musical score by Rudy Schranger. Tradeshown at Fox-Western Avenue studios, Wednesday, Oct. 29, 1947. Running time, 67 min.

85%

The Players—Don Castle, Peggy Knudsen, Patricia Knight, Joe Sawyer, Edward Keane, Jeff Chandler, Charles McGraw, Charles Lane, Paul Guilfoyle.

"ROSES ARE RED" is a snappy-paced meller which offers plenty of satisfaction as support fare. Yarn uses the old unknown and unrelated-to-each-other twins angle, but works out fresh and interesting application: racketeer kidnaps honest D.A. who looks like him and intends to study D.A.'s mannerisms and take his place, thus holding the city in his wicked grasp.

Associate producer Howard Sheehan, under Sol M. Wurtzel's supervision, has given "Roses" a smartly turned-out visual frame. Sets, decorations, art and other physical appurtenances are above lower-drawer par. Benjamin Kline's camera work, for example, ranks right up with the best on any budget.

Sure-Fire Plot Principles

Equally responsible for the commercial result are scripter Irving Elman and director James Tinling.

Elman, who scribbled both original story and screenplay, uses standard, sure-fire plotting principles. Hero and opposition are quickly introduced and the conflict established. Elman picks characters and motivations which offer maximum melodrama and then smooths out the fireworks by good dialogue and a constant but restrained suspense.

This sensible technique is enhanced by director Tinling, an old-timer who knows the tricks. Tinling keeps his yarn rolling along at a gradually accelerated pace which finally builds to a sharp, quick finish. And he gets the most out of his cast.

Don Castle does the dual role of crook and hard-hitting, noble D.A. Castle handles himself with the off-handedly casual ease which has marked all his work. This poor-man's Gable probably will soon step into big time. His husky frame and predatory (Continued on Page 12)

"Michael Curtiz' direction moves
with speed and skill."
—Eileen Creelman
N. Y. Sun

"Loaded with
thrills and suspense..."
—Variety

"Michael North... the
draw card."
—Lee Mortimer
N. Y. Daily Mirror

"THE UNSUSPECTED"

IS A
LIVE-WIRE TINGLER... BEST VIEWED FROM THE EDGE OF YOUR SEAT!"

—Walter Winchell

A
Michael Curtiz Production

JOAN CAULFIELD • CLAUDE RAINS • AUDREY TOTTER • CONSTANCE BENNETT • HURD HATFIELD

and Introducing

MICHAEL NORTH

with

FRED CLARK

Directed by

MICHAEL CURTIZ

"Best picture of the week."
—Jimmie Fidler

"A slick film thriller!"
—Kate Cameron
N. Y. Daily News

Produced by Charles Hoffman • Screenplay by Randal MacDougall • Adaptation by Bess Meredyth • From a story by Charlotte Armstrong

Warner Bros. Release

"A nerve-tingling chiller..."
—BOXOFFICE

"Claude Rains intriguing
as the radio ghoul..."
—Bosley Crowther
N. Y. Times

"Exceptionally well done..."
—Showmen's Trade Review

'REMEMBERED' Is Britain's Best Attempt At 'Social Significance'

Fine Hilton Preachment On Justice Executed By 'Crossfire' Trio With Same Thought-Provocation

★★ "SO WELL REMEMBERED" is one of Britain's most important contributions to the endless fight of humanity everywhere for social justice. It is definitely a pic with "social significance." More than that, it is a plea for re-evaluation of present economic conditions — a preachment against greed and the evil conditions it generates. It's a picture with appeal for every decent person.

The story reflects the philosophy of its author, James Hilton—a man with an understanding heart. Hilton co-operated in the filming and voiced the running, retrospectional narration.

The same trio of film artists who gave you "Cross-Fire" collaborated in England on "Remembered."

Adrian Scott produced. Edward Dmytryk directed. John Paxton wrote the screenplay.

As in "Cross-Fire," Paxton ruthlessly exposes a social sore. That's the purpose of "So Well Remembered." Having held it up for candid study—he offers no actual solution. The artistry of his work lies in his ability to so pose the problem that people will feel the need to find an answer. This is the scripters' art at its finest.

Dmytryk calls up superb performances.

Story of English Town

The story, laid in a small English town, starts on V-E Day. John Mills, the Mayor, walking among the hysterically happy crowds, remembers a similar scene of frenzied happiness—Armistice Day, World War I. He wonders if the long, bitter road of exploitation by greedy and powerful men will repeat itself now, as before. He meditates on the years between.

Back then, in his youth, he seemed destined for great things. As editor of the town newspaper, he spent much of his energy in a ceaseless fight for sanitation and decent working conditions. His was a mill town. Owner of the big mills which gave most of the folk their frugal livelihood was Frederick Leister—a thoroughly selfish, unscrupulous man.

Leister had been sent to jail years before. He had been found guilty of malfeasance in the construction of workers' homes. Eventually released, a broken, despised and penniless old man, he lived in his vast, castle-like estate above the town.

Mills meets his daughter, Martha Scott, when he elects to defend her appointment, on principle, to a librarian job. The town prejudice against her father extends to her. John fights

RKO and J. Arthur Rank Present
"SO WELL REMEMBERED"
FINE Social-problem drama, produced by Adrian Scott and directed by Edward Dmytryk. Screenplay by John Paxton, from the novel by James Hilton. Photography by Frederick A. Young, ASC. Music by Hans Eisler.
90% The Players—John Mills, Martha Scott, Patricia Roc, Trevor Howard, Richard Tate, Beatrice Varley, Frederick Leister, Ivor Barnard, Juliet Mills.

prejudice wherever he finds it.

After a particularly brutal experience with town hatred, he finds her crying—and asks her to marry him. She doesn't answer. He's escorting her home through a rain. She asks that he let her walk the rest of the way alone. As he begins to retrace his steps, a car roars around the bend above him, crashes over a cliff. In it are Leister and Trevor Howard, the young town doctor.

The old man is dead. Howard, half-drunk, as usual, is unhurt.

Martha marries John.

Not until the end, when he learns the true, selfish nature of the woman he married does Mills find out that Martha murdered her own father. On her way up the hill, when she's asked John to leave her, she found the road washed out. She hadn't warned her father or Howard.

Once married, she works toward getting him into Parliament. He is on the verge of certain election, backed by the town's big business tycoon, Reginald Tate, who has urged him to restudy the sanitation situation. Tate's subtly erroneous sanitation report wins Mills support. He drops his own accurate bill to rectify conditions.

Just before elections, diphtheria breaks out. Mills, realizing he has been duped by Tate, drops out of the Parliamentary race.

Mother Fails Her Baby

Martha, at John's bidding, takes their baby son to the newly set-up clinic for vaccination, but the squalor and unpleasantness of the crowded room, filled with crying children and unkempt women, annoys her and she leaves before their son is treated.

He dies of diphtheria.

She leaves Mills. He is no longer of use to her.

He plunges into the problems of the town, which recognizes his selfless humanitarianism. He becomes mayor and retains the office through the years.

The next World War breaks on England. He has not heard from his ex-wife, until the mills reopen. She

has returned, a rich widow. Workers are again injured in the ancient mill machinery. They demand changes. He goes to see her—just as word comes that her son (by the second marriage) is badly wounded and hospitalized. She refuses all aid to the mill workers.

Her son is deeply scarred on the face. He had met, and is in love with, Patricia Roc, a foundling reared by Doc. Howard and also paternalized by Mills. Martha tries to break it up and almost succeeds.

Mills eventually brings boy and girl together—after a magnificent showdown scene between Martha and himself.

Pic finales on the same V-E Day it started with—showing Mills pondering the future.

Among the many excellent performances, three are outstanding.

John Mills delivers a sensitive, per-

ceptive interpretation of a man who believes in the basic rights of all men. He exemplifies the strength of Christian principles at work. His gentleness, mistaken by Martha for weakness, is the externalization of a great and warm heart.

Miss Scott, personifying malignant craftiness, makes cold villainy an art. She mirrors, subtly, all the facets of ugly self aggrandizement; a woman to whom no act is too low, if it can further her purposes.

Trevor Howard represents the type of aesthete who, appalled by the poverty and distress around him, takes refuge from these brutal realities in drink. His cynical bitterness, based on the same humanitarianism which motivates Mills, is diametrically opposed to what Martha derisively calls Mills' "wonderful, cautious optimism."

—Bill.

'XMAS EVE' Lacks Spark, But Big Marquee Glitter Gives It A Hypo

Complex Script About Too Many Major Characters Fails To Jell, As Direction Generates No Oomph

● "CHRISTMAS EVE" isn't a really good comedy-melodrama, but there is enough simple entertainment-value in it to satisfy the unfussy. Hung around the mildly pleasing yarn, like glittering tinsel, is a high-power marquee cast. Added up, "Christmas Eve" spells adequate returns, wherever the pic is spotted. It should do particularly well as support for strong drama.

Producer Benedict Bogeaus doubtless expected the pic to jell into top calibre, and he has mounted it accordingly. Art director Ernst Pegte has come forth with lush effects and set decorations by Eugene Redd are sumptuous. Gordon Avil's camera work is in keeping with the slick production effort.

Screenplay Is a Mixture

Trouble with the screenplay is that it's a mixture brewed up from original yarns by Laurence Stallings and Richard H. Landau. The brew isn't smooth because the 3-part plot isn't tightly integrated. Each story unit is developed individually without close interrelationship. Result is lumpy tale-telling.

As may be expected, performances are smooth, although director Edwin L. Marin fails to generate the quixotic tempo which the whimsical plot-idea demands. This inert pace shares the blame with Laurence Stallings' script.

Yarn revolves around eccentric old multi-millionaire Ann Harding. Con-niving nephew Reginald Denny is trying to get his grasping clutches on the dough—by having Ann declared incompetent.

She gives him plenty of grounds, by spending gobs of green on preposterous philanthropies—the kind that

United Artists Presents
"CHRISTMAS EVE"
 (Benedict Bogeaus Prod.)

OKAY Comedy melodrama, produced by Benedict Bogeaus and directed by Edwin L. Marin. Screenplay by Laurence Stallings from original stories by Stallings and Richard H. Landau. Photography by Gordon Avil. Music by Heinz Roemheld. Tradeshown at General Service studios, Tuesday, Oct. 28, 1947. Running time, 90 min.

The Players—George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Dolores Moran, Ann Harding, Reginald Denny, Carl Harbord.

show a warm heart but no business sense.

The judge in charge, Clarence Kolb, holds informal meetings at Ann's palatial home. She doesn't do much to help—feeds pigeons in the parlor, runs toy trains on the dining table, rings bells around the house to inform guests she's coming in. Yarn sharpens down to her three adopted boys—now grown and out in the world somewhere. Kolb agrees that if all three return to her on Christmas Eve, and show that her rearing has made upright citizens of 'em—he'll be convinced she's no dope and is able to handle her fortune.

Rest of the footage deals with foster sons George Raft, George Brent and Randolph Scott and the troubles they bump into in getting back home to mama.

Raft, who turns out to have taken a rap for Reg Denny so's Mom won't be upset, is an FBI fugitive in South America. He's been doing all right at the gambling rackets but he finds himself involved with a Nazi whom

(Continued on Next Page)

'RIN TIN TIN' Simple, Warmly Sentimental Yarn For The Nabes

**Leisurely Boy And Dog Tale Has Natural Appeal Plus
Sensible Handling And Lotsa Exploitation Elements**



... famous dog of yesteryear comes back after two canine generations ...
Bobby Blake, Rin Tin Tin III & Donald Woods in 'Return of Rin Tin Tin' (E-L)

★ "THE RETURN OF RIN TIN TIN" is a simple, rather slow-paced but warmly sentimental pic. It's the type of secondary that always goes over nicely in the nabes and hinterlands. The old Boy & Dog hoke is dressed up in color and given additional strength by several smart exploitation opportunities.

First, of course, is the "return of Rin Tin Tin"—in the doggy person of Rin, III. The original Rin series made a fortune and a host of friends. The new series has a pre-sold audience.

Rin, himself, is a magnificent German Shepherd who is bound to go right

into your affection. And the pup's really clever. Kids of all ages everywhere, including Grandma back in Peoria, will enjoy his one-track loyalty, and the effort he makes to stay with his moppet buddy. It's corn—but sweet.

Too, much of the footage centers around an old California mission and a compassionate, understanding young Priest who seeks to bring faith back to a heart-sick and bewildered boy. Here, in a different manner, is the "Going My Way" theme. Always exploitable, this angle makes a pretty regular guy of the Father, who slyly breaches the letter of monastery life to fulfill the spirit.

Producer William Stephens didn't have a difficult problem, and the budget doubtless was minor. The Mission, dog kennels, a couple of bedrooms, a barn and plenty of outdoors comprise the settings. But Stephens uses his materials well. Carl Berger turns in a good camera chore, along with assistants Herman Schopp and Bob Gough.

Straightline Plot Job

Music by Leo Erdody, and Paul Sylos' art work also tally.

Jack De Witt's screen version of William Steven's story properly throws the bulk of the running time to Rin and Bobby Blake, his pal. The yarn is a straight-line job of plotting, containing only Bobby's problem and its eventual solution.

Bobby is a European refugee, tormented by memories of the horror he lived through—the death of his parents at the hands of the Nazi butchers—the brutal fight for life afterward, scuffling in bomb-pocked streets for a crust of bread.

These things have marked him. Adopted by kindly American Claudia

Eagle-Lion Presents
"THE RETURN OF RIN TIN TIN"
(Romy Pictures)
Dog Melodrama, produced in
Cinecolor by William Stephens
and directed by Max Nosseck.
Original story by William Stevens
and screenplay by Jack
De Witt. Photography by Carl
Berger. Music by Leo Erdody. Tradeshown at
Eagle-Lion studios, Thursday, Oct. 30, 1947.
The Players—Rin Tin Tin III, Donald Woods,
Bobby Blake, Claudia Drake, Gaylord Pendleton,
Earl Hudgens.

GOOD
85%

Drake, he still is frightened of people. He trusts no one. He is afraid to give his affection because everything he loved has been destroyed.

Miss Drake seeks help from Priest Donald Woods at Santa Ynez. Woods, a perceptive man, takes the boy in, lets him tend the sheep and play in the fields.

Turns Dog Over To Boy

One day Rin appears. He's run away from the kennels of Gaylord Pendleton, a dog fancier. The good Father feels this is the answer to his prayers. He turns the dog over to Bobby. In Rin, the lad finds an outlet for his affection and need of companionship.

Pendleton gets word and claims his dog. The boy, beginning to mend his psychological wounds, relapses.

But Rin tears down the door of his cage and returns. This time Pendleton warns the boy that Rin will be beaten if another escape occurs, and suggests meaningfully that if Rin does come back again—to beat him into leaving.

Rin's next attempt develops into a pitched battle between man and dog. When Rin shows up at the mission, Bobby tearfully throws a hammer at him to make him go back. The dog limps into the nearby woods.

Dog Goes For Help

Pendleton arrives, his arm lacerated. He thinks the dog has gone mad and must be destroyed. Searching, Pendleton finds a lamb dying from the attacks of a wild dog. He is jumped by the wolf-like animal and saved by Rin, who hears his screams.

Sensing that the man cannot move, Rin returns to the Mission and gets Woods and Bobby, who dress Pendleton's wounds and bring him back.

Pendleton, grateful, of course gives Rin to his buddy. It is evident that Bobby's emotional damage will soon be repaired.

Director Max Nosseck makes no effort to elicit full-bodied histrionics from his cast. Portrayals are simple, seemingly almost uncoached. Nosseck also makes no attempt to generate a synthetically fast pace. He obviously wants and gets an unhurried, homey, informal and friendly effect, surcharged with sentiment.

Which makes "The Return of Rin Tin Tin" a natural for the family trade.

Refreshing, incidentally, is the fact that romance has not been dragged in by the heels. There isn't any.—Bill

'LINDA BE GOOD'

**Fresh Little Secondary
Farce Of Marital Mix-up**

In Conjunction with PRC,
Noel Clarke
Presents

"LINDA BE GOOD"

OKAY
80%

Farcical Domestic Romance, produced by Maffy Kemp and directed by Frank McDonald. Screenplay by Leslie Vale and George Halasz, from an original story by Dick Irving Hyland and Howard Harris. Musical direction and score by Jack Mason, photography by George Robinson, ASC. Tradeshown at new Culver Theatre, Culver City, Wednesday evening, Oct. 22, 1947. Running time, 66 min.

The Players—ELYSE KNOX, MARIE WILSON, JOHN HUBBARD, Gordon Richards, Jack Norton, Ralph Sanford, Joyce Compton, Frank Scannell, Sir Lancelot, Lenny Brennen and Byron Foulger.

"LINDA BE GOOD" is a bright little farce comedy that should click nicely as a breezy secondary for any average house. Although it has a rather clever springboard, the story is the weakest element. It wanders around in circles at times and seems to have a difficult time getting into gear for a satisfactory finale.

Most of everything else, however, lines up in the column of assets. Production values make much of the modest budget that is somewhat apparent. The direction is well paced for tempo and gets the best out of each of the script's bits of business. The cast is more than adequate. In fact, if this group of players under Frank McDonald's direction had been blessed with a well-knit screenplay, "Linda Be Good" could well have been a secondary sleeper.

Elyse Knox and John Hubbard make a good husband-and-wife team. They are made slightly foolish by collegiate dialog but, in the main, they prove troupers enough to emerge unscathed.

Taking time off from her Ken Murray "Blackout" chores, Marie Wilson comes through with her dumb-loveliness to add sprightly and slightly charm to the role of the burlesque queen. Even Marie, however, should have been blessed with far better material.

Elyse Knox is an authoress who garners her subject matter first hand and, as the story opens, she has just returned from the far north to turn out a book on the "Psychology of the Eskimo." Though she is reputedly a good writer and her efforts are backed with authenticity, her book is as cold as its title and is quite a flop.

She bumps into Marie Wilson who complains about the book having "no pictures." Marie suggests she write a book on burlesque and that she come backstage and get some real material for it.

Since Elyse's hubby, John Hubbard, is out of town attending a convention—trying so hard to become a

(Continued on Next Page)

'LINDA BE GOOD'

(Continued from Preceding Page)

"vice-president" of his company — she decides to follow through on Marie's suggestion.

The producer of Marie's show spots Elyse as someone wanting a job so eventually she is hired and is now right in the midst of her "book material." This is all happening in Chicago and when John's boss stops off in the Windy City a pal of his frames a date with a couple of showgirls—yes, Marie and Linda.

So there you have it. Linda has been fibbing in great style about her girl-friend, Marie, and John is horribly misled. When he arrives in Chicago, he seeks out his wife's whereabouts and promptly gets in a brawl with a jealous husband—and into jail.

Then his boss and the boss' pal make the foursome a sixsome and are going to show John a good time—not knowing one of the show girls is John's wife. Now it is plain dilemma plus dilemma.

The show is raided and John is in jail again. What material for that book Elyse is supposed to be writing.

Pulling all the threads together for some kind of a finish, we find Elyse easily maneuvering John into the vice-presidential spot by threatening to expose the boss before his jealous wife.

On several occasions, the preview audience was ready to go all-out for gales of laughter but the faulty screenplay tabooed that possibility. The real humor of the film lies in its spotty bits of business worked up by the best direction possible under the screenplay handicap.

One such instance is brought about by Lenny Bremen as desk sergeant Hrubichka. He insists his prisoners pronounce his name correctly. As small a bit as that gag is, director McDonald played it to the hilt and Bremen likewise with a good bit performance.

The music is credited to Jack Mason which includes two numbers, "Linda Be Good" and "My Mother Says I Mustn't."

Sir Lancelot also does two of his own numbers—"Old Woman With a Rolling Pin" and "Young Girls of Today"—which are purely his own type of novelty songs with strictly limited appeal.

"Linda Be Good" is just another example of the producers of secondaries overlooking the fact of screenplay importance — the fact that a picture is just as good as its story.

Had this one been given the once-over with any form of analograph, its shortcomings would have loomed and the polishing job would not have been difficult.

In spite of this, however, "Linda" is still pleasant diversion and will be well received as Hinterland farce.

—Eddy

'SONG OF MY HEART' Is A Musical Treat With Appeal To All Classes

Life Story Of Tchaikowsky Slightly Budget-Shy, But Rates 4-Stars In Music and 2-Stars Generally



... she laughed in B-flat minor ...
Frank Sundstrom & Audrey Long in Allied Artists' 'Song of My Heart'

★★ "SONG OF MY HEART" is a genuine musical treat that, strangely enough, packs universal appeal. Producers Nathaniel Finston and J. Theodore Reed gave it everything they could under a moderate budget—with fine results, accordingly. Benjamin Glazer, who both wrote and directed this life story of the famous Russian composer, Peter Ilyitch Tchaikowsky, also deserves high praise for making everything count for the most possible.

The picture proper easily rates 2-stars. Doubtless, no one needs be told that Tchaikowsky's music rates 4-stars—Tops in any language. His music is practically the entire plot.

What story there is counts for very little, but the composer's career is held together nicely by retrospective narration. The narrator, incidentally—Mikhail Rasumny—appears in the film and is the bright spot for some rich humor.

The boxoffice value of "Song of My Heart" is a foregone fact. Every student and music lover will hail it. Its word-of-mouth advertising power is very nearly as strong.

In one sense, it is slightly regrettable that there was not a greater budget available for its production. Had there been, there is every reason to presume that this accomplishment would have become an achievement—rating Tops in all phases.

The picture's main faults are all in the technical column. The dubbing and the piano synchronization leaves quite a bit to be desired. The lack of good musical direction is felt strongly.

Allied Artists
Presents
"SONG OF MY HEART"
(Symphony Films)
Musical drama, produced by Nathaniel Finston and J. Theodore Reed. Directed and written by Benjamin Glazer. Music direction by Nathaniel Finston. Musical advisor, Modest Altschuler. Photography by Roland Tothoroh. Art direction by Arthur Lonergan. Tradeshown Thursday evening, Oct. 30, 1947, at the Academy Theatre. Running time, 85 min.
The Players—Frank Sundstrom, Audrey Long, Sir Cedric Hardwicke, Mikhail Rasumny, Gale Sherwood, Serge Krizman, Charles Trowbridge, Kate Lawson, Lester Sharpe, Drew Allen, Scott Elliott, Gordon Clark, Jimmie Dodd, David Leonard, John Hamilton, Lewis Howard, Stan Johnson.

Nevertheless, bouquets are in order for all those who were responsible for bringing forth a picture of this calibre. The entertainment value is kept at a consistently high pace for all the elements involved—music, romance, humor, menace.

The piano performance (credit not given) and the vocals are in the top bracket of excellence. The two songs based upon Tchaikowsky themes, however, are just so-so. They are titled "I Looked For Love" and "Someone," by Janice Torre and Fred Spielman.

For exploitation purposes, the Tchaikowsky excerpts presented include: The Fourth, Fifth and Sixth Symphonies, Piano Concerto No. 1 in B-Flat Minor, Overture 1812 and Marche Slav, Romeo and Juliet Fantasy, the Swan Lake and Nutcracker Ballets, Capriccio Italien, Andante Cantabile and Barcarolle, June.

The Swedish actor, Frank Sundstrom, is introduced in the role of Tchaikowsky. His portrayal is sincere and convincing, although his style is a bit foreign to our conception of the Russian composer.

Audrey Long is particularly charming and appealing as the Princess Amalya, while Sir Cedric Hardwicke turns in a finished portrait of her father, the Grand Duke.

What story there is deals with the recollections of a certain Russian soldier of the recent World War who is packing a large crate of Tchaikowsky's books and manuscripts back to Russia, after they have been recaptured from the Germans.

While his credentials are being checked by American soldiers, he tells the Yanks the story of the composer's life as he remembered his father telling it to him.

In the flashbacks, it shows Tchaikowsky's youth — when he mingled with such other musical geniuses as Rimsky-Korsakoff, Moussorgsky and Rubenstein. Then comes his first love

affair and marriage (which ended in divorce), and the failure of his first ballet because the Czar fell asleep during the performance.

After this obstacle beginning, the happier side of his life is shown—with his meeting with Amalya.

Teeming with exploitation possibilities, it looks like one of the best profit films of the year.

—Rudy DeSaxe

'DRIFTWOOD'

Maudlin Yarn Drowns Fine Thesps — For Sticks Only

Republic Presents
"DRIFTWOOD"
AVERAGE
75%
Melodrama with no producer-credit, directed by Allan Dwan. Original screenplay by Mary Loos and Richard Sale. Photography by John Alton, ASC. Music by Nathan Scott. Tradeshown Thursday, Oct. 30, 1947 at Republic studios. Running time, 88 min.
The Players—Ruth Warrick, Walter Brennan, Dean Jagger, Charlotte Greenwood, Natalie Wood, Jerome Cowan, H. B. Warner, Margaret Hamilton.

● "DRIFTWOOD" has an excellent cast — which struggles valiantly to overcome the heavy handicap of an extremely maudlin script. The hoke, which becomes almost ludicrous near the end, will find little favor in urban areas, but contains enough homeopathic appeal to get by profitably in the hinterlands.

Production values are quite sound and the direction of Allan Dwan is not at fault. He keeps a sane rein on all histrionics but, like his cast, is slightly overwhelmed by the constantly dripping sentiment.

Highlight character is little Natalie Wood who—reared by a minister—upsets everyone with her extreme candor.

This swell idea gets almost smothered in corn. When devout Great-Grandfather dies, she walks to a nearby town and is adopted by young Dr. Dean Jagger, along with a stray collyie she picked up. The Doc is trying to make the town aware of spotted fever danger.

She gets the fever, almost dies, but is saved by a new serum. Her pooch, it is discovered, is an experimental animal with a whole mess of anti-toxin in his blood.

Fanfare, fame is his. He decides to stay in town, instead of taking a research job, and marry Ruth Warrick, the sweet gal who's been waiting around.

Not to be outdone, his pal and guardian, Brennan, ups and marries old maid Charlotte Greenwood, who's been after him for years.

The implied theme is that faith can accomplish miracles. However, it is this reviewer's opinion that it will take more than faith to make "Driftwood" boxoffice.

—Bill

ALLIED ARTISTS

(Now SHOOTING)

SMART WOMAN

Cast: Constance Bennett, Brian Aherne, Barry Sullivan, Michael O'Shea.

ProducerHal Chester
DirectorEdward Blatt
AssistantMelville Shyer

(Filming Completed)

SONG OF MY HEART

(Symphony Films).....Frank Sundstrom,
Audrey Long, Sir Cedric Hardwicke,
Serge Krizman, Gale Sherwood, Kate
Lawson, Vernon Cansino, Scott Elliott

THE HUNTED.....Belita, Preston Foster

(In Release)

THE GANGSTER (9/29).....80%

BLACK GOLD (6/23)85%

IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE FULLER BRUSH MAN

(Edward Small)

Cast: Red Skelton, Janet Blair, Don McGuire,
Hillary Brooke, Ross FordProducerSylvan Simon
DirectorSylvan Simon
AssistantWilbur McGaugh

THE ETERNAL MELODY

Cast: Jan Kiepura, Marta Eggerth, Janis Car-
ter, Marc Platt, Sterling HollowayProducerGregor Rabinovitch
DirectorCarmine Gallone

LULU BELLE

(Benedict Bogeaus)

Cast: Dorothy Lamour

ProducerBenedict Bogeaus
DirectorLeslie Fenton
AssistantJoseph Depew

ADVENTURES OF SILVERADO

Cast: Wm. Bishop
Producers.....Ted Richmond and Robert Cohn
DirectorPhil Karlson
AssistantCarter DeHaven

(Filming Completed)

CORONER CREEK.....Randolph Scott,
Marguerite Chapman, George Macready,
Edgar BuchananBLONDIE'S NIGHT OUT.....Penny Singleton,
Arthur LakeWEST OF SONORA.....Charles Starrett,
Smiley Burnette

THE WOMAN FROM TANGIER.....Adele

Jergens, Stephen Dunne, Steven Geray

THE WRECK OF THE HESPERUS.....Willard

Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry,
Elaine Marion, Stephen DunneWHIRLWIND RAIDERS.....Charles Starrett,
Smiley Burnette, Nancy SaundersMARY LOU.....Frankie Carle & Orchestra,
Robert Lowery, Joan Burton, Glenda
FarrellTHE MATING OF MILLIE.....Evelyn Keyes,
Glenn FordSIX-GUN LAW.....Charles Starrett, Smiley
Burnette, Nancy Saunders, Paul Campbell

RELLENTLESS (Cavalier) (Color).....Robert

Young, Marguerite Chapman, Willard

Parker, Akim Tamiroff, Barton MacLane,
Clem Bevans

THE LADY FROM SHANGHAI.....Rita

Hayworth, Orson Welles, Glenn Anders

THE LONE WOLF IN LONDON.....Gerald

Mohr, Nancy Saunders

TO THE ENDS OF THE EARTH (Buchman)

Dick Powell, Signe Hasso, Edgar Barrier

THE PRINCE OF THIEVES (Cinecolor) Jon

Hall, Alana Mowbray, Patricia Morison.

THE STRAWBERRY ROAN (Cinecolor) Gene

Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn,
Louise Campbell, Tony Caruso.

THE CRIME DOCTOR'S GAMBLEWarner

Baxter, Micheline Cheirel, Stephen Geray,
Roger Dunn.

THE BLACK ARROWLouis Hayward,

HER HUSBAND'S AFFAIRS.....Lucille Ball,
Franchot ToneTHE MAN FROM COLORADO.....Glenn Ford,
Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair

GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
Michael Duane, Susan ReedTHE SIGN OF THE RAM.....Susan Peters,
Alexander Knox, Don Randel, Peggy Garner.BLONDIE'S ANNIVERSARY.....Penny Singleton,
Arthur Lake, Adele JergensROSE OF SANTA ROSA.....Hoosier Hot Shots,
Eduardo Noriega

THE RETURN OF THE WHISTLER.....Michael

Duane, Lenore Aubert

SONG OF IDAHO.....Hoosier Hot Shots

THE RETURN OF OCTOBER.....Glen Ford

(In Release)

KEEPER OF THE BEES (10/13).....80%

RIDERS OF THE LONE STAR (10/13).....75%

THE LAST ROUND-UP (10/6).....85%

BULLDOG DRUMMOND STRIKES BACK

(9/29)85%

STRANGER FROM PONCA CITY (9/15).....80%

ALIAS MR. TWILIGHT (2/25).....75%

BETTY CO-ED (12/24).....80%

BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%

BOSTON BLACKIE & LAW (1/7).....75%

BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%

SPORT OF KINGS (7/28)75%

★DEAD RECKONING (1/14).....90%

FOR THE LOVE OF RUSTY (4/29)85%

★FRAMED (3/2).....90%

HER HUSBAND'S AFFAIRS (7/21).....85%

THE CORPSE CAME C.O.D. (7/21).....65%

LAST OF THE REDMEN (7/21).....75%

PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%

KING OF WILD HORSES (4/1).....90%

LONE STAR MOONLIGHT (1/14).....80%

LONE WOLF IN MEXICO (2/18).....75%

MILLIE'S DAUGHTER (3/19).....85%

MR. DISTRICT ATTORNEY (12/31).....85%

OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO

(Small) (12/3).....85%

SECRET OF WHISTLER (1/14).....75%

SINGIN' IN CORN (12/24).....80%

SINGING ON THE TRAIL (9/24).....75%

THAT TEXAS JAMBOREE (6/11).....80%

THIRTEENTH HOUR ("Whistler") (3/12).....80%

THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30)80%

LAW OF THE CANYON (6/30).....70%

THE GUNFIGHTERS (6/9).....90%

DOWN TO EARTH (8/4).....95%

BLONDIE'S BIG MOMENT (8/11)70%

SON OF RUSTY (8/18).....80%

LITTLE MISS BROADWAY (8/18)80%

BLONDIE'S HOLIDAY (8/25).....75%

THE SWORDSMAN (10/20).....90%

WHEN A GIRL'S BEAUTIFUL (10/20).....80%

IT HAD TO BE YOU (10/27).....90%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

MICKEY

(Cinecolor)

Cast: Irene Hervey, Bill Goodwin, Louis
Butler, Hattie McDanielProducerAubrey Schenck
DirectorRalph Murphy
AssistantEmmett Emerson

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,
James Craig, Jack Oakie

A TEXAS STORYJames Craig, Johnny

Johnston.

ADVENTURES OF CASANOVA.....Arturo de

Cordova, Lucille Bremmer, Turhan Bey,
John Sutton, Noreen Nash, Nestor Paiva

T-MANDennis O'Keefe

PRELUDE TO NIGHT.....Zachary Scott,
Louis Hayward, Dianne Lynn, Sydney

Greenstreet

(In Release)

CARAVAN (9/15)85%

ADVENTURESS (British) (4/15)80%

BEDELIA (British)

(Seen but not reviewed)75%

★IT'S A JOKE, SON! (1/21).....85%

★LOST HONEYMOON (3/12).....85%

REPEAT PERFORMANCE (5/22)85%

KILLER AT LARGE (5/29).....70%

RED STALLION (7/28).....80%

GREEN FOR DANGER (7/28)80%

OUT OF THE BLUE (0/1)85%

INDEPENDENT

(Filming Completed)

THE FLAMING FOREST (Adventure)

.....Robert Lowery, Martha Sherrill

FOR YOU I DIE (Arpi).....Cathy Downs,
Paul Langton, Mischa Auer

THE LAST NAZI (Carl Krueger).....Martha

Mirtovich, Lee Bonnell

M-G-M

(Now SHOOTING)

THE BIG CITY

Cast: Margaret O'Brien, George Murphy, Rob-
ert Preston, Danny ThomasProducerJoe Pasternak
DirectorNorman Taurog
AssistantSid Sidman

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van
Johnson, Angela Lansbury, Adolphe
Menjou.

ProducerFrank Capra

DirectorFrank Capra
AssistantArt Black

HILLS OF HOME

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom
Drake, Donald Crisp, Reginald Owens,
Lassie.ProducerRobert Sisk
DirectorFred Wilcox
AssistantEarl McEvoy

HOMECOMING

Cast: Clark Gable, Lana Turner, John Hodiak,
Anne Baxter, Cameron MitchellProducerSidney Franklin
DirectorMervyn LeRoy
AssistantNorman Elzer

(Filming Completed)

LUXURY LINER.....George Brent,
Frances Gifford, Jane Powell, Lauritz
MelchiorTHE KISSING BANDIT.....Frank Sinatra,
Kathryn Grayson, Sono Osato.TENTH AVENUE ANGEL.....Margaret O'Brien,
George Murphy, Angela Lansbury, Phyllis
Thaxter.SUMMER HOLIDAY (Color).....Mickey Rooney,
Walter Huston, Gloria de Haven, Marilyn
Maxwell, Frank Morgan, Jackie "Butch"
Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jean-

ette MacDonald, Jose Iturbi, Jane Powell,
Larry Adler, Charon McManusCASS TIMBERLANE.....Spencer Tracy,
Lana Turner, Cameron Mitchell, Mary As-
tor, Albert Dekker, Margaret LindsayIF WINTER COMES.....Walter Pidgeon,
Deborah KerrVIRTUOUS.....Van Johnson, June Allyson,
Hume Cronyn, Una Merkel, Richard Derr,
Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey

Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor) Esther

Williams, Peter Lawford, Jimmy

Durante.

B.F.'s DAUGHTER.....Barbara Stanwyck,
Van Heflin, Richard Hart, Charles Coburn

(In Release)

THIS TIME FOR KEEPS (10/13).....90%

DESIRE ME (9/29).....85%

THE MIGHTY MCGURK (11/9).....85%

THE ARNELO AFFAIR (2/18).....80%

★BEGINNING OR THE END (2/25).....85%

DARK DELUSION (4/15).....75%

★HIGH BARBAREE (3/26)90%

LADY IN THE LAKE (12/3).....90%

LITTLE MISTER JIM (6/11)80%

LOVE LAUGHS AT ANDY HARDY

(12/17)85%

IT HAPPENED IN BROOKLYN (3/5)

(Box Office Rating Only)95%

MY BROTHER TALKS TO HORSES

(11/19)85%

★SEA OF GRASS (2/11).....100%

THE SECRET HEART (12/10)90%

UNDERCOVER MAISIE (3/12)85%

★THE YEARLING (Color) (11/26)100%

★CYNTHIA (5/13)100%

THE ROMANCE OF ROSY RIDGE (7/1)85%

FIESTA (6/16).....90%

THE HUCKSTERS (6/30).....90%

MERTON OF THE MOVIES (7/21).....85%

SONG OF LOVE (7/21).....95%

SONG OF THE THIN MAN (7/28).....85%

THE UNFINISHED DANCE (8/4)90%

THE MIGHTY MCGURK (11/19).....85%

GREEN DOLPHIN STREET (10/20).....95%

KILLER MCCOY (10/27).....90%

MONOGRAM

(Now SHOOTING)

SONG OF THE DRIFTER

Cast: Jimmy Wakely, Cannonball Taylor, Mil-

dred Coles

ProducerLouis Gray

DirectorLambert Hillyer

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....

Joe Yule, Rennie Riano, Dale Carnegie,
Arthur Murray, Sheila GrahamTHE OLD GREY MAYOR.....Freddie Stewart,
June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon

Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
Raymond Hatton, Jan Bryant, Doug Evans

SONG OF THE WINCHESTERJimmy

Wakely, Dub Taylor, Beverly Jons, Douglas
Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray

Hatton, Virginia Belmont, Robert Winkler

THE QUEST OF WILLIE HUNTER.....

Don Castle, Aurey Long, Peggy Knudsen

DirectorL. Selander

AssistantF. Fox

Samuel Z. Hinds, Gloria Holden, Walter

Sande.

ROCKY.....(Lindsley Parsons)

Roddy McDowell, Edgar Barrier, Jonathan

Hale, Irvino Bacon, William Ruhl.

THE CHINESE RING.....Roland Winter,
Mantan Moreland, Victor Sen Young,
Louise Currie, Warren Douglas, Philip Ahn

las, Philip Ahn.

GUN TALK.....Johnny Mack Brown,
Ray Hatton, Christine McIntyre, Wheaton
Chambers.PANHANDLE (Champion).....Rod Cameron,
Cathy Downs, Anne Gwynne

(In Release)

KING OF BANDITS (10/13).....85%

CODE OF THE SADDLE (9/22).....80%

SARGE GOES TO COLLEGE (5/5).....80%

FALL GUY (3/19).....80%

GINGER (1/28).....75%

GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12).....85%

LAND OF THE LAWLESS (5/15)80%

MR. HEX (12/3).....85%

RIDING CALIFORNIA TRAIL (2/11).....75%

SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%

VACATION DAYS (2/11).....80%

VIOLENCE (B & B) (4/8).....75%

NEWS HOUNDS (6/16).....75%

KILROY WAS HERE (6/30)80%

HIGH TIDE (8/4).....80%

LOUISIANA (8/11).....85%

ROBIN HOOD OF MONTEREY (8/18)75%

JOE PALOOKA IN THE KNOCKOUT

(8/25)80%

PARAMOUNT

(Now SHOOTING)

SAINTED SISTERS

Cast: Veronica Lake, Joan Caulfield, Barry
Fitzgerald, George Reeves, Wm. Dema-
restProducerRichard Maibaum
DirectorWilliam Russell
AssistantChico Day

THE LONG GREY LINE

Cast: Alan Ladd, Donna Reed, Audie Mur-
phy, Dick Hogan, Russell Wade, Lionel
ShelleyProducerRobert Fellows
DirectorJohn Farrow
AssistantHerb Coleman

A CONNECTICUT YANKEE

AssistantEddie Davis

(Technicolor)

Cast: Bing Crosby, Rhonda Fleming, Sir Ced-

ric Hardwicke, Wm. Bendix

ProducerRobert Fellows

DirectorTay Garnett

AssistantOscar Rudolph

HARD TO KILL

(Pine-Thomas)

CALCUTTA (4/15).....	85%
★CALIFORNIA (Color) (12/17).....	95%
DANGER STREET (P-T) (4/22).....	75%
EASY COME, EASY GO (2/4).....	85%
★FEAR IN NIGHT (P-T) (3/5).....	90%
★IMPERFECT LADY (3/12).....	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7).....	85%
★MY FAVORITE BRUNETTE (2/18).....	85%
THE PERFECT MARRIAGE (Wallis)	
(11/19).....	80%
SEVEN WERE SAVED (P-T) (2/25).....	80%
★SUDDENLY IT'S SPRING (2/11).....	90%
PERILS OF PAULINE (5/15).....	90%
VARIETY GIRL (7/14).....	90%
★ WELCOME STRANGER (4/29).....	95%
DESERT FURY (8/4).....	90%
WILD HARVEST (8/4).....	85%
ADVENTURE ISLAND (8/11).....	80%
GOLDEN EARRINGS (9/1).....	85%

P-R-C

(Filming Completed)

RED RIVER RENEGADES.....	Eddie Dean,
Roscoe Ates, Jennifer Holt	
HAWK OF POWDER RIVER.....	Eddie Dean,
Roscoe Ates, Jennifer Holt.	
THE WESTWARD TRAIL.....	Eddie Dean,
Roscoe Ates, Phyllis Planchard	
BLACK HILLS.....	Eddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....	Hugh Beaumont,
Sheila Ryan, John Ireland.	
PHILO VANCE'S SECRET MISSION	
William Wright.	
CHECK YOUR GUNS.....	Eddie Dean, Ros-
coe Ates, Nancy Gates.	
BLONDE SAVAGE.....	Leif Erickson,
Gale Sherwood, Veda Ann Borg	
FIGHTING VIGILANTES.....	Al LaRue,
Jennifer Holt, Fuzzy St. John	
LINDA, BE GOOD (Cameo Prod.).....	Elyse
Knox, John Hubbard, Marie Wilson, Alan	
Nixon	
HEADIN' FOR HEAVEN (Ace).....	Stuart
Erwin, Glenda Farrell, Russ Vincent.	
CHEYENNE TAKES OVER.....	Al LaRue, Fuzzy
St. John, Jennifer Holt.	
STAGE TO MESA CITY.....	Lash LaRue, Fuzzy
St. John, Jennifer Holt.	
OPEN SECRET.....	John Ireland, George Tynne, Ellen Lowe.
THE ENCHANTED VALLEY.....	(Jack Schwarz)
Alan Curtis, Charles Grapewin, Anne	
Gwynn.	
TORNADO RANGE.....	Eddie Dean,
Roscoe Ates, Jennifer Holt.	
PRAIRIE OUTLAW.....	Eddie Dean,
Roscoe Ates, Jennifer Holt	

(In Release)

RAILROADED! (10/13).....	85%
GAS HOUSE KIDS IN HOLLYWOOD	
(10/6).....	80%
BURY ME DEAD (9/29).....	85%
PHILO VANCE RETURNS (5/5).....	80%
PHILO VANCE'S GAMBLE (5/5).....	75%
THE BIG FIX (5/5).....	75%
BORN TO SPEED (1/28).....	75%
DEVIL ON WHEELS (1/28).....	80%
DON RICARDO RETURNS (1/21).....	75%
HER SISTER'S SECRET (9/17).....	85%
LADY CHASER (1/7).....	75%
LIGHTHOUSE (2/18).....	70%
SECRETS OF SORORITY GIRL (10/1).....	75%
STARS OVER TEXAS (1/7).....	80%
THREE ON A TICKET (Shayne) (4/1).....	75%
TUMBLEWEED TRAIL (3/19).....	75%
UNTAMED FURY (4/22).....	85%
WILD COUNTRY (1/28).....	75%
WILD WEST (Color) (12/3).....	80%
RANGE BEYOND THE BLUE (9/8).....	70%
HEARTACHES (7/7).....	80%
TOO MANY WINNERS (5/27).....	75%
STEP CHILD (6 16).....	80%
PIONEER JUSTICE (6/30).....	80%
GAS HOUSE KIDS GO WEST (7/21).....	65%
WEST TO GLORY (8/4).....	85%

R-K-O

(Now SHOOTING)

THE ARIZONA RANGER

Cast: Tim Holt, Jack Holt, Steve Brodie, Nan	
Leslie, Richard Martin, Jim Nolan	
Producer.....	Herman Schlom
Director.....	John Rawlins
Assistant.....	John Pommer

JOAN

(Technicolor)
(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George	
Coulouris, Richard Ney, R. Barrat.	
Producer.....	Walter Wanger
Director.....	Victor Fleming
Assistant.....	Eddie Salven

BERLIN EXPRESS

Cast: Merle Oberon, Robert Ryan, Charles	
Korvin, Paul Lukas, Robert Coote	
Producer.....	Bert Granet

Director.....	Jacques Tourneur
Assistant.....	Bill Dorfman

THE VELVET TOUCH

(Independent Artists)

Cast: Rosalind Russell, Leo Genn, Claire Tre-	
vor, Sydney Greenstreet	
Producer.....	Frederick Brisson
Director.....	Jack Gage
Assistant.....	Maxwell Henry

MYSTERY IN MEXICO

Cast: William Lundigan, Jacqueline White,	
Jacqueline Dalya	

Producer.....	Sid Rogelt
Director.....	Robert Wise

(Filming Completed)

STATION WEST.....	Dick Powell,
Jane Greer, Agnes Moorehead, Burl Ives	

WAR PARTY.....	Henry Fonda, Shirley Temple,
John Wayne, George O'Brien, Ward Bond,	
Irene Rich, John Agar, Victor McLaglen	

THE MIRACLE OF THE BELLS

(Jesse L. Lasky) Fred MacMurray, Valli,	
Frank Sinatra	

RACE STREET.....	George Raft,
William Bendix, Marilyn Maxwell	

TARZAN AND THE MERMAIDS.....	(Sol Lesser)
Johnny Weismuller, Brenda Joyce, Linda	
Christian, John Laurenz	

WILD HORSE MESA

Tim Holt, Nan Leslie, Richard Martin,	
Richard Powers, Tony Barrett, Jason Ro-	
bards, Harry Woods, Wm. Gould.	

FIGHTING FATHER DUNNE.....	Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-	
man.	

SO WELL REMEMBERED (Rank-RKO).....	John
Mills, Martha Scott, Patricia Roc, Trevor	
Howard, Richard Carlson	

OUT OF THE PAST.....	Mitchum, Jane Greer,
Kirk Douglas, Virginia Huston, Rhonda	
Fleming, Richard Webb	

THE FUGITIVE (Argosy).....	Henry Fonda,
Dolores del Rio, J. Carrol Naish, Pedro	
Armendariz, Mel Ferrer, Robert Armstrong,	
Leo Carrillo	

INDIAN SUMMER.....	Alexander Knox,
Ann Sothorn, George Tobias, Sharyn Mof-	
fett, Myrna Dell, James Warren, Leza	
Holland.	

IF YOU KNEW SUSIE.....	Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn	

HOW DEAR TO MY HEART (Disney) (Color)	
.....	Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives	

IYCOON (Color).....	John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-	
thony Quinn, Judith Anderson, James	
Gleason, Eduardo Noriega, Michael Har-	
vey	

NIGHT SONG.....	Merle Oberon, Dana
Andrews, Ethel Barrymore.	

MOURNING BECOMES ELECTRA.....	Rosalind
Russell, Michael Redgrave, Raymond Mas-	
sey, Katina Paxinou.	

RETURN OF THE BADMEN.....	Randolph Scott,
Gabby Hayes	

ROUGHSHOD.....	Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell.	

YOUR RED WAGON.....	Cathy O'Donnell,
Fredy Granger Howard da Silva.	

UNDER ARIZONA SKIES	Tim Holt, Nan Leslie,
Richard Martin, Carol Foreman	

GOOD SAM (Rainbow).....	Gary Cooper,
Ann Sheridan, Edmund Lowe	

I REMEMBER MAMA.....	Irene Dunne,
Barbara Bel Geddes	

RACHEL.....	Loretta Young,
William Holden, Robert Mitchum	

(In Release)

DICK TRACY MEETS GRUESOME	
(9/29).....	85%
A LIKELY STORY (4/22).....	80%
BANJO (4/15).....	75%
BEAT THE BAND (3/5).....	75%
★BEST YEARS OF OUR LIVES (Goldwyn)	
(12/3).....	100%
BORN TO KILL (4/22).....	80%
CODE OF THE WEST (3/5).....	75%
DESPERATE (5/7).....	85%
DICK TRACY'S DILEMMA (5/6).....	75%
DICK TRACY VS. CUEBALL (11/12).....	75%
★FARMER'S DAUGHTER (3/12).....	95%
★HONEYMOON (4/15).....	85%
IT'S A WONDERFUL LIFE (Capra-Liberty)	
(12/24).....	95%
SAN QUENTIN (12/3).....	85%
SECRET LIFE OF WALTER MITTY (7/14).....	90%
★SINBAD THE SAILOR (Color) (1/14).....	90%
TARZAN AND HUNTRESS (Lesser) (4/1).....	85%
THE LOCKET (12/24).....	80%
THEY WON'T BELIEVE ME (5/8).....	90%
THUNDER MOUNTAIN (5/7).....	80%
TRAIL STREET (3/19).....	85%
VACATION IN RENO (10/15).....	75%
SEVEN KEYS TO BALDPATE (6/9).....	75%
UNDER THE TONTO RIM (6/9).....	80%
CROSSFIRE (6/30).....	90%
MAGIC TOWN (8/25).....	90%
FUN AND FANCY FREE (8/25).....	85%
THE LONG NIGHT (6/2).....	80%
BACHELOR & BOBBY SOXER (6/9).....	95%
MAN ABOUT TOWN (10/27).....	85%

REPUBLIC

(Now SHOOTING)

MADONNA OF THE DESERT

Cast: Don Castle, Lynne Roberts, Donald	
Barry	

Producer.....	Stephen Auer
Director.....	George Blair
Assistant.....	Joe Dill

UNDER CALIFORNIA STARS

(Trucolor)

Cast: Roy Rogers, Jane Frazee, Andy Devine,	
Bob Nolan and Sons of Pioneers	

Producer.....	Edward White
Director.....	William Witney
Assistant.....	Jack Lacey

(Filming Completed)

CALIFORNIA FIREBRAND.....	Monte Hale,
Adrian Booth, Foy Willing	

CAMPUS HONEYMOON.....	Richard Crane,
Lynn & Lee Wilde, Hal Hackett.	

THE MAIN STREET KID.....	Al Pearce, Janet
Martin, Adele Mara, Alan Mowbray	

END OF THE RAINBOW.....	Marsha Hunt,
Wm. Lundigan, Charles Winniger, Gail	
Patrick, Gene Lockhart, Florence Bates,	
Allen Jenkins	

"BANDITS OF DARK CANYON"

Allen Lane, Bob Steele, Roy Barcroft,	
Eddy Walker, John Hamilton, Gregory	
Marshal, Linda Johnson.	

DRIFTWOOD.....	Walter Brennan, Ruth
Warrick, Jean Jagger, Charlotte Green-	
wood.	

THE FLAME.....	Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry	
Travers, Blanche Yurka, Constance Dow-	
linga Hattie McDaniel	

MACBETH.....	Orson Welles,
Jeanette Nolan, Edgar Barrier	

THE FABULOUS TEXAN.....	William Elliot,
John Carroll	

UNDER COLORADO SKIES.....	Monte Hale,
Adrian Booth, Fay Willing, Riders of the	
Purple Sage	

THE RED PONY.....	Myrna Loy, Robert Mitchum.
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THE GAY RANCHERO.....	Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine.	

SLIPPY McGEE.....	Donald Berry, Dale Evans, Tom Brown,
Maude Eburne, Dick Elliott, James Caseary,	
Harry Cheshire, Murray Alper.	

8ILL & COO.....	Ken Murray and Birds
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OLD LOS ANGELES.....	Wm. Elliot,
Catherine McLeod, John Carroll, Joseph	

(In Release)

THE WILD FRONTIER (10/13).....	85%
EXPOSED (9/22).....	70%
ROBIN HOOD OF TEXAS (9/15).....	70%
ALONG THE OREGON TRAIL (9/8).....	80%
SPRINGTIME IN THE SIERRAS (7/28).....	80%
WYOMING (7/28).....	80%
ANGEL AND THE BADMAN (2/11).....	85%
APACHE ROSE (Color) (3/26).....	80%
BELLS OF SAN ANGELO (5/21).....	85%
★CALENDAR GIRL (2/18).....	85%
FABULOUS SUZANNE (12/24).....	80%
GHOST GOES WILD (2/25).....	80%
HIDORADO (1/7).....	80%
HIT PARADE OF 1947 (4/29).....	85%
WINTER WONDERLAND (5/21).....	75%
LAST FRONTIER UPRIISING (Color)	
(2/25).....	75%
MAGNIFICENT ROGUE (12/3).....	80%
NORTHWEST OUTPOST (5/13).....	85%
OREGON TRAIL SCOUTS (5/16).....	80%
OUT CALIFORNIA WAY (Color)	
(12/24).....	80%
PILGRIM LADY (1/28).....	80%
PLAINSMAN AND LADY (11/5).....	85%
RUSTLERS OF DEVIL'S CANYON (7/14).....	80%
THE TRESPASSER (7/14).....	75%
SANTA FE UPRIISING (1/21).....	80%
SIOUX CITY SUE (12/10).....	80%
STAGECOACH TO DENVER (1/7).....	85%
SPOILERS OF THE NORTH (5/5).....	85%
THAT BRENNAN GIRL (11/12).....	90%
★THAT'S MY MAN (4/8).....	90%
TRAIL TO SAN ANTONE (2/4).....	80%
TWILIGHT ON RIO GRANDE (4/15).....	75%
VIGILANTES OF BOOMTOWN (3/5).....	80%
YANKEE FAKIR (Wilder) (4/15).....	75%
WEB OF DANGER (6 16).....	70%
BLACKMAIL (8/4).....	75%
THE PRETENDER (8/25).....	75%
MARSHAL OF CRIPPLEE CREEK (8/25).....	75%
ON THE OLD SPANISH TRAIL	
(Trucolor) (10/27).....	80%

20TH CENTURY-FOX

(Now SHOOTING)

DEEP WATER

Cast: Dana Andrews, Joan Peters, Cesar Ro-	
mero, Anne Revere, Dean Stockwell	

Producer.....	Sam Engle
Director.....	Henry King
Assistant.....	Joe Behm

CALL NORTHSIDE 777

Cast: James Stewart, Richard Conte, Helen	
Walker, Lee J. Cobb, George Tyne	

Producer.....	Otto Lang
Director.....	Henry Hathaway
Assistant.....	Abe Steinberg

BALLAD OF FURNACE CREEK

Cast: Victor Mature, Coleen Gray, Reginald	
Gardner	

Producer.....	Fred Kohlmar
Director.....	Bruce Humberstone
Assistant.....	Bill Eckhardt

THIS IS THE MOMENT

(Technicolor)

Cast: Betty Grable, Douglas Fairbanks, Jr.,	
Cesar Romero, Walter Abel	

Producer.....	Ernst Lubitsch
Director.....	Ernst Lubitsch
Assistant.....	Tom Dudley

SITTING PRETTY

Cast: Robert Young, Maureen O'Hara, Clif-	
ton Webb, Richard Haydn	

Producer.....	Samuel Engle
Director.....	Walter Lang
Assistant.....	Gaston Glass

WALLS OF JERICO

Cast: Linda Darnell, Cornel Wilde, Anne	
Baxter, Kirk Douglas, Ann Dvorak	

Producer.....	Lamar Trotti
Director.....	John Stahl
Assistant.....	Artie Jacobson

(Filming Completed)

THE SNAKE PIT.....	Olivia De Haviland,
Leo Glenn, Mark Stevens, Celeste Holm,	
Minna Gombell.	

DAISY KENYON.....	Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-	
art, Connie Marshall, John Davidson.	

CAPTAIN FROM CASTILE (Color)

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Douglas, Dan Tobin.

ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones, Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden, Jennifer Holt, Denver Pyle

CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale

DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

THE DARK ROAD (Somerset)John Shelton, Ann Doran, Guinn Williams, Rory Mallinson, Dick Bailey.

THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31)80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10).....75%
NORTHWEST TRAIL (Color).....
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)75%
DRAGNET (7/7)75%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%
FLIGHT TO NOWHERE (8/11)70%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff, Stephen Bekassy.
ProducerEdward Small
DirectorGregory Ratoff

SO THIS IS NEW YORK

(Screen Plays—Enterprise)

Cast: Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey
ProducerStanley Kramer
DirectorDick Fleischer
AssistantRobert Aldrich

(Filming Completed)

STRANGE GAMBLE.....William Boyd, Andy Clyde, Rand Brooks, James Craven

CHRISTMAS EVE (Bogaus).....George Raft, George Brent, Randolph Scott, Joan Blondell, Virginia Field, Ann Harding, Dolores Moran

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson.

A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe.

(In Release)

FABULOUS DORSEYS (Rogers) (2/25).....70%

HOLLYWOOD REVIEW

FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17)80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating
DANGEROUS VENTURE (Hopalong) (2/25)75%
★DISHONORED LADY (Stromberg) (4/22)95%
BODY AND SOUL (8/18)95%
STORK BITES MAN (8/18)70%
HAL ROACH COMEDY CARNIVAL (8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas.

ProducerNat Goldstone
DirectorJohn Barry
AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff

ProducerChester Erskine
DirectorIrving Reis
AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Moroni Olsen

ProducerKarl Tunberg
DirectorWilliam Seiter
AssistantWilliam Holland

ANOTHER PART OF THE FOREST

Cast: Frederic March, Ann Blyth, Dan Dur-yea, Edmond O'Brien, Florence Eldridge

ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

(Filming Completed)

THE NAKED CITY (Hellinger).....Barry Fitzgerald, Howard Duff, Dorothy Hart

A DOUBLE LIFE.....Ronald Colman, Signe Hasso

VENGEANCE.....Charles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

TAP ROOTS (Technicolor)Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREETWilliam Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

PIRATES OF MONTEREY (Color).....Montez, Rod Cameron, Philio Reed, Mikhail Rasmun, Gilbert Roland, Gale Sondergaard

LETTER FROM AN UNKNOWN WOMAN (Rampart).....Joan Fontaine, Louis Jourdan

(In Release)

THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON GAP (10/6)85%

RIDE THE PINK HORSE (9/15).....90%
THE YEARS BETWEEN (9/8)85%

SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26).....85%

ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%

BLACK NARCISSUS (7/14).....95%
SINGAPORE (8/11)80%

BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%

GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%

MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%

STAIRWAY TO HEAVEN (Color) (British) (12/24)95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★TIME OUT OF MIND (3/19).....90%
SLAVE GIRL (7/21)80%
IVY (6/16)85%
THE EXILE (10/20).....85%
THE UPTURNED GLASS (10/27).....85%

WARNERS

(Now SHOOTING)

THE ADVENTURES OF DON JUAN

Cast: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale

ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt.

ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

APRIL SHOWERS

Cast: Jack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall

ProducerWilliam Jacobs
DirectorJames V. Kern
AssistantLes Guthrie

CHRISTOPHER BLAKE

Cast: Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes

ProducerRonald MacDougall
DirectorPeter Godfrey
AssistantClaude Archer

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen

ProducerJerry Wald
DirectorDelmar Daves

JOHNNY BELINDA

Cast: Jane Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead.

ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADREHumphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

EVER THE BEGINNINGLilli Palmer, Sam Wanamaker.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemarv DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young

(In Release)

THE UNSUSPECTED (9/22).....85%
BEAST WITH FIVE FINGERS (12/24).....85%

CHEYENNE (4/29)95%
★HUMORESQUE (12/24)95%

LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31)80%

★NORA PRENTISS (2/11)90%
★PURSUED (U. S.) (2/18)85%

★STALLION ROAD (3/19)95%
THAT WAY WITH WOMEN (2/18)80%

★TIME, PLACE, GIRL (Color) (12/10).....85%
★TWO MRS. CARROLLS (4/1)90%

CRY WOLF (7/7)80%
THE UNFAITHFUL (6/2)90%

POSSESSED (6/2)95%
DEEP VALLEY (8/4)90%

LIFE WITH FATHER (8/18)100%
THAT HAGEN GIRL (10/27).....85%

TIM GAYLE PUBLICITY

1637 N. Vine (Hollywood Plaza)
Hollywood—Tel. GLadstone 1131.

NIGHTLY at the SOMERSET

Buffet ala Somerset

11 N. LA CIENEGA

THREE FIFTY PER PERSON
NO LIMIT ON QUANTITY



LYNN GREENHILL

9-yr. old moppet chirp, who completed role in Para's 'Paleface,' has just been signed for her first dramatic role in MGM-Lassie pic, 'Hills of Home'

'ESCAPE ME NEVER'

(Continued from Page 3)

night. Errol, meanwhile suddenly aware that he loves only Ida, dashes back, suffers like mad and is inspired to change the name of his music in honor of his true blue but missing wife.

When the ballet is finally staged, who should sneak up into the gallery but Ida. He puts the old charm to work. Cupid rings down the curtain.

It is barely possible that there is another highlight worth mentioning. The part played by Errol Flynn parallels the public's conception of Errol Flynn. As the composer Errol has an eye for everything that wears a skirt. Truly, there is an exploitation angle there—for the all-clever showman.

Quite naturally, there will be many who will say accordingly—"the role is glove-fitting!"

No such possibility was offered Miss Lupino. In the opening scenes, she is presented as a sort of dynamic little gamin who shows promise of peppering up the picture with a portrayal that is off the beaten path. But that is before her baby is introduced. From then on, she is just the mother of a child who wants a father for it—hamstrung further with the hazard of thinking that the Flynn-type will make a good father.

She does a valiant job of following through on script and direction but, regretfully, her artistry is almost completely wasted.

Sol Polito's photography is delightful and Erich Korngold's ballet composition equally charming—both efforts far superior to the calibre of the picture. A detailed account of the Korngold score is in an adjacent column.

—Billeddy.

Hollywood Story . . . By Johnny Yuhasz

● "Forever Amber" burst its cinematic flame last week. Darryl Zanuck had cunningly dispatched his high-powered town criers to blatantly proclaim that "It's **all** you ever expected!" This announcement prompted Cardinal Spellman to quickly issue a ukase against it, plus having the Legion of Decency place the epic on the condemned list. The effect was obvious.

A million gum-chewing gals who devoured the book into a best seller now expect to enjoy a Peeping-Tom's satisfaction of catching a celluloid peek into the boudoir-tour of the amorous Amber. The males who envied the virility of the swashbuckling gents in the tome, or marvelled at the suave technique that prompted the ladies-at-court to swoon with delight, now expect to witness a few new pointers on the art of seduction.

Unfortunately, both the "weaker sex" and the masculine gender will be doomed to disappointment. The distaff side will feel cheated. They were invited to look through a technicolor keyhole at an indiscreet rendezvous—but discovered a couple in polite conversation. No scenes of violent passion and no great display of ardor. Only the King's English. The most risqué moment on the screen is a view of Cornel Wilde's bare torso during a fit of bubonic plague.

The gay blades will be dismayed to

discover that the winsome wooing in King Charles II's court consisted mostly of witty remarks, innuendoes and embroidered speeches, prior to the boudoir romp. In short, 90% talk and 10% action. Try that technique on a modern maid and observe the reaction, plus the reputation you acquire.

Kathleen Windsor's chronicle of the amorous courtesan was highly touted as a veritable handbook of sex and debauchery. To me the book proved dull and uninteresting. It lacked the crisp suggestiveness of the brassiere and panty displays and the brutal lust of the perfume ads.

However, the sterilized film version of Amber's romantic excursions did shock me—but it was the five-million-dollar production values and not the emotions that left me stunned. I honestly doubt if Zanuck's epic extravaganza could corrupt anybody, even the late Marquis de Sade, and history proves that he corrupted pretty easily.

Now the salient point is that in banning "Forever Amber," the public's curiosity and insatiable appetite for the sensational has been amply stimulated. The book incited as hot a controversy as the picture has kindled and it sold over a million copies. A chastity belt of censorship saves no sinners, it merely rings the box office

cash register.

Isn't that right, Mr. Selznick? What do you say, Mr. Hughes? How about it, Mr. Zanuck?

NAMES In The NEWS

Raoul Walsh will meg Warners' "Act Of Violence," which Jerry Wald is prepping.

William Claxton, formerly Sol Wurtzel's editor, has been upped by Wurtzel to a megging contract. First for him will be "Half Past Midnight," which rolls next month.

Albert J. Cohen and Jack Goldberg's first pic for U-A is to be "Gallows Hill," an adaptation of Hawthorne's "Scarlet Letter."

Janet Martin has been repacted by Republic for another year.

Charlie Feldman has grabbed "Moonrise," which has been dropped by Marshal Grant.

Sol Wurtzel will make six more at Motion Picture Center Studios. His new pact with 'em says so.

Delmar Daves is first on the list of directors for Hollywood's series of short documentaries—designed to explain local folk and problems to the dear ol' public.

Dudley Nichols has established some sort of a record, for a picture of its size, by completing the editing and scoring of "Mourning Becomes Electra" three months after shooting stopped.

'ROSES ARE RED'

(Continued from Page 4)

eye are bound to give the gals a tingle.

Pic opens with the corpse of a young woman being found in a hotel room by police dick Joe Sawyer. He's a stooge for Edward Keane, head of the corrupt political machine which runs the city. In the gal's handbag is a snapshot of the newly elected District Attorney.

Actually, the snap is of a recently released convict who, like the D.A. he resembles, is a lawyer.

Makes Deal With D. A.

When the felon learns he has a double in high office, he makes a deal with Keane to have the D.A. kidnapped. After a week of studying the official's background, characteristics and personal history, he prepares to bump his counterpart off.

Naturally, our hero smacks him at the psychological moment, switches places, goes back to the office as the crook, who has unwittingly been killed by his own gang.

He cleans up the city. But the wife of the murdered rat almost cooks him. She barges in, gives him a kiss and—yep, she can tell it isn't her man—not enough voltage in the kiss he returns.

Which upsets our hero's own femme, no end. She says it's the kiss. We suspect it's the voltage. —Bill



Fred Clark

Now Appearing in

'The Unsuspected'

under contract to

MICHAEL CURTIZ PRODUCTIONS

Management: Bender & Ward

'THE BISHOP'S WIFE' IS FILM OF GREAT CHARM

Superlative Casting And Direction Result In Excellent Performances To Make Fantasy An Outstanding Entry In Fine Entertainment

★★★ "THE BISHOP'S WIFE" is a picture of great charm, excellently cast, produced and directed. The fact that it is a fantasy on the "Mr. Jordan" style is perhaps the only reason it will not go down in history as one of the winners of all time. Because it is of that blend, it simply cannot be taken too seriously and, therefore, becomes merely a 3-star entry because of its delightful entertainment value on the lighter side.

In accordance with his strict policy, Samuel Goldwyn went all-out for perfection detail. There was doubtless every effort made to register this as the SG entry for Academy awards. In finesse, everything attempted was gained, but not enough to rank it over the more serious, outstanding pictures of the year.

The screenplay of Robert Nathan's very popular novel was written by Robert Sherwood and Leonardo Berco-
vici, and to that credit must go the applause for much of the charm through dialog and story presentation. It is warm and human in spite of the fantasy background.

Excellent Meg Gives Grand Results

The principal item, however, can be none other than Henry Koster's excellent direction of all elements and the fine blending he has maintained throughout—the blending of performance to action, bits of business to believability, and gags to grandiose results.

The performances of everyone in the cast—stars and support alike—are all in the excellent classification. As fine as they are, the lightness of the story premise was nevertheless too great a hurdle in most cases for any of the character portraits to loom as memorable Oscar nominations.

"The Bishop's Wife" is primarily story. Because of that, the picture's real value is that there was such fine coordination by and between everyone and everything involved.

For example, when one studies the

(Continued on Page 2)

TOP NEWS

PAR NET DOWN—Paramount's net profit for the third quarter was \$8,105,000. Earnings for the 9 months ending Oct. 4 were estimated at \$25,512,000 after all taxes and charges. Year's net is expected to hit about \$35,000,000. Profits and anticipated profits are below last year's all-time high of \$43,000,000 but above all prior years.

RED REFLEXES—Both MGM and RKO have voiced antipathy for everything and anything Communistic and have

(Continued on Next Page)

8 PREVIEWS TODAY

(Page)	(Release)
1—'THE BISHOP'S WIFE'	RKO
3—'NIGHT SONG'	RKO
3—'BIG TOWN AFTER DARK'	Para
4—'GHOST TOWN RENEGADES'	PRC
4—'NICHOLAS NICKLEBY'	U-I
6—'OUT OF THE PAST'	RKO
6—'WILD HORSE MESA'	RKO
6—'PIRATES OF MONTEREY'	U-I

PARA HUDDLE

Execs Arrive For Meeting Here On Production Sked

● Paramount will go into a huddle this week on this season's production schedule with the arrival of the home office top execs. Due to arrive from New York are Barney Balaban, president, and Charles Reagan, vice-president and sales chief.

Plans were discussed last week for the release of the Paramount product for the remainder of this year and the early part of '48 by the Western Division sales staff in Kansas City. The

(Continued on Page 12)



EDMUND GRAINGER

... one producer who schemes consistently for moneymakers. His 'Fabulous Texan,' with 7-openings in Lone Star state, has proved up similarly to his 'Flying Tigers'—both Republic pix . .

ROGELL - HERSH

Form New Indie Company To Make 6 Big Specials

● Gibraltar Pictures, a new independent film company, has been formed by Albert S. Rogell and David L. Hersh. The New Indie has scheduled six features, budgeted at \$1-Million each. Negotiations with United Artists are now nearing a conclusion.

The new organization has opened offices at the Goldwyn studios and will film its program there. The first

(Continued on Next Page)

START '49ers'

Quick Color Possibility Makes Change In Sked

● Michael Curtiz is shelving "Forever and Always" temporarily. Reason is that Technicolor has shoved its "Forty-Niners" commitment ahead to next month.

Curtiz has put his writing staff on the gold-rush yarn. Contract for de-

(Continued on Page 12)



... an award for his contribution to films in Argentina and abroad . . Donor Chas. de Cruz, Academy prexy Jean Hersholt, recipient-director Hugo Fregonese. The occasion, latter's 'Where Words Fail' (story in Sideshow)

"THE GANGSTER"

A KING BROS. PRODUCTION



ALLIED ARTISTS' NEW BOX-OFFICE SENSATION

—SEE PAGE 5

EDDY ECKELS Editor
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HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

made it plain that no Communist sympathizers will be tolerated on the payrolls. RKO, at the same time, made public a letter to a stockholder, signed by both Floyd Odum and Peter Rathvon, which voiced complete confidence in executive producer Dore Schary who has been subjected to "unwarranted" attacks. Louis B. Mayer, assembling all Metro execs, has demanded resignations of anyone who can "espouse the Communist cause," it is reported.

RENTALS UP—Twentieth-Fox, pointing to the nearly complete loss of foreign outlets, has announced higher rentals on all 20th produc. Says sales manager Andy Smith, "theatres must be satisfied with less profit on our pictures if we're to continue servicing them with quality product." Smith made it plain that exhibs should be satisfied with one-third of rental as profit.

GOLDWYN GROANS—Samuel Goldwyn has warned Independent Theatre Owners Association members that their houses will be turned into garages unless more and consistent quality pix are turned out. This blast came at an ITOA meeting at which Goldwyn was a guest speaker. His wrath devolved from the ITOA resolution favoring double bills, which, according to Goldwyn, is "setting back the film industry 10 years." He feels their demand for more pix will result in inferior product.

TOUGHER TAX — Negotiations between Yank and British toppers on the Dalton Tax settlement are expected to be handicapped by the resignation of Hugh Dalton as Chancellor of the Exchequer. Sir Stafford Cripps succeeds him. Cripps has proved himself to be a hard and crafty bargainer.

P R E V I E W S

'BISHOP'S WIFE' Is A Picture Of Excellency In Story-Performance

Sherwood-Bercovici Screenplay And Henry Koster's Direction Make Heaven-On-Earth Yarn Delightful

(Continued from Preceding Page)

production from an analytical viewpoint, it is immediately noticeable how excellent is each item of technical credit—and yet no element so outstanding that one overshadows the other.

Gregg Toland's photography is in perfect key and brilliant. Hugo Friedhofer's musical score deserves special praise for consistent subservience to the warmth and humor of the story-telling. Julia Heron's job is one of the finest set-decorating efforts of the season. The art direction by George Jenkins and Perry Ferguson falls in line for similar commendation.

In spite of all these kudos, however, the fantasy theme, itself, puts those elements on a plane of peculiar status—"excellent" but not "super." In short, it would appear that only extreme drama or comedy offers "Oscar" opportunities to the individual aspirants.

The Story of an Angel

The story of "The Bishop's Wife" is really the story of an Angel. Neither the Bishop nor his wife rate the importance of the Angel who sparks every scene in which he appears and drabs those in which he doesn't.

The picture offers very little out of the ordinary as it opens with the usual stage set for characterizations. It is brought out that the Episcopalian Bishop had been drawn away from personal touch with his flock by his ambition to build a great religious cathedral. Instead of the intimacy he had held with the individual members

of his congregation, he now fraternizes with the richer elements who may finance his dream.

Accordingly, his own domestic happiness is impaired since the new routine has built a wall between him and his wife. It has been a long time since he has seen many of his old friends—frequented old places.

When he finally reaches a state of desperation and "nerves," he quarrels with his richest donor—and prays for help.

Angel's Entrance Sparks It

Then and then only does the spark enter the story—in the form of an Angel sent in answer to his prayer.

David Niven is the Bishop. Loretta Young is the wife. And Cary Grant—the Angel!

Grant goes about hatless and is known only by the name of "Dudley." He has a way of sparking a warm friendship with the coldest stranger. He has a joyous manner of taking charge wherever he goes—of becoming the central figure of all business.

When he appears in answer to Niven's prayer and announces his willingness to take over as the Bishop's "assistant," it seems all quite natural—even to the Bishop's wife.

Everything Seems Natural

It also seems quite natural to all except the Bishop when "Dudley" pays special attention to Loretta and makes it a point to see that she is made particularly happy. He takes her to the cafe she likes most. He takes her skating. He joins her old friends, and he seems to belong as one of them.



... they ride in perplexed silence to meet the rich Mrs. Hamilton . . .
 Cary Grant, David Niven and Loretta Young in 'The Bishop's Wife' (Goldwyn)

Samuel Goldwyn
 Presents

"THE BISHOP'S WIFE"

(An RKO Release)

EXCELLENT Fantasy, produced by Samuel Goldwyn and directed by Henry Koster. Screenplay by Robert E. Sherwood and Leonardo Bercovici, from the novel by Robert Nathan. Music by Hugo Friedhofer. Photography by Gregg Toland.

95% Art direction by George Jenkins and Perry Ferguson. Set direction by Julia Heron. Trade-shown at the Academy Theatre, Thursday evening, Nov. 13, 1947. Running time, 106 min.
 The Players — CARY GRANT, LORETTA YOUNG, DAVID NIVEN, Monty Woolley, James Gleason, Gladys Cooper, Elsa Lancaster, Sara Haden, Carolyn Grimes, Tito Vuolo, Regis Toomey, Sara Edwards, Margaret McWade, Ann O'Neal, Ben Erway, Erville Anderson, Teddy Infuhr, Eugene Borden, Almira Sessions, Claire Aubrey, Florence Auer, Margaret Wells, Kitty O'Neill, Isabel Jewell, David Leonard, Dorothy Vaughan and Edgar Dearing.

Slowly, but surely, David becomes jealous of the Angel. It is plain to see that Loretta loves him—as does their little child, "Debby," the housekeeper, the Bishop's secretary, their old friend and scholar—Monty Woolley.

More in disgust than good sense, David goes to his rich donor, Gladys Cooper, and apologizes for his quarreling and agrees to build the cathedral any way she desires—thereby presumably proving to himself that he doesn't need the Angel's help any further.

Tells Angel To Get Out

Accordingly, he discharges the Angel and asks him to get out. But Grant has a few loose ends worthy of attention in connection with his task of help—mainly the item of the rich Gladys Cooper.

The Angel delves into the background of the wealthy widow and has a heart-to-heart chat with her. The result is her decision not to build any cathedral at all—but to give all of her money to those in need. He then re-writes the Bishop's Christmas sermon and bids Niven a fond farewell.

No Story Without Angel

When he is gone, the story is definitely over. There is only one possible tag and that angle is nicely presented—and quickly. Once the Angel is gone, there is no evidence or memory of his visit. There is no reference to "Dudley"—or to the fact that he had even been around.

The situation is merely that everyone is happy again. Each has found a better and more kindly approach to happiness and a better way to understanding and realization of rightful things.

You see, "Dudley's" visit had
 (Continued on Page 12)

ROGELL-HERSH

(Continued from Preceding Page)

film will roll in January. Rogell will double as producer-director with Hersh acting as executive-producer.

All the pictures will be of the outdoor-spectacle type, filmed in Cinecolor.

'NIGHT SONG' Too Light And Too 'Movie' To Warrant 'Sombre' Motif

Ethel Barrymore & Hoagy Carmichael Fortunately Offset Dramatics Of Dana Andrews & Merle Oberon

★ "NIGHT SONG" is just too light and too "strictly movie" to rate its implied importance or warrant the sombre motif with which it was invested. Its implied importance is in the names of Dana Andrews, Merle Oberon and Ethel Barrymore—plus the introduction of an original piano concerto by Leith Stevens. Its sombre motif is based upon the tragedies of a blind man.

Strangely enough, it is one of those hokey items that might easily have been presented as a musical comedy, had the musical premise been anything this side of a concerto or a symphony.

Instead, it wanders rather aimlessly in the dramatic direction, attempting to impress with story importance that is utterly lacking.

Fortunately, there is a light side. Ethel Barrymore and Hoagy Carmichael are the relief to the heavily dramatic performances of Dana Andrews as the blind composer and Merle Oberon as the millionairess who wanted to help him.

Miss Barrymore is the aunt-guardian of Miss Oberon—a sort of exchequer of the estate—and she makes every bit of breezy script dialog and action count for the utmost. Hoagy is the pal and keeper of the blind composer—Dana Andrews. His dry wit is one of the film's best highlights.

Concerto Is Stressed Item

Much stress is laid upon the piano concerto which is presumably composed by Dana Andrews, but which was actually written by Leith Stevens. It is on the Tchaikowsky side and yet in the modern trend. Music lovers will go for it, but it hardly warranted being the premise of the dramatic attempt for "prestige."

The rather astonishing view of this effort is the amount of values which were given it—in light of the very shallow foundation. With such box-office names in the cast, the directorial experience of John Cromwell behind it, and with Harriet Parsons and Jack Cross at the production helm, one would suspect that there was real story reason for it all.

There wasn't. And here's the 'story' why . . .

The wealthy Miss Oberon goes slumming. In a jazz dive, she discovers blind pianist Dana Andrews working in Hoagy Carmichael's trick band. Recognizing his real talent, she becomes obsessed with the idea that she can help him.

Dana, however, who went through the war without a scratch and then had his eyes closed because of a drunk driver accident, is so completely sullen and sore at the world in general that

RKO Presents

'NIGHT SONG'

GOOD 85% Musical drama, produced by Harriet Parsons and directed by John Cromwell. Screenplay by Frank Fenton and Dick Irving Hyland. Adaptation by DeWitt Bodeen. Story by Dick Irving Hyland. Musical score by Leith Stevens. Photography by Lucien Ballard, ASC. Traded shown at Academy theatre, Friday evening, Nov. 7, '47. Running time, 102 min.

The Players: DANA ANDREWS, MERLE OBERON, ETHEL BARRYMORE, Hoagy Carmichael, Jacqueline White, Donald Curtis, Walter Reed, Artur Rubenstein, Eugene Ormandy and Jane Jones.

he'll have no part of her well-wishes. He certainly wants none of her help.

Even his dearest friend, Hoagy, knows there is little use in trying to cheer him up. Hoagy's approach is constantly one of "let it ride, if that's the way he wants it."

Case of 'Blind Help Blind'

Then Miss Oberon finally gets the idea of how she might help in the face of all this antagonism. She will assume another identity and pose as a girl who is also blind. It works out, eventually.

It is because of his imaginary blind companion that he finally rouses himself into completing his unfinished concerto.

Then Merle plots further with Hoagy. This time, she will offer a prize of 5-grand for the best musical composition submitted during a specified time—and make pretty sure that Dana wins the prize so that he may be able to pay for the operation that may again invest him with sight.

So, as the millionairess, she conducts the contest. Dana naturally wins. With the money he goes to the specialist and the operation is successful.

With his ability to see again, he acts quite naturally like a youngster with a new toy. The beauty of the world returned to him is enthralling. The main item of beauty is Miss Oberon, the millionairess.

His Music Reminds Him

During his love making with her, she asks him if there isn't some other girl in his life. Yes, he confesses—a blind girl back in California. And so it goes, until the night of Artur Rubenstein's presentation of his concerto at Carnegie Hall.

During the presentation of his composition, his mind goes back to the blind girl, whose inspiration had brought about the completion of his musical endeavor. He makes up his mind. He must return to her. Even his love for the millionairess must be forgotten.

While he trains out for the west, Merle uses the plane. Naturally, when



. . she feigns blindness so she can help the sightless composer . .
Dana Andrews, Hoagy Carmichael and Merle Oberon in 'The Night Song' (RKO)

he arrives, there she is sitting at the same old piano — waiting for him, waiting for him to see that his blind girl and his benefactress are one and the same.

The reading of that synopsis should have been enough for anyone to fully realize that it would be next to impossible to screenplay it without hoke—the item which would seriously detract from any dramatic values hoped for.

But it very apparently wasn't enough. The result is something that

must be charged off to trial-by-error in attempting next to the impossible.

All of this does not detract from the fact that the production investments are exceptionally high, that the music is exceptionally interesting and a valuable asset, that the performances are clean and highly interpretive.

There are many delightful moments in "Night Song." Because of them, it still rates as a good piece of entertainment, particularly with that type of patronage which likes its movies "movie-like." —Eddy

'AFTER DARK' Slightly Below The 'Big Town' Par But Good Enough

Lack Of Both Action And Suspense Tie Down A Good Premise & Sharp Hamming In Racket Yarn

● "BIG TOWN AFTER DARK" is an average meller which rates slightly under par for the series. While quite acceptable as a support feature, it lacks the pace and punch which have characterized most "Big Town" pix.

Bills Pine and Thomas have given the piece typical P-T production strength. Ellis W. Carter's camera work is capable, along with F. Paul Sylos' art direction and other technical aids.

Whitman Chambers' original yarn, based on the radio program, is springboarded by a smart twist but fails to generate either enough action or suspense—qualities essential to this type of meller.

Philip Reed continues to spark "Big Town" with his pleasant interpretation of newshawk Steve Wilson. Reed's rugged frame, good looks and Ray Milland voice add up to definite femme appeal. Meller-action type of yarn always clicks with the males thus tying up audience-interest on both counts.

Paramount Presents

'BIG TOWN AFTER DARK'

AVERAGE 75% Melodrama, produced by William Pine & William Thomas. Directed by William C. Thomas. Original screenplay by Whitman Chambers, from the radio program. Photography by Ellis W. Carter. Traded shown Monday morning, Nov. 10, 1947 at Paramount studios. Running time 69 min.

The Players — Philip Reed, Hillary Brooke, Richard Travis, Anne Gillis, Vince Barnett, Joe Sawyer, Douglas Blackley, Charles Arnt, Joe Allen Jr.

In this episode, police reporter-girl-friend Hillary Brooke gives Phil notice. She's just published a book and expects to become a literary light. Meanwhile, newspaper publisher, Charles Arnt, tells Reed that his niece wants a job. Hillary takes over the chore of breaking in niece Anne Gillis.

Miss Gillis, a cutely curved little number, is actually the wife of gambler Richard Travis. They figure they'll take her Uncle Charles for a patsy.

(Continued on Next Page)

"BIG TOWN"

(Continued from Preceding Page)

While Travis and Anne are framing him into buying shares in Travis' gambling house (by pulling a phoney snatch of Ann), she's playing around with most of the men she meets.

Reed breaks it up, of course, with the help of Hillary and bondsman Vince Barnett. But before justice triumphs, there's a bit of shootin' and fisticuffin'.

Travis finds out that his frau is playing the field. He also gets wise to the unpleasant fact that Reed is closing in on his racket. In a well-staged finale, he gets Reed, his wife, and one of the lads she's wooed into his apartment and prepares to bump 'em all off. Hillary and Vince get there in time to give Reed his moment of heroics.

Performances Click

Miss Brooks registers nicely, giving off that "try as I might, I can't break your spell, you bum" technique. She makes it quite plausible.

Richard Travis also clicks—strongly. He's one of the comparative newcomers who has what bigger budgets take. Travis is the type who can turn either to villainy or heroism with equal ease. He's on the way up.

Anne Gillis is another with plenty of personality. She plays a little you-know-what with just what it takes.

Vince Barnett is another who makes his footage count. He does a combination of stooge humor, pathos, and the ever-popular old-faithful pal watch-dog routines.

Supporting cast is composed of troupers who can always be counted on for effective thesping. Joe Sawyer, Charles Arnt, William Space, Douglas Blackley, Wm. Haade and others all turn in competent chores.

"Big Town After Dark" won't register any kicks at the turnstile.—Bill

'GHOST TOWN RENEGADES' Suffers From Lack Of Pace-Punch-Power

Weak Dialog and Direction Also Aid In Reducing Satisfaction Value Of This Inconsistent Western

● "GHOST TOWN RENEGADES" has a well-woven plot but scripter Patricia Harper fails to develop its values beyond basic ozoner requirements. Megger Ray Taylor, handicapped by the screenplay and some of this season's weakest western dialogue, seems to have given up and let things take their course. Taylor generates no punch, pace or power. "Renegades" just limps along, with enough gunning and galloping to appease oater fans.

This lack of attention to details shows up particularly in the action sequences. Six-guns pour out machine-gun volumes of lead. Men riddled with bullets show no wounds or blood. Henry Hall, feigning death by lead-poisoning, is carried away by experienced killers and prepared for burial because they think he's been shot—although there's not a mark on him.

Old Land Grab Theme

Yarn pivots on the old land-grab 'cause there's gold in them thar desert wastes. Action starts with a couple of government surveyors knocked off in a desert ghost town.

Lash Larue and Fuzzy St. John, Federal investigators, are sent in.

They find Steve Clark on the road to the nearby county seat. He's been shot and his wallet stolen. Seems he got a letter from Jack Ingram, in which Jack offered to buy his presumably worthless old mining land.

All Become Sleuths

The boys doctor him, stash him in a hidden cabin and start sleuthing like mad. They find that all the owners of land in the vicinity of an old mine have been lured out and disposed of—with no trace of violence or, for that matter, of the bodies.

Clark's purty datter, Jennifer Holt, arrives. Lash saves her from ambush and uses her to get a line on the baddies. Turns out that Ingram and his gun-ghouls have tossed all their victims in a pit under the floor of a ghost town saloon, after getting all the ownership papers and filing 'em in Ingram's name. The recorder is in the cahoots with him and he's a lawyer.

She Signs Over Property

Lash pulls a nifty by having Jennifer sign her property over to him. Which takes the heat off of her and shifts it to his own manly shoulders. Ingram's bold badmen are scared of our hero.

Larue's plan backfires when Ingram's henchmen locate the hidden cabin, gun down Jennifer's Pop. Steve Clark, and blame Lash. Our hero promptly does some more detecting and brings all the varmints to a just

end.

Jennifer waves goodbye as Lash mounts his noble steed and rides off into the gloaming.

Larue, although heavily handicapped by his lines, still manages to exude an air of self-assurance and derring do.

Fuzzy, always good for a laugh, is

'NICK NICKLEBY' Captures Dickens' Mournful Whimsey For His Readers

Too Long For Support Status, This Charming Art Replica Of A Classic Is Also Too Slow For Yank Appeal

● "NICHOLAS NICKLEBY" has captured the mournful whimsey of Charles Dickens. The melancholy charm, however, is not designed for modern mass appeal. Students, classic-lovers, the artistic and the intellectual will find full value. Basic difficulty in selling "Nicholas" is its 112 minutes of running time. Too long for support status, it must be sold on its actual entertainment merit.

Production Competent

Production by Michael Balcon is competent but lacks the slick finish common to Yank Class pix. Cavalcanti's direction is completely in keeping with the style and mood of the piece. He achieves a leisurely, graceful tempo which is like the leisurely, graceful style of the author.

Derek Bond is practically a reincarnation of Nicholas himself. The naive surety of the valor in virtue—the same wholesome and sympathetic sensitivity.

Cedric Hardwicke, portraying Uncle Ralph, is the ultimate in antithesis. Always quiet-voiced, his monstrous depravity is made more horrible by his suave exterior.

Smooth Casting Noticeable

This same smooth casting runs right down the players' list. Cavalcanti has drawn grandly Dickensian characterizations.

Screenscript of the novel, done by John Dighton, follows the classic in essentials. Nicholas and his mother and sister, thrown upon the mercies of their rapacious relative, are used by him to enlarge his wealth.

Nicholas, after many heart-breaking efforts to aid his family and correct the wrongs he finds about him, wins success and the girl he loves. His sister marries a grand lad, mother is comfortably ensconced in a charm-

PRC Presents

"GHOST TOWN RENEGADES"

Western, produced by Jerry Thomas and directed by Ray Taylor. Screenplay by Patricia Harper. Music by Walter Greene. Photography by Ernest Miller. Reviewed at Hitching

Post Theatre, Saturday, Nov. 8, '47. Running time 66 min.

The Players: Lash LaRue, Al Fuzzy St. John, Jennifer Holt, Jack Ingram, Terry Frost, Steve Clark, Lee Roberts, Lane Bradford, Henry Hall, William Fawcett, Dee Cooper and Mason Wynn.

also hogtied by his assignment. Much of his footage is devoted to unfunny corn which he manages to work into occasional giggles.

Supporting cast and technical aids are up to sagebrush par. —Bill

J. Arthur Rank Presents

"NICHOLAS NICKLEBY"

(Universal-International Release)

OKAY Melodrama, produced by Michael Balcon and directed by Michael Balcon. Screenplay by John Dighton. Photography by Gordon Dines. Music by Lord Berners, played by the Philharmonic Orchestra. Tradeshown at Universal-International studios, Thursday PM, Nov. 13, '47. Running time, 112 minutes.

The Players — Cedric Hardwicke, Stanley Holloway, Alfred Drayton, Cyril Fletcher, Bernard Miles, Derek Bond, Mary Merrall, Sally Ann Howes, Athene Seyler, Vida Hope, Roy Hermitage and Aubrey Woods.

ing cottage, all good and true men are rewarded and scoundrels all come to an evil end.

Lord Berners', music, played by the Philharmonic Orchestra and conducted by Ernest Irving is artfully contrived and executed as a mood-builder.

Has Authentic Air

To art director Michael Relph, and period consultant J. E. Kitchen, a word of praise. They have managed to imbue the film with an air of complete authenticity.

The photography of Gordon Dines poses an interesting exhibitor problem. Dines' camera technique is typical of most British importations. It is quite professional, often good, occasionally outstanding, but almost never up to Hollywood standards of excellence.

Dines' work is craftsmanlike, usually artistic. He generates the atmosphere expected. Despite this, American audiences almost inevitably draw unfavorable comparisons here, as in other technical elements.

Exploitation stress on the authenticity might help.

"Nicholas Nickleby" may not wow the general public, but it will find appreciative response from everyone who loves Charles Dickens. —Bill

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A KING BROS. PRODUCTION
starring **BARRY SULLIVAN • BELITA • JOAN LORRING** with **AKIM TAMIROFF**
HENRY MORGAN • JOHN IRELAND • ELISHA COOK, Jr. • SHELDON LEONARD
Produced by MAURICE and FRANK KING • Directed by Gordon Wiles • Screenplay by Daniel Fuchs, from his novel "Low Company"
An Allied Artists Production

'OUT OF THE PAST' IS Okay For Gory Action And Action-Suspense

Plenty of Corpses Strewn About in Geoffrey Homes' Screenplay of Own Novel, 'Build My Gallows High'

RKO Presents

"OUT OF THE PAST"

OKAY

80%

Melodrama, produced by Warren Duff and directed by Jacques Tourneur. Screenplay by Geoffrey Homes, based upon his own novel, "Build My Gallows High." Photography by Nicholas Musaraca, ASC. Music by Roy Webb. Tradeshown at Academy theatre, Wednesday evening, Nov. 12, '47. Running time, 96 min.

The Players — ROBERT MITCHUM, JANE GREER, Kirk Douglas, Rhonda Fleming, Richard Webb, Steve Brodie, Virginia Huston, Paul Valentine, Dickie Moore and Ken Niles.

● "OUT OF THE PAST" is a murderous melodrama that is indisputably okay for story-action suspense, but it should be presented with a good companion piece on a twin bill for boxoffice and general-satisfaction insurance.

Geoffrey Homes, author of the novel "Build My Gallows High," wrote his own screenplay of the pop-seller—making sure he retained the gory qualities with plenty of corpses strewn about.

In fact, Homes wrote both a good original novel and a good adaptation. He has a delightful way of making far-fetched twists appear to be logical and consistent. The result is that murder and crime fans will find little fault with "Out of the Past" as a mild feature.

Mitchum Fans Will Like It

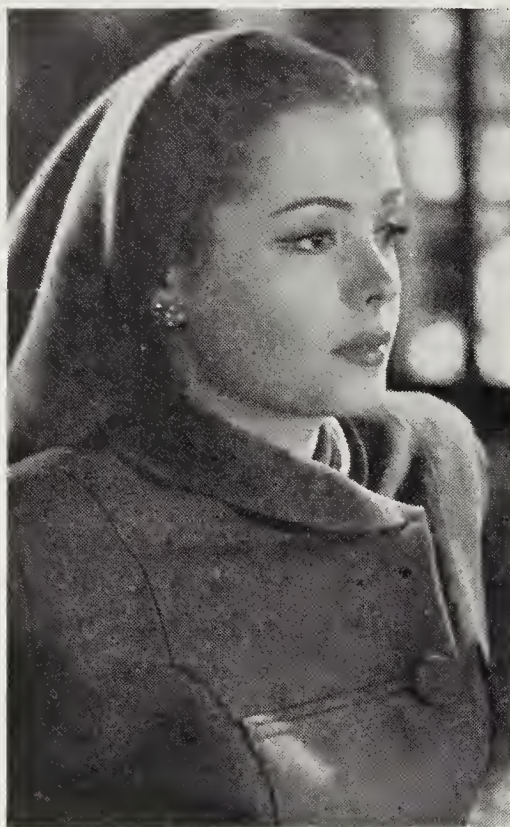
It must be conceded too that the Bob Mitchum fans will endorse the nonchalant pattern of procedure throughout—as definitely set by the Bob Mitchum formula for nonchalance.

The producers very apparently shot for the following in casting Mitchum in the leading role. Those who are not in his fan following will naturally rise to maintain he "merely walks through the part and walks the 'zing' out of the picture." This latter group will bemoan the Mitchum casting and wish the Homes' yarn had been blessed with someone like Humphrey Bogart or Dick Powell.

Such critics, however, will find condolence in the swell casting of Jane Greer as the tricky little she-devil who was "bad, almost all the way through." For sheer loveliness as a femme hellion, she's tops. For such a character to have charm is inconsistent, but she has it anyway—so it's there, regardless.

Here's hoping that her role in this one does not type her. She has already proved her versatility in "They Won't Believe Me."

The yarn has to do with the "past" of Mitchum, a small-town gas-station owner very much in love with Rhonda



... she built her gallows high ...
JANE GREER
in 'Out of the Past' (RKO)

Fleming. He had been mixed up with a gangster-gambler who had played for high stakes.

The mix-up had been in connection with locating the gambler's run-away "sweetheart," Jane Greer. He had chased her to Latin America and, instead of returning her according to his bargain, he had fallen in love with her.

So he literally stole the gal and hid away with her in the back woods. When his companion sleuth, Steve Brodie, trails 'em down, there is a brawl and Jane kills Brodie in cold blood. That opens his eyes a bit as to the character of Jane, who then disappears.

Past Told In Retrospect

All of this is part of Bob's past which is brought to light in retrospect as he tells Rhonda of his background—for reasons obvious. The gambler, Kirk Douglas, and his boys have caught up with him and want him to try another job as payment on the debt Bob owes.

This time, it is to get some papers on income tax which will save Douglas a cool million, but Bob smells a plant and is wary. When he locates the income tax specialist, Ken Niles, who is blackmailing Douglas, it is only a matter of moments until Niles is found dead.

Jane is in the picture again—still professing her love for Bob and her fear for Douglas. Mitchum must get

one thing for his own safety—an affidavit signed by Jane that she saw Bob shoot Steve Brodie. He gets it through a tip-off from Jane, as well as the income tax papers Douglas wants. Now he is ready to make a deal with Douglas.

At this point, however, Jane does a little more killing — wiping out Douglas — which brings the situation up to where there are only two left who can make any kind of a deal. Those two are Jane and Bob. And she decides that they'll mate it off together, split the swag and have a merry time of it for the rest of their lives.

Bob has had enough and sneaks a call to the police who are hunting him. When the cops arrive, Jane kills Bob in revenge and the law kills Jane

in the shooting that follows.

The tag is the implication that his real sweetheart, Rhonda, is led to believe that the police killed them both—that Bob was really running away with Jane and that he had proved up a rotter after all. This ending is for the fade-out pairing off of Rhonda with the local small-town suitor.

Roy Webb's musical score is in keeping with the suspenseful action and Nick Musaraca's photography is brilliant in spots.

Warren Duff and executive producer Robert Sparks gave the piece all the requirements for general satisfaction, considering the sensible budget.

Jacques Tourneur's direction paces evenly with the Mitchum portrait of Geoffrey Homes' lead character.—Eddy

'MESA' Is A Slick Western Dualer With Everything Oat-Fans Desire

Plenty Of Bloody, Furniture-Breaking Fighting Gobs Of Gunplay, Grand Panoramas & Love Sell It

RKO Presents

"WILD HORSE MESA"

GOOD

85%

Western melodrama produced by Herman Schlom and directed by Wallace A. Grissell. Screenplay by Norman Houston, based on the novel by Zane Grey. Photography by Frank Redman, ASC. Music by Paul Sawtell. Tradeshown Wednesday afternoon, Nov. 13, 1947, at RKO studios. Running time, 60 min.

The Players — Tim Holt, Nan Leslie, Richard Martin, Richard Powers, Jason Robards, Tony Barrett, Harry Woods, William Gould, Robt. Bray.

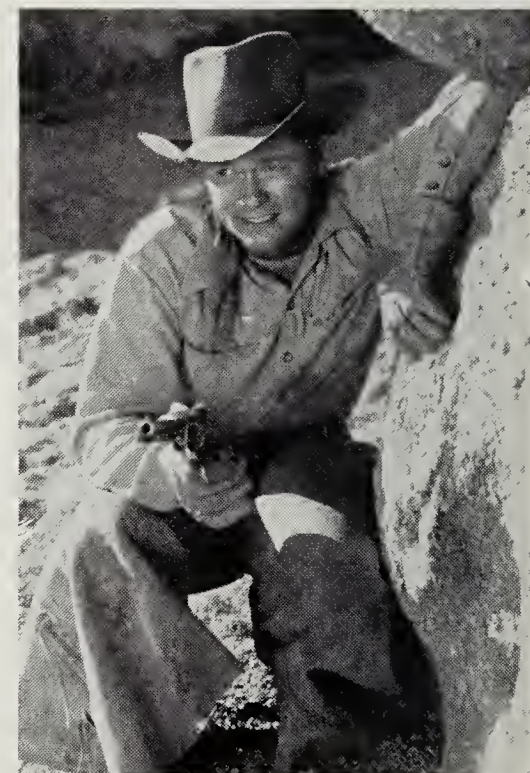
★ "WILD HORSE MESA" has most of the wild and woolly-west hoke that ozoner fans want—plenty of bloody, furniture-breaking fighting, gobs of gunplay, grand panoramic camera stuff and lots of magnificent horse-flesh, along with a dash of sweet romance. Tally it up as top-grade supporting fare in the action group.

Herman Schlom has done a shrewd prepping job. Adroit use of stockshots, tied in with Frank Redman's slick camera chore give this yarn a pictorial power much higher than expected from a modest budget. Important to the net result is the art direction of Albert S. d'Agostino and Lucius O. Croxton, who add a vital emotional quality to the old-west atmosphere.

Screen Translation Terse

The Norman Houston screen translation of the Zane Grey novel is terse, compact and uses a straight line of conflict. No time is wasted in getting into the factors which precipitate the brawling. There is no comedy relief or hill-billy ballading to interrupt the story or slow the action.

Director Wallace A. Grissell sensibly picked up the punchy script pace and shot it just as it read. He kept the rugged flavor intact, permitted



... consistently ready for action ...
TIM HOLT
in 'Wild Horse Mesa' (RKO)

his competent cast to interpret their roles without obvious staging and turned in a completely realistic ozoner. The only important flaw is the common one of lotsa shooting with few dead or wounded to show for it.

Yarn concerns the capture of a vast band of wild horses in the Utah wilderness, led by a beautiful bay stallion named Pangwitch.

Tim Holt has ramrodded old rancher Jason Robard's outfit into the high butte country, searching for the big herd. Also along is Nan Leslie, Robard's daughter. She's already got Tim marked and branded, although he doesn't seem aware of it. Evidently

(Continued on Page 11)

'PIRATES' A Dextrous Blend Of Corn, Color, Romance And Action

Honest, Old-Fashioned, Swashbuckling Hoke Has Almost Everything For Mass Audience Action-Appeal

★ "PIRATES OF MONTEREY" is a dextrous blend of romance, dramatic action, commercial corn and magnificent color. Showmanship handling throws proper emphasis on melodramatic elements. Result is the type of romantic actioner which appeals to mass audiences. "Pirates" makes no pretense of being a really fine pic. It's honest, old-fashioned, swashbuckling hoke entertainment. As such, it's got everything.

Paul Malvern's production values are the highlight of the piece. He's built in lush pictorials. The warm sensual beauty of early California in the days of the Dons has been captured in breath-taking Technicolor panoramas. The flame and passion of Fiesta-time, the picturesque settings of missions and garrisons and sunlight-bathed siesta-time—all the vivid traditions of a gay era are caught and woven into the story. Malvern is responsible for much of the highly commercial flavor.

Technical Credits Rate

Kudos, too, for Hal Mohr, W. Howard Greene and Harry Hallenberger, for their superb photography. Art directors Jack Otterson and Richard H. Riedel, set decorators Russell A. Gausman and Leigh Smith — all share honors for fine workmanship.

Alfred Werker has intelligently adapted his direction to fit the meller pattern of the yarn. He permits hamming — even encourages it in spots — but it's the kind of ham the blends well with hoke.

Plot deals with Mexico's attempt to retain her possession of California against Spain. Intrigue and counter-plot spark both action and romance.

Rod Cameron's a Yank adventurer who is running arms to the Mexican garrison in Northern California. The Royalists fifth column is everywhere, seeking to weaken defenses so that Spanish privateers can land and take over.

Rod fits his role, giving out with virile strength and what is presumed to be typical Yankee ingenuity. The romance quotient, by the way, is solid. Gals have plenty of male beauty to sigh over. Along with Rod, who always wows 'em, there's sleek, handsome Philip Reed and the ever dashing Gil-



... their amour was real problem . . .
Rod Cameron and Maria Montez
in 'The Pirates of Monterey' (U-I)

bert Roland.

Reed is Rod's buzzom buddy and a garrison Lieutenant. The love-stuff is a triangle. Luscious Maria Montez is Philip's fiancée. But when Rod comes along—

Roland, garrison Captain, heads the secret Royalists, and is a plenty smooth knave. Nice characterization-writing makes him a rather pathetic figure—betraying his friends and brother through a mistaken sense of honor and loyalty to the Fatherland.

Rifles Of Real Value

Cameron, assisted by woman-crazy Mikhail Rasumny, is trekking a load of guns to the garrison. The rifles are breech-loaders, first of their type, more precious than gold.

When Rod rescues Maria and duena Tamara Shayne from a broken-axled buggy, Maria asks permission to travel with Rod's outfit to Santa Barbara. He figures they're spies and says no. Well out on the trail, he finds 'em hidden in a cart. By the time they get to Santa Barbara, love's in full bloom — but she kisses and runs.

When Rod gets his guns to the Fort, he's had plenty of excitement

Universal-International
Presents

"PIRATES OF MONTEREY"

GOOD

85%

Historical action-melodrama produced in Technicolor by Paul Malvern and directed by Alfred Werker. Screenplay by Sam Heliman and Margaret Buell Wilder, from an original story by Edward T. Lowe and Bradford Ropes. Photography by Hal Mohr, ASC, W. Howard Greene, ASC, and Harry Hallenberger, ASC. Music by Milton Rosen. Tradeshown Tuesday morning, Nov. 11, 1947. Running time, 77 min.

The Players — Maria Montez, Rod Cameron, Mikhail Rasumny, Philip Reed, Gilbert Roland, Tamara Shayne, Gale Sondergaard, Robert Warwick.

... an ambush, an attempt to steal the guns, and similar bits of adventure.

Maria is there. She and Rod finally admit their love—after she chases him down. Rod's too noble to take her from Philip, his pal. But the Commandant's wife, Gale Sondergaard, has a woman-to-woman talk with Maria and makes the love-slappy gal realize that it would not be fair to Phil to marry him without love.

Thus filled with anticipation, Maria dashes after Rod, who's hit the trail. They're both captured by Roland's men who are about to seize the new guns and swarm onto the fort, with the aid of a fast-approaching Spanish galleon full of tough pirates.

Mikhail brings help, while Rod and Phil battle their captors. Rod grabs a sword and he and Roland stage a swell saber duel.

Naturally Gilbert dies the death of a renegade, Maria is handed to Rod by the forgiving Philip who acts as Best Man, California is saved after a bloody battle between pirates and garrison cavalry. Rasumny gets taken by Miss Shayne . . . and the ticket-buyer gets rousing good adventure entertainment. —Bill

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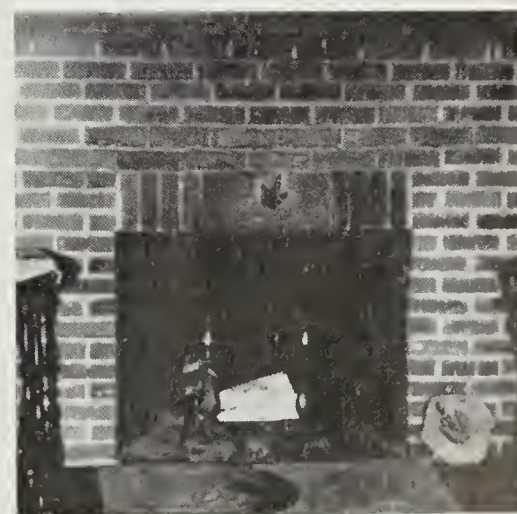
Carlton Nash has discovered a stony ledge in South Hadley, Massachusetts which contains footprints of the ponderous prehistoric Dinosaurs.

The mud in which these strange creatures walked became petrified because of its iron and cement-like mixture.

These prints have become available for a slightly wider distribution than in former years to those who appreciate something rare and unusual in their home or garden. Naturally the supply is limited as "this model went out of production over a million years ago."

Is it surprising then that folks place these timeless symbols in their homes and marvel at them—the oldest authenticated relics the world will ever have. They are a never ending source of wonder to those who behold them.

Illustrated leaflet with authentication sent upon request.



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'Platter Actors'

Disc Jockeys Are Artists; Should Pay Dues—AGVA

By Lee Reise

● Disc jockeys and night club announcers have become so good at their ad-libbing that the AGVA (Variety Artists) union officials have complained to AFRA.

Complaint is based on the fact that their job calls for straight disc gab and announcing, and branching out tends to entertain the public.

Union contends that if public is entertained by these "interlopers," they should be liable to vaude union's rules and dues as entertainers.

Current fad using jockeys and night club announcers in customer-participation quizzes and as general laugh getters is part of the show, contends AGVA, and as such can replace regular entertainers.

CBS To Present New Series On 'You And The Russians'

CBS will air a series of programs beginning tonight through Friday on the subject "You and the Russians."

Series will cover on succeeding nights, "Culture, History, Aspirations, Strategy, and The Road to Peace." Leading professors and writers will act as guest analyzers.

Covering Russia completely, the series will enable all of us to better understand the problems facing our government and how to combat them, in regard to Russia and Communism as an international threat.

AP's New Video Newsreel Is Regular News Coverage Item

The Associated Press of Washington, D. C. has just opened its first television newsreel unit as part of its regular news coverage.

The first of several units to be established by the AP, the service will provide complete world wide newsreel service for television stations.

The Washington "Show" is now being covered and a London unit now being formed, will operate in time to cover both the Royal wedding and the coming meeting of the Foreign Ministers in London.

Breakfast Seating Problem Is Solved In New Quarters

Thomas Breneman, the gentleman who has put breakfast, orchids, and the ladies in the front row, is about to move from his present hot dog stand.

It seems the genial Tom has been having trouble with seating capacity, the old stand accommodating only 450 stools. On his recent trip East, Tom's "breakfasts" were consumed by 110,275 persons who generously contributed a neat \$115,275 to Community Chests and the Runyon Mem-



... the singing bombshell and the funfest schnoz play it nose to nose ...
Carmen Miranda & Jimmy Durante together on NBC next Wed., 7:30 p.m., PST

orial Cancer Fund.

His new quarters, in competition with the neighboring Vine St. Brown Derby, will seat 1,000 and will include first aid kits with the ham and eggs which will be brought to the customers in their individual frying pans.

Double-Or-Nothing's O'Keefe Gets His Second Bad Break

Walter O'Keefe is in the headlines again with his program "Double or Nothing."

First, with the ex-nurse who spoke too much of her piece until cut off the air and now, with another Miss, Giselle de Bechevet, who last week walked off with the jackpot prize, \$952.

Miss de Bechevet once worked for

the N. W. Ayer Agency as script girl and claims are being made that her past association with radio should have disqualified her although the questions asked had no relation to radio whatsoever.

NBC-NY Theatre Guild Video Play Described As Hit

The National Broadcasting Co. and the Theatre Guild in New York, blushing with praise over their first televised play last Sunday, will continue the second of a series of six plays on Dec. 7, titled "The Late George Apley."

The first of the series, "John Ferguson" by St. John Ervine, was very well received and is considered by experts as a tremendous step forward in the development of television.

AIRAMBLING

● "Nobody Lives Forever," story of the rackets starring husband Ronald Reagan and wife Jane Wyman, is the CBS-Lux presentation tonight.

Eddie Cantor'll emcee for Bob Hope tomorrow. Bob will be off the Pepsi-sodent show for the first time in 10 years ... ona counta that Command Performance trip to London. Also subbing on the same show are a host of glitters ... Red Skelton, Walter Winchell, Fibber McGee and Molly, Amos 'n' Andy, plus, of course, the show regulars.

"Truth or Consequences" Miss Hush guesser, is adding prizes galore. Two more misses and the Broadcasting Company will go too.

Hal Wilson's latest radio package stars Gale Page, after 5 years of retirement, as the original lady disc jockey in a show titled, "Turn-Table Town."

"Cavalcade of America" tonight stars Thomas Mitchell in "Hurry Up Yost," story of Michigan's famous football coach.

Henry Morgan will guest on Duffy's Tavern Wednesday. If he runs true to form, Archie will work for Henry trying to get him a new sponsor.

Abe Burrows says his program belongs to the people—except for the dough.

Ginny Simms, headlining at the Copley-Plaza Hotel in Boston, flies in to New York Sundays for her "Percy Faith Show" over CBS.

Claudette Colbert and Walter Pidgeon visit the "Screen Guild" tonight to recreate their roles in "The Secret Heart."

Walter O'Keefe, paymaster of "Double or Nothing" has just added another tune to his past hits titled "I Remember."

Ono Munson is doubling on CBS "Radio Views" and in the "House of Bernarda Alba," legit offering at the Coronet Theatre.

Evelyn Knight, currently headlining at the Last Frontier in Las Vegas, flies in for her Sunday broadcasts with the Tony Martin show. Evelyn opens at Ciro's Christmas week.

Leo Guild and Jeron Criswell, KF-WB's "Wizard vs. Criswell" new giveaway show, has been picked up by the sponsor, Kar-Seal Co. for an additional 13 weeks.

Leon Pearson, brother of the famed Drew, has joined the European News Staff of NBC.

Spike Jones is so hot in Chicago that the Studebaker Theatre holds the curtain for him when he broadcasts his "Spotlight Revue" on Friday nites.

Note to betting fraternity: Jack Lightcap, NBC football handicapper, is picking 9 out of 10 winners regularly each week. That's all for this week.

—Lee



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and His Orchestra

'CURIOSITY'
Happy novelty of the "Shoo Fly" variety
Vocal by June Christy

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Piano Solo — Stan Kenton

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ALLIED ARTISTS

(Now SHOOTING)

(Filming Completed)

THE HUNTED.....Belita, Preston Foster
 SMART WOMAN.....Constance Bennett,
 Brian Aherne, Barry Sullivan, Michael
 O'Shea.

(In Release)

SONG OF MY HEART (11/3)90%
 THE GANGSTER (9/29)80%
 BLACK GOLD (6/23)85%
 IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE FULLER BRUSH MAN
(Edward Small)

Cast: Red Skelton, Janet Blair, Don McGuire,
 Hillary Brooke, Ross Ford

ProducerSylvan Simon
 DirectorSylvan Simon
 AssistantWilbur McGaugh

THE ETERNAL MELODY

Cast: Jan Kiepura, Marta Eggerth, Janis Car-
 ter, Marc Platt, Sterling Holloway
 ProducerGregor Rabinovitch
 DirectorCarmine Gallone

LULU BELLE

(Benedict Bogeaus)

Cast: Dorothy Lamour
 ProducerBenedict Bogeaus
 DirectorLeslie Fenton
 AssistantJoseph Depew

THE LOVES OF CARMEN

Cast: Rita Hayworth, Glenn Ford.
 ProducerRalph Nelson
 DirectorCharles Vidor
 AssistantEarl Bellamy

BLAZING ACROSS THE PECOS

Cast: Charles Starrett, Smiley Burnette.
 ProducerColbert Clark
 DirectorRay Nazarro
 AssistantGilbert Kay

(Filming Completed)

ADVENTURES OF SILVERADO.....William Bishop
 MY DOG RUSTY.....Ted Donaldson,
 Ann Doran, John Litel, Mona Barrie.

CORONER CREEK.....Randolph Scott,
 Marguerite Chapman, George Macready,
 Edgar Buchanan

BLONDIE'S NIGHT OUT.....Penny Singleton,
 Arthur Lake.

WEST OF SONORA.....Charles Starrett,
 Smiley Burnette

THE WOMAN FROM TANGIER.....Adele
 Jergens, Stephen Dunne, Steven Geray

THE WRECK OF THE HESPERUS.....Willard
 Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry,
 Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS.....Charles Starrett,
 Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra,
 Robert Lowery, Joan Burton, Glenda
 Farrell

THE MATING OF MILLIE.....Evelyn Keyes,
 Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley
 Burnette, Nancy Saunders, Paul Campbell

RELENTLESS (Cavalier) (Color).....Robert
 Young, Marguerite Chapman, Willard
 Parker, Akim Tamiroff, Barton MacLane,
 Clem Bevans

THE LADY FROM SHANGHAI.....Rita
 Hayworth Orson Welles Glenn Anders

THE LONE WOLF IN LONDON.....Gerald
 Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman)
 Dick Powell, Signe Hasso, Edgar Barrier

THE PRINCE OF THIEVES (Cinecolor) Jon
 Hall, Lana Mowbray, Patricia Morison.

THE STRAWBERRY ROAN (Cinecolor) Gene
 Autry, Gloria Henry, Jack Holt.

DEVIL SHOP.....Richard Lane, Damian O'Flynn,
 Louise Campbell, Tony Caruso.

THE CRIME DOCTOR'S GAMBLEWarner
 Baxter, Micheline Cheirel, Stephen Geray,
 Roger Dunn.

THE BLACK ARROWLouis Hayward,
 Her Husband's Affairs.....Lucille Ball,
 Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford,
 Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair

GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
 Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters,
 Alexander Knox, Don Randel, Peggy Garner.

BLONDIE'S ANNIVERSARY.....Penny Singleton,
 Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots,
 Eduardo Noriega

THE RETURN OF THE WHISTLER.....Michael
 Duane, Lenore Aubert

SONG OF IDAHO.....Hoosier Hot Shots

THE RETURN OF OCTOBER.....Glen Ford

(In Release)

KEEPER OF THE BEES (10/13)80%
 RIDERS OF THE LONE STAR (10/13)75%
 THE LAST ROUND-UP (10/6)85%

BULLDOG DRUMMOND STRIKES BACK

(9/29)85%
 ALIAS MR. TWILIGHT (2/25)75%
 BETTY CO-ED (12/24)80%
 BLIND SPOT (3/5)80%
 BLONDIE KNOWS BEST (12/17)80%
 BOSTON BLACKIE & LAW (1/7)75%
 BULLDOG DRUMMOND AT BAY (4/15)80%
 CIGARETTE GIRL (3/5)75%
 SPORT OF KINGS (7/28)75%
 DEAD RECKONING (1/14)90%
 FOR THE LOVE OF RUSTY (4/29)85%
 FRAMED (3/2)90%
 HER HUSBAND'S AFFAIRS (7/21)85%
 THE CORPSE CAME C.O.D. (7/21)65%
 LAST OF THE REDMEN (7/21)75%
 PRAIRIE RAIDERS (7/21)75%
 GUILT OF JANET AMES (3/5)90%
 KING OF WILD HORSES (4/1)90%
 LONE STAR MOONLIGHT (1/14)80%
 LONE WOLF IN MEXICO (2/18)75%
 MILLIE'S DAUGHTER (3/19)85%
 MR. DISTRICT ATTORNEY (12/31)85%
 OVER SANTA FE TRAIL (4/8)75%
 RETURN OF MONTE CRISTO
 (Small) (12/3)85%

SECRET OF WHISTLER (1/14)75%
 SINGIN' IN CORN (12/24)80%
 SINGING ON THE TRAIL (9/24)75%
 THAT TEXAS JAMBOREE (6/11)80%
 THIRTEENTH HOUR ("Whistler") (3/12)80%
 THE MILLERSON CASE (5/12)80%
 FOR THE LOVE OF RUSTY (6/30)80%
 LAW OF THE CANYON (6/30)70%
 THE GUNFIGHTERS (6/9)90%
 DOWN TO EARTH (8/4)95%
 BLONDIE'S BIG MOMENT (8/11)70%
 SON OF RUSTY (8/18)80%
 LITTLE MISS BROADWAY (8/18)80%
 BLONDIE'S HOLIDAY (8/25)75%
 THE SWORDSMAN (10/20)90%
 WHEN A GIRL'S BEAUTIFUL (10/20)80%
 IT HAD TO BE YOU (10/27)90%
 KEY WITNESS (11/10)80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

MICKEY

(Cinecolor)

Cast: Irene Hervey, Bill Goodwin, Louis
 Butler, Hattie McDaniel

ProducerAubrey Schenck
 DirectorRalph Murphy
 AssistantEmmett Emerson

THE NOOSE HANGS HIGH

Cast: Bud Abbott, Lou Costello, Kathy Downs,
 Mike Mazurki.

ProducerAubrey Schenck
 DirectorCharles Barton
 AssistantHoward Koch

CORKSCREW ALLEY

Cast: Dennis O'Keefe, Claire Trevor.
 ProducerAubrey Schenck
 DirectorAnthony Mann
 AssistantReggie Callow

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,
 James Craig, Jack Oakie

A TEXAS STORYJames Craig, Johnny
 Johnston.

ADVENTURES OF CASANOVA.....Arturo de
 Cordova, Lucille Bremmer, Turhan Bey,
 John Sutton, Noreen Nash, Nestor Paiva

T-MANDennis O'Keefe

PRELUDE TO NIGHT.....Zachary Scott,
 Louis Hayward, Dianne Lynn, Sydney
 Greenstreet

(In Release)

RETURN OF RIN TIN TIN (11/3)85%
 LINDA BE GOOD (11/3)80%
 CARAVAN (9/15)85%
 ADVENTURESS (British) (4/15)80%
 BEDELIA (British)

(Seen but not reviewed)75%
 IT'S A JOKE, SON! (1/21)85%
 LOST HONEYMOON (3/12)85%
 REPEAT PERFORMANCE (5/22)85%
 KILLER AT LARGE (5/29)70%
 RED STALLION (7/28)80%
 GREEN FOR DANGER (7/28)80%
 OUT OF THE BLUE (0/1)85%
 LOVE FROM A STRANGER (11/10)85%

INDEPENDENT

(Now SHOOTING)

HALF-PAST MIDNIGHT

(Sol Wurtzel)

Cast: Kent Taylor, Peggy Knudsen, Joe Sawyer,
 Walter Sande, Gil Stratton, Jacqueline
 Delya, Martin Kosleck, M. Paige.

ProducerSol Wurtzel
 DirectorWilliam Claxton

THE CHALLENGE

(Reliance)

Cast: Tom Conway, June Vincent, Richard
 Stapley.

ProducersBen Pivar and Bernard Small
 DirectorJean Yarbrough
 AssistantEddie Stein

LET'S LIVE AGAIN

(Frank Seltzer)

Cast: John Emery, Hillary Brooke, Taylor
 Holmes, Diane Douglas.
 ProducersFrank Seltzer, Hugh King
 DirectorHerbert I. Leeds
 AssistantHarold Godsoe

(Filming Completed)

THE FLAMING FOREST (Adventure)
 Robert Lowery, Martha Sherrill

FOR YOU I DIE (Arpi).....Cathy Downs,
 Paul Langton, Mischa Auer

THE LAST NAZI (Carl Krueger).....Martha
 Mirtovich, Lee Bonnell

M-G-M

(Now SHOOTING)

THE BIG CITY

Cast: Margaret O'Brien, George Murphy, Rob-
 ert Preston, Danny Thomas

ProducerJoe Pasternak
 DirectorNorman Taurog
 AssistantSid Sidman

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van
 Johnson, Angela Lansbury, Adolphe
 Menjou.

DirectorFrank Capra
 AssistantArt Black
 ProducerFrank Capra

MASTER OF LASSIE

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom
 Drake, Donald Crisp, Reginald Owens,
 Lassie.

ProducerRobert Sisk
 DirectorFred Wilcox
 AssistantEarl McEvoy

(Filming Completed)

HOMECOMINGClark Gable,
 Lana Turner, John Hodiak, Anne Baxter,
 Cameron Mitchell.

LUXURY LINER.....George Brent,
 Frances Gifford, Jane Powell, Lauritz
 Melchior

THE KISSING BANDIT.....Frank Sinatra,
 Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien,
 George Murphy, Angela Lansbury, Phyllis
 Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney,
 Walter Huston, Gloria de Haven, Marilyn
 Maxwell, Frank Morgan, Jackie "Butch"
 Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jean-
 ette MacDonald, Jose Iturbi, Jane Powell,
 Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,
 Lana Turner, Cameron Mitchell, Mary As-
 tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon,
 Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson,
 Hume Cronyn, Una Merkel, Richard Derr,
 Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey
 Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor)
 Esther Williams, Peter Lawford, Jimmy
 Durante.

B.F.'s DAUGHTER.....Barbara Stanwyck,
 Van Heflin, Richard Hart, Charles Coburn

(In Release)

THIS TIME FOR KEEPS (10/13)90%
 DESIRE ME (9/29)85%
 THE MIGHTY MCGURK (11/9)85%
 THE ARNELO AFFAIR (2/18)80%
 ★BEGINNING OR THE END (2/25)85%
 DARK DELUSION (4/15)75%
 ★HIGH BARBAREE (3/26)90%
 LADY IN THE LAKE (12/3)90%
 LITTLE MISTER JIM (6/11)80%
 LOVE LAUGHS AT ANDY HARDY
 (12/17)85%
 IT HAPPENED IN BROOKLYN (3/5)
 (Box Office Rating Only)95%
 MY BROTHER TALKS TO HORSES
 (11/19)85%
 ★SEA OF GRASS (2/11)100%
 THE SECRET HEART (12/10)90%
 UNDERCOVER MAISIE (3/12)85%
 ★THE YEARLING (Color) (11/26)100%
 ★CYNTHIA (5/13)100%
 THE ROMANCE OF ROSY RIDGE (7/7) 85%
 FIESTA (6/16)90%
 THE HUCKSTERS (6/30)90%
 MERTON OF THE MOVIES (7/21)85%
 SONG OF LOVE (7/21)95%
 SONG OF THE THIN MAN (7/28)85%
 THE UNFINISHED DANCE (8/4)90%
 THE MIGHTY MCGURK (11/19)85%
 GREEN DOLPHIN STREET (10/20)95%
 KILLER MCCOY (10/27)90%
 CASS TIMBERLANE (11/10)90%

MONOGRAM

(Now SHOOTING)

OVERLAND TRAILS

Cast: Johnny Mack Brown, Raymond Hatton,
 Virginia Belmont.

ProducerBarney Sarecky

DirectorLambert Hillier
 AssistantEddie Davis

ANGELS ALLEY

Cast: Leo Gorcey, Huntz Hall, Geneva Gray,
 Frankie Darro, Dewey Robinson.

ProducerJan Grippio
 DirectorWilliam Beaudine
 AssistantWesley Barry

CHARLIE CHAN IN NEW ORLEANS

Cast: Roland Winters, Victor Sen Young,
 Mantan Moreland, Douglas Fowley.

ProducerJames S. Burkett
 DirectorDerwin Abrahams
 AssistantTheodore Joos

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....
 Joe Yule, Rennie Riano, Dale Carnegie,
 Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart,
 June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon
 Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
 Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTERJimmy
 Wakely, Dub Taylor, Beverly Jons, Douglas
 Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray
 Hatton, Virginia Belmont, Robt. Winkler.

ROCKY(Lindsley Parsons,
 Roddy McDowell, Edgar Barrier, Jonathan
 Hale, Irving Bacon, William Ruhl.

THE CHINESE RING.....Roland Winter,
 Mantan Moreland, Victor Sen Young,
 Louise Currie, Warren Douglas, Philip Ahn
 las, Philip Ahn.

GUN TALK.....Johnny Mack Brown,
 Ray Hatton, Christine McIntyre, Wheaton
 Chambers.

PANHANDLE (Champion).....Rod Cameron,
 Cathy Downs, Anne Gwynne

SONG OF THE DRIFTER.....Jimmy Wakely,
 Cannonball Taylor, Mildred Coles.

(In Release)

IN SELF DEFENSE (11/3)80%
 KING OF BANDITS (10/13)85%
 CODE OF THE SADDLE (9/22)80%
 SARGE GOES TO COLLEGE (5/5)80%
 FALL GUY (3/19)80%
 GINGER (1/28)75%
 GUILTY, The (Wrather) (3/26)80%
 HARD-BOILED MAHONEY (Bowery Boys)

HIGH CONQUEST (3/12)85%
 LAND OF THE LAWLESS (5/15)80%
 MR. HEX (12/3)85%
 RIDING CALIFORNIA TRAIL (2/11)75%
 SONG OF SIERRAS (12/17)75%
 TRAILING DANGER (4/1)75%
 VACATION DAYS (2/11)80%
 VIOLENCE (B & B) (4/8)75%
 NEWS HOUNDS (6/16)75%
 KILROY WAS HERE (6/30)80%
 HIGH TIDE (8/4)80%
 LOUISIANA (8/11)85%
 ROBIN HOOD OF MONTEREY (8/18)75%
 JOE PALOOKA IN THE KNOCKOUT
 (8/25)80%

PARAMOUNT

(Now SHOOTING)

SAINTED SISTERS

Cast: Veronica Lake, Joan Caulfield, Barry
 Fitzgerald, George Reeves, Wm. Dema-
 rest

ProducerRichard Maibaum
 DirectorWilliam Russell
 AssistantChico Day

THE LONG GREY LINE

Cast: Alan Ladd, Donna Reed, Audie Mur-
 ohy, Dick Hogan, Russell Wade, Lionel
 Shelley

ProducerRobert Fellows
 DirectorJohn Farrow
 AssistantHerb Coleman

A CONNECTICUT YANKEE

AssistantEddie Davis

(Technicolor)

Cast: Bing Crosby, Rhonda Fleming, Sir Ced-
 ric Hardwicke, Wm. Bendix

ProducerRobert Fellows
 DirectorRay Garnett
 AssistantOscar Rudolph

MR. RECKLESS

(Pine-Thomas)

Cast: William Eythe, Barbara Britton, James
 Mulligan

ProducersBills Pine & Thomas
 DirectorFrank McDonald

HAZARD

Cast: Paulette Goddard, Macdonald Carey,
 Stanley Clements

ProducerMel Epstein
 DirectorGeorge Marshall
 AssistantGeorge Templeton

WATERFRONT AT MIDNIGHT

(Pine-Thomas)

Cast: William Garoan, Mary Beth Hughes,
 Richard Travis, Cheryl Walker.

ProducersBill Pine and Thomas
 DirectorWilliam Berke
 AssistantHoward Pine

(*Filming Completed*)
THE PALEFACE.....Bob Hope, Jane Russell, Samuel Hinds, John Littel, Jack Searl.
CAGED FURY.....Richard Denning, Sheila Ryan, Buster Crabbe, Mary Beth Hughes
SO EVIL MY LOVE.....Ray Milland, Ann Todd, Geraldine Fitzgerald.
NIGHT HAS A THOUSAND EYES.....Edward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.
SHAGGY (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
BIG TOWN AFTER DARK.....Philip Reed, Hillary Brooke.
WHISPERING SMITH (Technicolor).....Alan Ladd, Robert Preston.
DREAM GIRL.....Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.
THE EMPEROR WALTZ (Technicolor) Crosby, Fontaine.
SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rosten, Rasmusny
I WALK ALONE (Wallis).....Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.
ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.
THE BIG CLOCK.....Milland, Laughton, Maureen O'Sullivan, Rita Johnson.
MY OWN TRUE LOVE.....Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Phil Friend

(*In Release*)
WHERE THERE'S LIFE (10/6).....85%
UNCONQUERED (9/29).....90%
I COVER BIG TOWN (5/5).....85%
***BLAZE OF NOON (3/5)**.....90%
CALCUTTA (4/15).....85%
***CALIFORNIA (Color) (12/17)**.....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
***FEAR IN NIGHT (P-T) (3/5)**.....90%
***IMPERFECT LADY (3/12)**.....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
***MY FAVORITE BRUNETTE (2/18)**.....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
***SUDDENLY IT'S SPRING (2/11)**.....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
*** WELCOME STRANGER (4/29)**.....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%
ADVENTURE ISLAND (8/11).....80%
GOLDEN EARRINGS (9/1).....85%
ROAD TO RIO (11/10).....85%

P-R-C

(*Filming Completed*)
RED RIVER RENEGADES.....Eddie Dean, Roscoe Ates, Jennifer Holt
HAWK OF POWDER RIVER.....Eddie Dean, Roscoe Ates, Jennifer Holt.
THE WESTWARD TRAIL.....Eddie Dean, Roscoe Ates, Phyllis Planchard
BLACK HILLS.....Eddie Dean, Roscoe Ates, TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
PHILO VANCE'S SECRET MISSION
William Wright.
CHECK YOUR GUNS.....Eddie Dean, Roscoe Ates, Nancy Gates.
BLONDE SAVAGE.....Leif Erickson, Gale Sherwood, Veda Ann Borg
FIGHTING VIGILANTES.....Al LaRue, Jennifer Holt, Fuzzy St. John
HEADIN' FOR HEAVEN (Ace).....Stuart Erwin, Glenda Farrell, Russ Vincent.
CHEYENNE TAKES OVER.....Al LaRue, Fuzzy St. John, Jennifer Holt.
STAGE TO MESA CITY.....Lash LaRue, Fuzzy St. John, Jennifer Holt.
OPEN SECRET.....John Ireland, George Tynne, Ellen Lowe.
THE ENCHANTED VALLEY.....(Jack Schwarz) Alan Curtis, Charles Grapewin, Anne Gwynn.
TORNADO RANGE.....Eddie Dean, Roscoe Ates, Jennifer Holt.
PRAIRIE OUTLAW.....Eddie Dean, Roscoe Ates, Jennifer Holt
(In Release)
RAILROADED! (10/13).....85%
GAS HOUSE KIDS IN HOLLYWOOD (10/6).....80%
BURY ME DEAD (9/29).....85%
PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%
HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%

SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE (9/8).....70%
HEADACHES (1/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6 16).....80%
PIONEER JUSTICE (6/30).....80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4).....85%

R-K-O

(*Now SHOOTING*)
JOAN (Technicolor) (Sierra)
Cast: Ingrid Bergman, Jose Ferrer, George Coulouris, Richard Ney, R. Barrat.
Producer.....Walter Wanger
Director.....Victor Fleming
Assistant.....Eddie Salven

BERLIN EXPRESS
Cast: Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas, Robert Coote
Producer.....Bert Granet
Director.....Jacques Tourneur
Assistant.....Bill Dorfman

THE VELVET TOUCH (Independent Artists)
Cast: Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet
Producer.....Frederick Brisson
Director.....Jack Gage
Assistant.....Maxwell Henry

THE WINDOW
Cast: Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, R. Roman.
Producer.....Frederick Ulman, Jr.
Director.....Ted Tetzlaff

(*Filming Completed*)
MYSTERY IN MEXICO.....William Lundigan, Jacqueline White, Jacqueline Dalya.
STATION WEST.....Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives
WAR PARTY.....Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen
THE MIRACLE OF THE BELLS
(Jesse L. Lasky) Fred MacMurray, Valli, Frank Sinatra
RACE STREET.....George Raft, William Bendix, Marilyn Maxwell
TARZAN AND THE MERMAIDS.....(Sol Lesser) Johnny Weismuller, Brenda Joyce, Linda Christian, John Laurenz
WILD HORSE MESA
Tim Holt, Nan Leslie, Richard Martin, Richard Powers, Tony Barrett, Jason Robards, Harry Woods, Wm. Gould.
FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
OUT OF THE PAST.....Mitchum, Jane Greer, Kirk Douglas, Virginia Huston, Rhonda Fleming, Richard Webb
INDIAN SUMMER.....Alexander Knox, Ann Sothorn, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives
TYCOON (Color).....John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey
NIGHT SONG.....Merle Oberon, Dana Andrews, Ethel Barrymore.
MOURNING BECOMES ELECTRA.....Rosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.
RETURN OF THE BADMEN.....Randolph Scott, Gabby Hayes
ROUGHSHOD.....Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.
YOUR RED WAGON.....Cathy O'Donnell, Farly Granger Howard da Silva.
UNDER ARIZONA SKIES Tim Holt, Nan Leslie, Richard Martin, Carol Foreman
GOOD SAM (Rainbow).....Gary Cooper, Ann Sheridan, Edmund Lowe
I REMEMBER MAMA.....Irene Dunne, Barbara Bel Geddes
RACHEL.....Loretta Young, William Holden, Robert Mitchum
THE ARIZONA RANGER.....Tim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan.

(*In Release*)
SO WELL REMEMBERED (11/3).....90%
DICK TRACY MEETS GRUESOME (9/29).....85%
A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
***BEST YEARS OF OUR LIVES (Goldwyn) (12/3)**.....100%

BORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DESPERATE (5/7).....85%
DICK TRACY'S DILEMMA (5/6).....75%
DICK TRACY VS. CUEBALL (11/12).....75%
***FARMER'S DAUGHTER (3/12)**.....95%
***HONEYMOON (4/15)**.....85%
IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24).....95%
SAN QUENTIN (12/3).....85%
THE FUGITIVE (11/10).....85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
***SINBAD THE SAILOR (Color) (1/14)**.....90%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24).....80%
THEY WON'T BELIEVE ME (5/8).....90%
THUNDER MOUNTAIN (5/7).....80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9).....75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30).....90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%
THE LONG NIGHT (6/2).....80%
BACHELOR & BOBBY SOXER (6/9).....95%
MAN ABOUT TOWN (10/27).....85%

REPUBLIC

(*Now SHOOTING*)
OKLAHOMA BADLANDS
Cast: Allan Lane, Mildred Coles, Eddy Waller.
Producer.....Gordon Kay
Director.....Yakima Canutt
Assistant.....Lee Lukather

I, JANE DOE
Cast: Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard.
Producer.....John H. Auer
Director.....John H. Auer
Assistant.....Dick Moder

UNDER CALIFORNIA STARS
Cast: Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Pioneers.
Producer.....Edward J. White
Director.....William Witney
Assistant.....Jack Lacey

(*Filming Completed*)
MADONNA OF THE DESERT.....Don Castle, Lynne Roberts, Donald Barry.
CALIFORNIA FIREBRAND.....Monte Hale, Adrian Booth, Foy Willing
CAMPUS HONEYMOON.....Richard Crane, Lynn & Lee Wilde, Hal Hackett.
THE MAIN STREET KID.....Al Pearce, Janet Martin, Adele Mara, Alan Mowbray
END OF THE RAINBOW.....Marsha Hunt, Wm. Lundigan, Charles Winniger, Gail Patrick, Gene Lockhart, Florence Bates, Allen Jenkins
"BANDITS OF DARK CANYON"
Allen Lane, Bob Steele, Roy Barcroft, Eddy Walker, John Hamilton, Gregory Marshall, Linda Johnson.
THE FLAME.....Vera Ralston, John Carroll, Robert Paioe, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel
MACBETH.....Orson Welles, Jeanette Nolan, Edgar Barrier
THE FABULOUS TEXAN.....William Elliot, John Carroll
UNDER COLORADO SKIES.....Monte Hale, Adrian Booth, Fay Willing, Riders of the Purple Saeo
THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine.
SLIPPY McGEE.....Donald Berry, Dale Evans, Tom Brown, Maude Eburne, Dick Elliott, James Caseary, Harry Cheshire, Murray Alper.
BILL & COO.....Ken Murray and Birds
OLD LOS ANGELES.....Wm. Elliot, Catherine McLeod, John Carroll.
UNDER ARIZONA STARS (Trucolor)
Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Sons of the Pioneers.

(*In Release*)
DRIFTWOOD (11/3).....75%
THE WILD FRONTIER (10/13).....85%
EXPOSED (9/22).....70%
RORIN HOOD OF TEXAS (9/15).....70%
ALONG THE OREGON TRAIL (9/8).....80%
SPRINGTIME IN THE SIERRAS (7/28).....80%
WYOMING (7/28).....80%
ANGEL AND THE BADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
***CALENDAR GIRL (2/18)**.....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
WINTER WONDERLAND (5/21).....75%
LAST FRONTIER UPRISING (Color) (2/25).....75%
MAGNIFICENT ROGIE (12/3).....80%
NORTHWEST OUTPOST (5/13).....85%
OREGON TRAIL SCOUTS (5/16).....80%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%

***THAT'S MY MAN (4/8)**.....90%
TRAIL TO SAN ANTONIO (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6 16).....70%
BLACKMAIL (8/4).....75%
THE PRETENDER (8/25).....75%
MARSHAL OF CRIPPLE CREEK (8/25).....75%
ON THE OLD SPANISH TRAIL (Trucolor) (10/27).....80%
THE FABULOUS TEXAN (11/10).....85%

20TH CENTURY-FOX

(*Now SHOOTING*)
DEEP WATER
Cast: Dana Andrews, Joan Peters, Cesar Romero, Anne Revere, Dean Stockwell
Producer.....Sam Engle
Director.....Henry King
Assistant.....Joe Behm

THIS IS THE MOMENT (Technicolor)
Cast: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel
Producer.....Ernst Lubitsch
Director.....Ernst Lubitsch
Assistant.....Tom Dudley

SITTING PRETTY
Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Hayden
Producer.....Samuel Engle
Director.....Walter Lang
Assistant.....Gaston Glass

WALLS OF JERICHO
Cast: Linda Darnell, Cornel Wilde, Anne Baxter, Kirk Douglas, Ann Dvorak
Producer.....Lamar Trotti
Director.....John Stahl
Assistant.....Artie Jacobson

(*Filming Completed*)
THE SNAKE PIT.....Olivia De Havilland, Leo Glenn, Mark Stevens, Celeste Holm, Minna Gombell.
CALL NORTHSIDE 777.....James Stewart, Richard Conte, Helen Walker, Lee J. Cobb.
BALLAD OF FURNACE CREEK Victor Mature, Coleen Gray, Reginald Gardner.
DAISY KENYON.....Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.
CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Cesar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez
SCUDDA HOO! SCUDDA HAY! (Color).....Lon McAlister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

DANGEROUS YEARS (Sol M. Wurtzel)
William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.
YOU WERE MEANT FOR ME.....Jeanne Crain, Schildkraut, Dan Dailey, Barbara Lawrence
(In Release)
ROSES ARE RED (11/3).....85%
FOREVER AMBER (10/13).....100%
NIGHTMARE ALLEY (10/13).....85%
THE INVISIBLE WALL (10/13).....85%
THE FOXES OF HARROW (9/22).....95%
MIRACLE ON 34th STREET (5/5).....85%
BACKLASH (Wurtzel) (4/1).....80%
***BOOMERANG (1/28)**.....95%
BRASHER DOUBLOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color) (4/1).....80%
DANGEROUS MILLIONS (Wurtzel) (12/3).....85%
***HOMESTRETCH (Color) (4/22)**.....95%
JEWELS OF BRANDENBURG (Wurtzel) (4/15).....75%
MOSS ROSE (5/20).....85%
THE GHOST AND MRS. MUIR (5/14).....85%
THE LATE GEORGE APLEY (2/4).....80%
***THE RAZOR'S EDGE (11/19)**.....100%
***SHOCKING MISS PILGRIM (Color) (1/7)**.....90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%
THE CRIMSON KEY (7/7).....70%
I WONDER WHO'S KISSING HER NOW (6/16).....85%
BOB, SON OF BATTLE (6/9).....80%
SECOND CHANCE (7/21).....80%
KISS OF DEATH (8/18).....90%
MOTHER WORE TIGHTS (8/25).....95%
GENTLEMAN'S AGREEMENT (11/10).....100%

HAL ROACH

(*Filming Completed*)
HERE COMES TROUBLE (Color)
William Tracy, Ina Sawyer, Joan Woodbury
WHO KILLED 'DOC' ROBBIN? (Color).....Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane.

SAMUEL GOLDWYN

(Filming Completed)

THE BISHOP'S WIFE.....David Niven,
Monty Wooley, Gladys Cooper, Elsa Lan-
chester
A SONG IS BORN (Technicolor) Danny Kaye,
Virginia Mayo, Steve Cochran, Esther Dale,
Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Doug-
las, Dan Tobin.
ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck,
Ann Todd, Charles Laughton, Ethel Barry-
more, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones,
Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden,
Jennifer Holt, Denver Pyle
CASE OF THE BABY-SITTERNeal, Jenkins,
Blake, Sale
DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale, Douglas
Blacklev
THE PRAIRIE (Zenith).....Alan Baxter, Lenore
Aubert, Charles Evans, Russ Vincent.

(In Release)

ROAD TO THE BIG HOUSE (11/3)75%
SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5).....80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color).....
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GALS (2/18).....80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)
DRAGNET (7/7).....75%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%
FLIGHT TO NOWHERE (8/11)70%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Lati-
more, Akim Tamiroff, Stephen Bekassy.
ProducerEdward Small
DirectorGregory Ratoff

(Filming Completed)

STRANGE GAMBLE.....William Boyd, Andy
Clyde, Rand Brooks, James Craven
SO THIS IS NEW YORK (Screen Plays-Ent.)
Henry Morgan, Rudy Vallee, Hugh Her-
bert, Bill Goodwin, Virginia Grey.
VENDETTA (Hughes)George Dolenz,
Hillary Brooke, Faith Domergue, Nigel
Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne,
Walter Brennan, Joanne Dru, Montgomery
Clift, John Ireland, Harry Carey, Noah
Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)
Bergman, Boyer, Charles Laughton, Ruth
Warrick, Louis Calhern, Ruth Nelson,
Stephen Bekassy, J. Edward Bromberg,
Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Mere-
dith) Paulette Goddard, Henry Fonda,
James Stewart, Fred MacMurray, Charles
Laughton, Burgess Meredith, William
Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez,
Jean Pierre Aumont, Dennis O'Keefe.

(In Release)

CHRISTMAS EVE (11/3)80%

FABULOUS DORSEYS (Rogers) (2/25).....70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin)
(4/15)Not Rated

NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin)
3/12)85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY
(Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong)
(12/17)80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morris)
(3/26)No Rating

DANGEROUS VENTURE (Hopalong)
(2/25)75%
★DISHONORED LADY (Stromberg)
(4/22)95%
BODY AND SOUL (8/18)95%
STORK BITES MAN (8/18)70%
HAL ROACH COMEDY CARNIVAL
(8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta
Toren, Peter Lorre, Thomas Gomez,
Hugo Haas.

ProducerNat Goldstone
DirectorJohn Barry
AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster,
Mady Christians, Howard Duff

ProducerChester Erskine
DirectorIrving Reis
AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Durbin, Dick Haymes, Vincent
Price, Albert Sharpe, Moroni Olsen

ProducerKarl Tunberg
DirectorWilliam Seiter
AssistantWilliam Holland

ANOTHER PART OF THE FOREST

Cast: Frederic March, Ann Blyth, Dan Dur-
yea, Edmond O'Brien, Florence Eldridge

ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

ARE YOU WITH IT?

Cast: Donald O'Connor, Olga San Juan, Mar-
tha Stewart, Lew Parker, Pat Dane.

ProducerRobert Arthur
DirectorJack Hively
AssistantJoe Kenny

(Filming Completed)

THE NAKED CITY (Hellinger).....
Barry Fitzgerald, Howard Duff, Dorothy
Hart

A DOUBLE LIFE.....Ronald Colman, Signe Hasso
VENGEANCE.....Charles Boyer, Ann
Blyth, Sir Cedric Hardwicke, Jessica Tandy

TAP ROOTS (Technicolor)
Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET
William Powell, Ella Raines, Peter Lind
Hayes, Arleen Whelan, Ray Coons, Cyn-
thia Corley, Hans Conreid.

PIRATES OF MONTEREY (Color).....Montez,
Rod Cameron, Philip Reed, Mikhail Ra-
simov, Gilbert Roland, Gale Sondergaard

LETTER FROM AN UNKNOWN WOMAN
(Rampart).....Joan Fontaine, Louis Jourdan
FRIEDA (11/10)85%

(In Release)

THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON
GAP (10/6)85%
RIDE THE PINK HORSE (9/15).....90%
THE YEARS BETWEEN (9/8)85%
SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26)85%
ADVENTURES OF DON COYOTE (Comet)
(Color) (4/29)80%
BLACK NARCISSUS (7/14).....95%
SINGAPORE (8/11)80%
BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19)80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19)95%
STAIRWAY TO HEAVEN (Color) (British)
(12/24)95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%

★TIME OUT OF MIND (3/19).....90%
SLAVE GIRL (7/21)80%
IVY (6/16)85%
THE EXILE (10/20).....85%
THE UPTURNED GLASS (10/27).....85%

WARNERS

(Now SHOOTING)

THE ADVENTURES OF DON JUAN

(Technicolor)

Cast: Errol Flynn, Viveca Lindfors, Robert
Douglas, Romney Brent, Alan Hale

ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige,
John Hoyt.

ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom
D'Andrea, Victor Francen

ProducerJerry Wald
DirectorDelmar Daves

JOHNNY BELINDA

Cast: Jane Wyman, Lew Ayres, Charles Bick-
ford, Agnes Moorehead.

ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADRE
Humphrey Bogart, Walter Huston, Tim
Holt, Bruce Bennett, Barton MacLane,
Carmen D'Antonio, Florita Romero, Bobby
Blake, Clifton Young, Jack Holt.

APRIL SHOWERSJack Carson,
Ann Sothorn, Bobby Ellis, S. Z. Sakall.

EVER THE BEGINNING
Lilli Palmer, Sam Wanamaker.

NIGHT UNTO NIGHT.....Ronald Reagan,
Viveca Lindfors, Bruce Bennett, Rosemary
DeCamp, Osa Massen, Broderick Craw-
ford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis
Morgan as Chauncey Olcott, Andrea King.

WOMAN IN WHITE.....Alexis Smith, Eleanor
Parker, Sydney Greenstreet, Gig Young.

CHRISTOPHER BLAKE.....Alexis Smith,
Robert Douglas, Ted Donaldson, John
Hoyt, Mary Wickes.

(In Release)

ESCAPE ME NEVER (11/3)85%
THE UNSUSPECTED (9/22)85%
EAST WITH FIVE FINGERS (12/24).....85%

STATEMENT OF THE OWNERSHIP, MAN-
AGEMENT, CIRCULATION, ETC., REQUIRED
BY THE ACTS OF CONGRESS OF AUGUST

24, 1912, AND MARCH 3, 1933, OF HOLLY-
WOOD MOTION PICTURE, TELEVISION,
RADIO REVIEW, published weekly at Los
Angeles, California, for October 1st, 1947.

State of California
County of Los Angeles, ss:

Before me, a Notary Public in and for the
State and county aforesaid, personally ap-
peared Thomas A. Wood, who, having been
duly sworn according to law, deposes and
says that he is the Publisher of the HOLLY-
WOOD MOTION PICTURE, TELEVISION,
RADIO REVIEW and that the following is, to
the best of his knowledge and belief, a true
statement of the ownership, management (and
if a daily paper, the circulation), etc., of the
aforesaid publication for the date shown in
the above caption, required by the Act of
August 24, 1912, as amended by the Act of
March 3, 1933, embodied in section 537, Postal
Laws and Regulations, printed on the reverse
of this form, to wit:

1. That the names and addresses of the
publisher, editor, managing editor, and busi-
ness manager are:

Publisher, Thomas A. Wood, 5373 San Vicente
Blvd., Los Angeles, Calif.
Editor, Eddy Eckels, 1717 N. Vine St., Holly-
wood, Calif.

Managing Editor, Eddy Eckels, 1717 N. Vine
St., Hollywood, Calif.
Business Manager, Larry Urbach, 1717 N.
Vine St., Hollywood, Calif.

2. That the owner is: (If owned by a cor-
poration, its name and address must be
stated and also immediately thereunder the
names and addresses of stockholders owning
or holding one per cent or more of total
amount of stock. If not owned by a corpora-
tion, the names and addresses of the indi-
vidual owners must be given. If owned by a
firm, company, or other unincorporated con-
cern, its name and address, as well as those
of each individual member, must be given.)

Ida D. Wood, 5373 San Vicente Blvd., Los
Angeles, Calif.



MARTIN MURRAY

. . . new million-dollar narrow-gauge
film producer who, with song-writer
Harry Revel, has filed application for
new corporation which is set to spe-
cialize in films for television . . .

CHEYENNE (4/29)95%
★HUMORESQUE (12/24)95%
LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31).....80%
★NORA PRENTISS (2/11)90%
★PURSUED (U. S.) (2/18)85%
★STALLION ROAD (3/19)95%
THAT WAY WITH WOMEN (2/18).....80%
★TIME, PLACE, GIRL (Color) (12/10).....85%
★TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7)80%
THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%
DEEP VALLEY (8/4)90%
LIFE WITH FATHER (8/18)100%
THAT HAGEN GIRL (10/27).....85%

Mary W. McClain, 105 Chester St., Garden
City, N. Y.

3. That the known bondholders, mortgagees,
and other security holders owning or holding
1 per cent or more of total amount of bonds,
mortgages, or other securities are: (If there
are none, so state.)
None.

4. That the two paragraphs next above,
giving the names of the owners, stockholders,
and security holders, if any, contain not only
the list of stockholders and security holders
as they appear upon the books of the com-
pany but also, in cases where the stockholder
or security holder appears upon the books
of the company as trustees or in any other
fiduciary relation, the name of the person or
corporation for whom such trustee is acting,
is given; also that the said two paragraphs
contain statements embracing affiant's full
knowledge and belief as to the circumstances
and conditions under which stockholders and
security holders who do not appear upon the
books of the company as trustees hold stock
and securities in a capacity other than that
of a bona fide owner; and this affiant has no
reason to believe that any other person,
association, or corporation has any interest
direct or indirect in the said stock, bonds, or
other securities than as so stated by him.

5. That the average number of copies of
each issue of this publication sold or dis-
tributed, through the mails or otherwise, to
paid subscribers during the twelve months
preceding the date shown above is 3,328.
(This information is required from publishers
of daily, weekly, semiweekly and triweekly
publications only.)

THOMAS A. WOOD,

Publisher.

Sworn and subscribed before me this 29th
day of September, 1947.

J. T. KILLINGSWORTH,
Notary Public in and for the
County of Los Angeles, State
of California.

(My Commission Expires Nov. 8, 1949)
(Seal)

BISHOP'S WIFE

(Continued from Page 2)

stood for one thing above all. There is such a thing as "Heaven on Earth," if you will but make it so.

The picture succeeds in very definitely presenting that propaganda. As such, it is not only delightful entertainment but is a helpful piece of "uplift."

It fairly teems with exploitation possibilities which, coupled with the vast array of boxoffice names and prestige elements, will make it one of the outstanding money-makers of the year.

Every exhibitor who can book "The Bishop's Wife" will be indeed fortunate. He will not only be sure of some of the fattest profits for his ledger records, but will enjoy that feeling of having done something really worth while for his clientele by presenting such filmfare.

Support Credits Due

It would not be fair in passing not to mention the stellar performances of James Gleason as the taxi driver, Elsa Lanchester as the housekeeper, Gladys Cooper as the wealthy widow and Sara Haden as the Bishop's secretary. Each one of these character portraits is an individual achievement—finely drawn through the coordination of story lines, direction and the artist.

Then, too, the fine voice modulation of the Mitchell boy choir and the many clever trick devices used to exemplify the miracles performed by "Dudley"—these latter credited to Irving Sindler.

Make it a point now to make sure you set in "The Bishop's Wife" on your booking sheet. It will be worth all you pay for it—in general satisfaction. **Eddy**

'WILD HORSE'

(Continued from Page 6)

they have a sweet, boy-gal understanding about the future.

Holt and side-kick Chito (Richard Martin) find the Pangwitch herd and fight off Harry Woods' gang of saddle-bruizers, who want the hosses for Harry.

The Robards waddies run the herd to the ranch and Jason sets out for town to sell 'em. Rat Woods buys the horses, gets a bill of sale and then murders the old man. Holt spends his footage following clues which eventually lead to the murderer.

Outdoes All Opposition

The interim is a blazing series of excellently staged fights, as Tim out-thinks and out-scrapes all opposition.

Pangwitch, a symphony of equine grace and untamed power, is used as the instrument of final justice. He tramples the sadistic killer who once whipped him and who later shot Harry Woods and tried to plant the rap on Tim.

"Wild Horse Mesa" is an hour of hefty western entertainment. —**Bill**

HOLLYWOOD SIDESHOW

● HUGO FREGONESE, the Argentine director signed by MGM, has been presented with an award for the very picture that won his Culver City contract: "Where Words Fail." The award was made at the Academy by Charles de Cruz, v.p. of the Argentina Association of Critics, with Jean Hersholt assisting. The honor was for the director's "contribution to motion pictures in Argentina and abroad." ¶ Linda Darnell, who lost all that poundage for "Amber," has been asked to take off another five for "Walls of Jericho."

¶ "Miracle of Living," the revolutionary VD film made at the request of Army Surgeon General by director Joe Newman, is intriguing certain majors. Fully endorsed by the Catholic Church, the film is said to attack the taboo subject from anti-promiscuity angle rather than the tried-and-true gimmick of fear.

MARTIN MURRAY and song-writer Harry Revel have joined forces to start a new narrow-gauge producing company to make (1) sound and color movies of any event on call and (2) auditions for singers and actors with Revel scoring the films. They'll operate with a mobile unit for shooting anywhere quickly. It is said much of it will be shot with a view to its adaptability to television. ¶ David O. Selznick has requested illustrator Varga to keep Valli's nose out of that "Miss Universe" business! Varga has painted a composite portrait which includes the charms of several famous stars, such as Maureen O'Hara's hair, Marlene Dietrich's legs, Valli's nose, et cetera. Now that D.O.S. objects, it is up to the PAs as to how far they can make the gag feud go.

WESTBROOK PEGLER, who wrote the story of Al Capone for the screen, and his cohorts, brother Jack Pegler and Lou Goldberg, have decided to go ahead and produce the biog regardless of production code-chief Joe Breen's nix of the script. It should and could be easily stopped cold in its tracks. The unions and guilds would merely need to refuse to work on a film, in which their worst enemy is involved. ¶ After spirited bidding by several companies, 20th. Century purchased the Readers Digest short story "I Was a Male War Bride" — for 25-Gs.

BRIAN DONLEVY is flirting with an offer to do a radio series on the adventures of "The Great McGinty," based on the pic he made a few years ago. ¶ The fastest game in the world will be used for the first time in a feature picture when an incident in RKO's "Mystery in Mexico" takes place during a jai alai game. The only other time the Cuban-South American slambang sport was filmed was in a Pete Smith short.

JAMES W. GARDNER is preparing to produce a Bdway musical, presenting the Smith Brothers — Trade and Mark — as the central characters. Hollywood is already nibbling for the screen rights before the rehearsals begin.

¶ By the time this issue hits the stands, it'll be a bundle of boy (they hope) for the Burt Lancasters. ¶ Specializing in frahd chicken, that marvel colored character artist Hattie McDaniel is getting ready to open a food emporium called "Hattie's Joint." Currently, she's at work in "Mickey" and has just signed for 39-weeks as radio's "Beulah." ¶ Clifton Webb and mother Maybelle are planning to "camp out" until their new home is built.

WALTER COMPTON has left the staff of Look Magazine to devote his entire time to Triangle Productions, that is, all but 4-annual issues of the mag.

¶ The most pleasant duty of your correspondent for this column is the writing of the wedding notice of his former, long-time boss and charming business associate—Clarence Brown. The MGM producer-director married Marian Spies, his secretary for 11-years, a few days ago in NY. They then Queen May'd to Europe for a 6-weeks honeymoon. May we also take time out to mention the fact that it was your humble servant and his—who introduced the pair. ¶ Odd-looking twosome—Lanky John Carradine and petite Gloria Swanson, seen around NY quite a bit of late.

INA CLAIRE is the object of several majors' affections now that her Biltmore appearance has again brought her name into the Hollywood limelight. Practically every producer in town has suddenly become serious about latching Ina to a pic contract. Tiz a funny town, indeed. ¶ Qualified people who have read Arthur Ripley's screenplay of Thomas Wolf's "Look Homeward Angel" say he has done an especially fine job of condensing the mammoth novel into reasonable playing time—still retaining the entire complex theme and full story progression. Nebenzal has set a Jan. starting date with Ripley directing.

¶ Frank Selzer and Hugh King, who recently formed the Frank Selzer Productions to make 3-pix for 20th. Century release, have launched their first effort at General Service studios—a comedy called "Let's Live Again." It features John Emory, Hillary Brooke and Taylor Holmes.

JOHN BEAL will have a leading role in "All My Sons," when it is produced by Actors' Lab, who acquired the West Coast rights. ¶ Joan Crawford conferred with Helen Hayes in NY on her next assignment, "Until Proven Guilty," which is a remake of Helen's B'way hit—"Ladies and Gentlemen"—produced several years ago.

¶ "Fascination," involving the love story of Guy de Maupassant and the Russian artist, Maria Bashklirtseff, will be produced by Eric Morawsky, founder and former general manager of Terra Film in Europe, and Louis Vidor, former general manager of Tobis-Sascha, Vienna. Both are now in Hollywood and have selected Steve Sekely to produce and direct "Fascination." —**Tidden**

ROGERS FEUD

Republic And Roy Now In Disagreement On Pact

● Republic, the studio that discovered and brought Roy Rogers to stardom, may shortly lose him.

Rogers says the Rep contract is invalid—on several counts. Most important point, according to Roy, is the State of California 7-year limitation statute on employment. Rogers cited Olivia de Havilland and Gene Autry as cases in point.

Republic also failed to take up its option, due last month, according to the western star.

Lensing on Rogers' new ozoner, "Under California Stars," has been postponed until the initial tumult and shouting dies away. As yet, Republic has offered no refutation.

NAMES In The NEWS

Saul Elkins, head of Warners' "proving ground" unit, expects to have six pix in production within half a year. He'll "feature new talent in all departments."

Sam Wood's put "The World In His Arms," Rex Beach yarn, back on his pronto schedule, after making a nationwide poll about it.

Hans Richter, supervisor of the Institute of Film Technique at City College, N. Y., has been awarded a prize by the International jury at the Venice Biennial Film Exposition for "best original contribution to the progress of cinematography." He wrote and directed "Dreams That Money Can Buy."

Carlos Molina and his orchestra have been pacted by U-I to make a two-reel musical featurette.

Ted Tetzlaff decides to cast "The Window" in N. Y., with the exception of a few principals. He will direct picture in East.

START '49ers'

(Continued from Page 1)

livery by Technicolor of finished release prints originally was Jan. 1, 1949.

It is presumed that dearth of activity has permitted the moved-up commitment.

Many of the Curtiz staff working on "Forever and Always" have left the payroll and the Warners lot.

PARA HUDDLE

(Continued from Page 1)

sessions were conducted by Charles M. Reagan.

The way the plan stands now, Paramount will produce a maximum of 15-pix during '48. The Hal Wallis, Cecil B. DeMille and Pine-Thomas productions are not included.

'DAISY KENYON' IS THE TRIANGLE WITH OOMPH

TOP NEWS

20TH'S NET—Financial statement of 20th-Fox for 39 weeks ending last Sept. 27 shows a net of \$10,608,098,—equivalent to \$3.65 per share on 2,768,950 common stock outstanding. Last year the same period showed a net of \$16,219,815—or \$5.69 a share.

MORE MUSICALS — Although most studios have been slicing their musical comedy slates, primarily for economy reasons, MGM is taking the opposite stand. Greatest musical backlog in Metro history totals 22 music-pivoted pix either completed, in production or

(Continued on Next Page)

RKO SHIFTS

Schary Will Shave Biggie Slate To Make Minors

● The RKO 1948 slate has been shaved down to 10 big-budgetters plus an undetermined number of "moderate" cost productions—which execs stress are not to be catalogued as programmers.

Topper Dore Schary is said to have decided on this policy-change in order to adjust to the closing world market.

35-16 BATTLE

20th Announcement To Start 'Millimeter' War

● Twentieth-Fox's announcement of 16mm. reduction for its standard product has exploded the old 16-35mm. feud into full battle. The antagonism has been fanned by word that the Arthur Rank - Universal - Matty Fox United World Films is stepping into the same field.

Narrow-gauge makers have threatened to retaliate by moving their product into standard houses.

Crawford, Andrews & Fonda All Standouts In Elizabeth Janeway's Ultra-Sophisticated and Highly Modernized Version of Love Trouble

★★ "DAISY KENYON" is the eternal triangle, highly involved, plus all the trimmings. It is done in the extreme "civilized" manner to suit the moderns. As such, it may even shock some of the old-fashioned clientele, but it will still have high appeal because it packs a whale of a punch in love trouble. The younger element will go for it hook, line and sinker, in spite of the fact that all the characters of the piece are in their thirties.

With three such stars as Joan Crawford, Dana Andrews and Henry Fonda—and with more than half the supporting cast in the feature bracket—one hardly needs be told it rates high in boxoffice and performance.

What is equally important, "Daisy Kenyon" fairly teems with ad-copy and exploitation, and is powerful in word-of-mouth value.

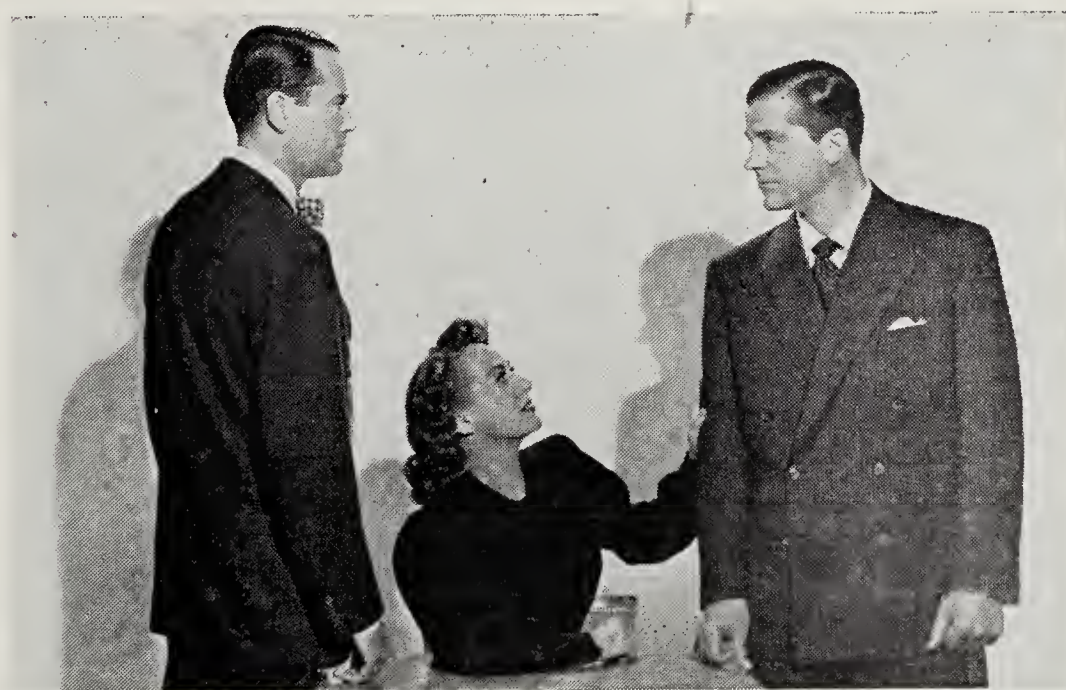
Analyzing the full worth of the picture lady, it all started with a good love-tangle novel, written by Elizabeth Janeway. Then David Hertz was assigned the screenplay chore which

incited him to go all-out with dialogue cleverness and subtle approaches. To his credit, Hertz wrote near-perfect performance copy for everyone in the cast.

Combining production and direction into one effort, Otto Preminger made a personal trial for himself, that led pretty close to triumph. His production investments match requirements at every turn without showing a single instance of anything being overdone. His direction is smooth, intriguing and stylized with the Preminger subtleties.

David Raksin's musical score is equally fine in serving the general cause of interpretive entertainment.

(Continued on Next Page)



... she loved both of them—married one—but still loved both ...
Henry Fonda, Joan Crawford & Dana Andrews in "Doris Kenyon" (20th-Fox)

5 PREVIEWS TODAY

(Page)	(Release)
1—'DAISY KENYON'	20th
3—'PACIFIC ADVENTURE'	Col.
3—'WHISPERING CITY'	E-L
3—'CASE OF THE BABY SITTER'	S-G
3—'THE HAT BOX MYSTERY'	S-G

MORE ARGOSY

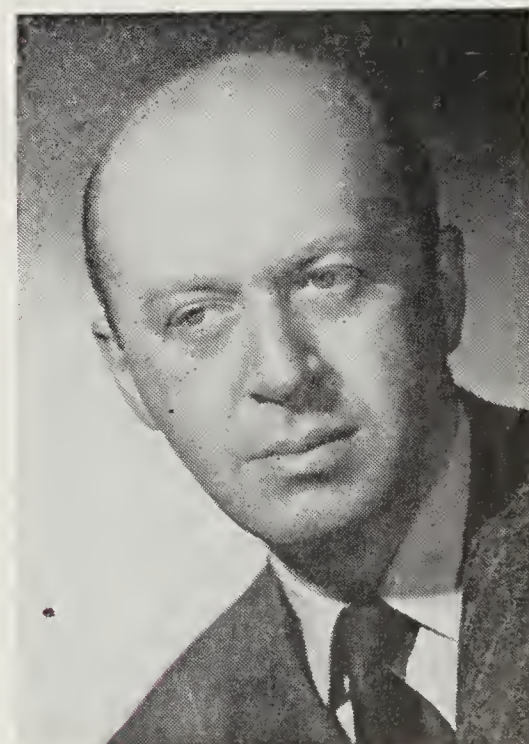
Cooper-Ford Expand Plans With Goal of 8-Annually

● Argosy Pictures, Merian C. Cooper-John Ford indie, has indicated a drastic switch in production plans. Outfit, originally scheduled for 2 big-budget films yearly, may soon launch large-scale action with goal of 6 or 8 pix annually.

Following their recently completed "Fugitive" and "War Party," Cooper and Ford will make "Mr. Joseph Young Of Africa," "The Family," and several smaller productions.

Lee Van Atta, former International News correspondent, has been signed and assigned to produce an actioner located in the South Seas.

Dwight Long, Cooper exec, has also been upped to prepper status and is expected to launch an African-backed adventure yarn.



OTTO PREMINGER
... makes production-direction count ...
in "Daisy Kenyon" (20th.-Fox)

WATCH FOR THE PINE-THOMAS PRODUCTION

"Albuquerque"

Directed by RAY ENRIGHT—Starring RANDOLPH SCOTT



EDDY ECKELS Editor
 WILLIAM H. JAMES Associate
 LARRY URBACH General Manager
 TOM WOOD, JR. Adv. Associate

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HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★	95%
FINE	★★	90%
GOOD	★	85%
Okay		80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

planned. Eight are completed and in Technicolor. Four are rolling and 11 scheduled. Closest competitor is Universal-International, with 5.

WARNERS SUED—Sam Morris, former Warner's veepee in charge of foreign departments, has filed suit in NY Federal court against WB. He claims that a pact, made in 1945, which was to pay him \$300 a week for life as an advisor, has been abrogated. Morris asks \$250,000.

RED SWEEP—Following Eric Johnston's demand for action against Red sympathizers, 20th's Spyros Skouras announced that no communist will be permitted on the payroll. The edict hits all of the "unfriendly" witnesses of the Thomas' investigation by adding that "any employee who refuses to answer a question with respect thereto (concerning affiliation with communism) by any member of the Congress . . . and is cited for contempt will be dropped."

THOMAS & SWG—While the Screen Writers' Guild eliminated all Red suspects from their hierarchy last week, they have made it plain that they will continue to fight for abolition of the Thomas Committee. Other resolutions oppose any employment blacklist on a basis of political beliefs, and a condemnation of political censorship of screen material.

MGM ECONOMY—Despite the wave of stiff economy measures going on at Metro, it has been announced that no executives, producers, actors or writers will be dropped. Only what is termed "excess departmental personnel" is under the axe-swinging.

PREVIEWS

'DAISY KENYON' Has All Elements Essential For Problem-Play 'Hit'

Preminger's Production and Direction Of Hertz's Smart Screenplay Result In Fine Boxoffice Fare

(Continued from Preceding Page)

It avoids attracting attention and yet, at times, holds the center of the patron's senses because of its power of influence.

The performances are all fine, indeed. Joan Crawford naturally carries most of the dramatic load, since she is the central figure in the vibratory triangle—the title role. Her work could easily rate an Oscar nomination.

Dana Andrews finds himself in another glove-fitting role—a bit different from anything he has previously played but—tailored strictly to his measure.

It is not easy to describe the role of Dan O'Mara, the cock-sure chap who loved Daisy Kenyon in his own peculiar Nth-degree-of-self-centered manner. Played by Andrews, the part of O'Mara packs plenty of sympathy. He could not conceive defeat. When he lost a certain law case, his entire world seemed to tumble down in devastating manner. His ego knew no bounds, yet his illogical approach is constantly refreshing.

Dana Symbolic of 'the Heel'

His sense of fairness was based entirely upon a premise to suit his fancy. He was disloyal to his wife, even to his children in the end. He was truly symbolic of "the heel," but there is something about the Dana Andrews portrayal that disproves his actually being one.

Henry Fonda is also blessed with a part to his liking—a distinctive type

of ex-service man with a laconic distrust of almost everyone and every thing. Vested with dialogue that Hank couldn't have written any better for himself, he makes the third corner of the triangle sparkle with a performance that is natural and supreme in believability.

The supporting players are all more or less minor standouts—as measured by film footage. Ruth Warrick mixes charm nicely with the slight vixenish characteristics of Andrews' wife which were supposed to be the disturbance reasons between the two.

Brief Bits Register Well

In more or less brief bits, Peggy Ann Garner and Connie Marshall register in fine style as the daughters of Dana and Ruth. Ditto for Martha Stewart as Joan's friend, and Nicholas Joy as Dana's father-in-law and law-partner.

For those who have not read the Janeway best-seller, Daisy Kenyon is in love with a married man who dominates everyone with kindness—except, perhaps, his own wife. To him everyone is "honeybunch," male or female. He is very easy to love—exceptionally easy to like.

As Daisy, Joan Crawford presents an equally self-reliant portrait—an artist who wields a brush cleverly enough to not need a man's support. She pays her own way. She has her own apartment. Needs none of Dana Andrews' wealth. She doubts that Dana will ever divorce his wife—and sees only tragedy in continuing the affair.

She desires greatly to sever all ties

FEATURE CLASSIFICATION

20th Century-Fox Presents

"DAISY KENYON"

FINE 90% Problem Drama, produced and directed by Otto Preminger. Screenplay by David Hertz. Based on the novel by Elizabeth Janeway. Musical score by David Raksin, with musical direction by Alfred Newman. Photography by Leon Shamroy, ASC. Edited by Louis Loeffler. Tradeshown at 20th Century-Fox studios, Wednesday PM, Nov. 19, '47. Running time, 98 min.

The Players—JOAN CRAWFORD, DANA ANDREWS, HENRY FONDA, Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nicholas Joy, Art Baker, Robert Karnes, John Davidson, Victoria Horne, Charles Meredith, Roy Roberts, Griff Barnett and Tito Vuolo.

with him, but he is just too darned likeable and lovable in both conversation and action.

Then comes Henry Fonda into her life with the thought that she is the only real person he has ever met since a tragic accident had taken his wife from him. She believes in Fonda, marries him, and quickly learns to love him.

During this period, Joan fights the memory of Dana and Henry fights the memory of his first wife.

But, when Dana needs solace, he goes to Joan, regardless of her marriage to Fonda. When she rebuffs him, he becomes actually belligerent. An apology later over the phone—coupled with his further declaration of love for Joan—is overheard by Dana's wife, which precipitates divorce action.

The wife demands custody of both children. Joan is willing to face the publicity of being the corespondent in the case rather than have Dana lose the children, but Dana later ducks the limelight to save Joan, believing she still loves him. He sacrifices his two daughters, and then barter with Fonda to divorce Joan which Henry had promised whenever Joan desired it.

Dana Tries To Settle Things

He now thinks all there is left to do is for the three of them to get together and settle things very nicely as grown-up, civilized people should do.

But he reckons without the true knowledge of a woman's heart. He reckons only according to his own illogical presumption that he must always win out.

In the final clinches, Daisy is able to know what she wants—and it is not the great O'Mara.

Yes, Joan sticks to Henry—and Dana is left to face a new world alone, without wife or children, and without the one girl he now realized was worth more than anything else in the world to him.

In one sense, the ending is a bit of a surprise. There will be those who will rise to say Dana was not enough of a heel to warrant such treatment. A careful study of the situations, however, will quickly dispel that belief. It all makes for fine controversy, and fine boxoffice.—Eddy.



...he realizes there is nothing an outlaw can give a woman but death . . . Catherine McLeod and John Carroll in "The Fabulous Texan" (Republic)

'WHISPERING CITY'

Weak Script on Old Meller Plot Stops Canadian Entry

SECONDARY CLASSIFICATION

Presents
"WHISPERING CITY"
(Quebec Prod.)
Eagle-Lion

AVERAGE
75%

Melodrama, produced by George Martin and directed by Fedor Ozeo. Screenplay by Rian James and Leonard Lee, from an original by George Zuckerman and Michael Lennox. Photography by Guy Roe. Musical score by Morris C. Davis. "Quebec Concerto" by Andre Mathieu and musical direction by Jean Deslauriers. Tradeshown at Eagle-Lion studios, Monday, PM, Nov. 17, 1947. Running time, 93 min.

The Players—Helmut Dantine, Mary Anderson, Paul Lukas, Mimi D'Este, John Pratt, Lucie Poitras, Joy LeFleur.

● "WHISPERING CITY" is initial post-war effort of Canada to step into the international film market. Pic, made by Quebec Productions for Eagle-Lion distribution, is distinctly below par despite trouping by a fine cast and unstinted production labors. A weak script and heavy direction are to blame.

The plot is a hackneyed remake of Hollywood pre-war murder-meller hoke. Magnificent pictorial possibilities of the Canadian countryside and the quaint, old-world charm of Quebec have been disregarded. Bulk of the footage is backgrounded by conventional sound-stage settings. Brief scenes of Montmorency Falls are interesting but are not dramatically handled.

Stumbles On Murder

Yarn pivots around crack newsgal Mary Anderson, who turns in a nicely balanced performance. Mary stumbles on a key to an old, unsuspected murder. Wealthy arts patron Paul Lukas had killed a man years before by tossing him over Montmorency Falls. A dying actress, the woman in the case, gives Mary her diary. It holds proof of the killing.

Lukas, a well-known lawyer, had grabbed off the dead man's wealth. Soon as Lukas gets wise, he sends Helmut Dantine to push Mary over the Falls.

Helmut is a nice guy at heart. He's a great music composer. But his wife is a shrew and she's given him a tough time. She finally knocks herself off with sleeping pills and leaves a note which exonerates Dantine. Lukas finds the note, convinces Helmut he'll hang for the death and offers to get him off if he'll take care of Mary.

The script says Dantine is supposed to fall for this guff, so he makes like he believes it. He gets Mary out on a ledge over the falls and the scene fades as she screams . . .

After Mary's ghost shows up to haunt Lukas a few times, we find out

that Mary's fine and dandy and she and Helmut and the police are scaring the daylight out of Paul to get a confession.

Things go wrong, though. On the night Helmut's Concerto is being premiered, Paul sneaks up on Mary, who is in her apartment, listening to the Concerto on the radio.

Helmut and the cops arrive at the proper moment. The cops get Paul and Helmut gets Mary.

Single outstanding element is Andre Mathieu's music, suavely delivered through musical director Jean Deslauriers.

'PACIFIC ADVENTURE'

An Aussie Air Saga Which Is Hampered By Slow Pace

SECONDARY CLASSIFICATION

Columbia Pictures
Presents

"PACIFIC ADVENTURE"

AVERAGE
75%

Historic aviation drama, directed by Ken G. Hall. Screenplay by John Chandler, Alex Coppel and adaptation by Ken G. Hall and Max Afford. Photography by George Heath. Reviewed at the Apollo theatre, Friday PM, Nov. 14, 1947. Running time, 70 min.

The Players — Ron Randell, Muriel Steinbeck, John Tate, Joy Nichols, Nan Taylor, Alec Kellaway, John Dease, Marshall Crosby.

● "PACIFIC ADVENTURE," made in Australia, is the saga of Sir Charles Kingsford Smith, Aussie aviation pioneer and national hero. Pic has some fine pictorial moments, a competent cast and an essentially interesting story—but the dirge-like pace and redundant style make "Pacific Adventure" no better than average support for Yank audiences.

Presents Combat Flyer

Ron Randell, now under contract to Columbia for the Bulldog Drummond series, gives a thoroughly satisfactory portrayal of the Down-under Ace. Yarn follows him from his World War I combat-flyer days to his death just prior to the recent carnage.

Action is told in flashback as related by an Anzac officer to an AAF flyer. Like rest of the scripting, this element is not too effectively used. The narrative device is forgotten as soon as the yarn is launched and never reappears—even at the finale where its use is almost mandatory for sound story structure.

Pic, originally titled "Smithy," as Sir Charles was familiarly known, starts well with combat sequences following the initial background scenes. Another dramatic hi-point is his citing by King George V after knocking down eight Fokkers in personal combat.

From here, the footage deals largely with his struggle to organize and finance Australian air lines.

To get governmental recognition and financial help, Smithy sets a new record around Australia. This launches his aviation company but further monetary demands instigate the now famous flight from the United States to Australia.

About that time he falls in love with Muriel Steinbeck, sets a new record in trans-Atlantic hopping and wings back to marry the gal.

This gives director Ken G. Hall a chance to develop the old "I die every time you leave my arms and fling yourself into that wild blue yonder" motif. Miss Steinbeck carries the hackneyed dialogue with sharp effectiveness.

Developed concomitantly is the equally old theme of a flyer, no longer young, who wants no more gay stunting but who is caught up in factors and forces bigger than he and beyond his control—and who must carry on the dictates of destiny.

This hoke is given the ancient Hollywood treatment, including the note of doom as he loses the good-fortune talisman he's carried since his combat days.

The script attempts to imply that Sir Charles realized that another war was looming and kept flying to aid Allied aviation right up to the end.

Although most of the camera work is uninspired, some of the flight sequences capture an effect of limitless horizons and the enormity of uncharted ocean wastes.

Thesping by John Tate, Joy Nichols, Nan Taylor, John Dunne, Alec Kellaway and others is up to program par.

Pic was made with the cooperation of the Australian government with technical help from Wing Commander John Kingsford Smith. —Bill

'CASE OF THE BABY SITTER'

Featurette Meller Loaded With Slick-Market Bunk

SECONDARY CLASSIFICATION

Screen Guild
Presents

"THE CASE OF THE BABY SITTER"

AVERAGE
75%

Melodrama, produced by Carl Hittleman and directed by Lambert Hillyer. Original screenplay by Carl Hittleman and Ande Lamb. Photography by Jim Brown. Reviewed at the Million Dollar theatre, Tuesday AM, Nov. 18, 1947. Running time, 40 min.

The Players—Tom Neal, Allen Jenkins, Virginia Sale, Pamela Blake, George Meeker, Rebel Randall, Keith Richards, Lona Andra, Crane Whitley.

● "THE CASE OF THE BABY SITTER" is another minor meller in the Screen Guild daring detective series, designed for brief lower-drawer slots in the minor houses. Pic sensibly is terse, loaded with action, corn comedy and competent ham, all wrapped

up neatly in 40 minutes.

Tom Neal again is the ace Private Eye, Pamela Blake still does his typing with love in her eyes, Allen Jenkins continues as Neal's dim-witted aide and Virginia Sale goes right on yearning over Allen while she serves him coffee in her beanery.

In this caper, the boys are hired by a phoney duke and duchess, George Meeker and Rebel Randall, to watch their baby while they hit the bright spots for an evening.

Actually, the fake blue-bloods are jewel thieves who have copped a huge and internationally famous diamond—

(Continued on Page 10)

'THE HAT BOX MYSTERY'

First Of New Dick Series Beamed Right For Sticks

SECONDARY CLASSIFICATION

Screen Guild
Presents

"THE HAT BOX MYSTERY"

AVERAGE
75%

Murder melodrama, produced by Carl Hittleman and Directed by Lambert Hillyer. Original story by Maury Nunes and Carl Hittleman. Screenplay by Don Martin and Carl Hittleman. Photography by Jim Brown. Music by Dave Chudnow. Reviewed at the Million Dollar theatre, Tuesday AM, Nov. 18, 1947. Running time, 44 min.

The Players—Tom Neal, Pamela Blake, Allen Jenkins, Virginia Sale, Ed Keane, Leonard Penn, William Ruhl, Zon Murray, Olga Andre.

● "THE HAT BOX MYSTERY" initiates Screen Guild's new detective series designed for minimum-time support spots. This shortie, 45 minutes, has been competently crafted to take maximum advantage of a small budget. Pic is slanted to corn-fed audiences, using all the old cops and robbers cliches. Okay cast is given proper prodding by megger Lambert Hillyer who keeps the pace punchy and the action on tip-toe, for hinterland satisfaction.

Yarn is predicated on the infamous subway package-murder which made headlines a while back. Private Eye Tom Neal's secretary takes an assignment to photograph a gal in secret—photo to be used as divorce evidence. To allay any suspicions, she is to use a camera hidden in a hat-box, which client Leonard Penn supplies.

The camera turns out to be a trick gun. The gal dies with a bullet in her heart.

Shamus Neal goes to bat, quickly proving secretary Pamela Blake could not have done it—the slug's angle of entry was too high for her stature.

But Penn and his evil minions, Bill Ruhl and Zon Murray, grab Pamela off and are about to bump her when our hero dashes in and saves her, along with his stooge, Allen Jenkins, also

(Continued on Page 10)

The Eastern Lure? . . . *By William James*

● The New York effort to lure film production back to the city of its inception, predicted here months ago, has jumped into high gear.

Mayor O'Dwyer, after shrewd perusal of the Hollywood scene has lined up a tempting set of baits. First of all—he promises freedom from labor troubles. He insists that "We can assure the industry here in New York of freedom from costly jurisdictional labor disputes. We have established a co-ordinating office to which the industry may go with all its problems."

That's sticking a probe right where it's been hurting production the worst—right where film toppers are most amenable to new panaceas.

But it's only a start on the Mayor's all-out campaign. He promises that "The co-operation of every city department and agency is assured." This means, if true, that film producers have only to step in and press a button for city service. Are the law-books to be rewritten to conform with producer-wishes? "For the long-range program we are streamlining and simplifying the laws and requirements," says William O'Dwyer.

In interesting contrast is the local situation. Film-makers are beset with

city red-tape, regulations, assessments, oftentimes threats.

The New York headman hasn't overlooked a bet. With financing an ever-increasing headache here, O'Dwyer even implies, rather vaguely, that money worries are over for NY-bound companies—"Responsible financiers and real estate interests here assured me that upon receiving reasonable commitments from the industry, its needs will be taken care of promptly."

The Mayor just wasn't kidding when he warned LA that "We are determined to make every effort through encouragement of the industry and co-operation with it, to bring a greater (and greater) share of production here."

His canny campaign has already produced results. The new, 11-story RKO-Pathe studio, completed last year, is running full blast with 5 sound stages, theatre and laboratories busy.

Other outfits are planning to take advantage of NY generosity. Sez the mayor of NY: "A number of independent producers have indicated that within the next six months they will start productions that will be filmed entirely in New York."

What's Hollywood going to do about it?

scores are written by composers of great merit—many already known in the concert field—and the quality of their music, very often, equals that of the best symphonic efforts. Thus, it is obvious that the studio player must perforce have the same musical background as his confrere in the symphonic field, if he is to give a good account of himself.

Symphonies are thoroughly rehearsed, sometimes for days in succession, but very little time is given the studio man to study his part. It is

rather the rule than the exception, to see a studio orchestra go through a number, once or twice, and record it without further ado.

Because of his versatility and unusual ability in sight-reading, the studio musician undoubtedly surpasses the symphony player. And the constant grind of film music is far from a deteriorating influence upon his playing ability. On the contrary, it is training him to develop a technique and a quality of performance enviable, to say the least.

It Says Here . . .

By Peggy Weil

● Bill Lundigan, who made "Mystery in Mexico," says Mexican producers are offering fabulous salaries to lure American players south of the border now that there's a slump here. Reminds us of the days when Mexican League offered huge salaries to American ball players to jump their contracts. # Cost of Living Note: It will cost RKO \$70,000 instead of \$23,000 to build "Mr. Blandings' Dream House."

Bill Syth gets sadder every time the box office receipts swell in a Chicago theatre, because wife Buffie Cobb and the great Bankhead are doing sensational business there in "Private Lives." Which means no Buffie for Bill. # Mary Anderson's brother Jimmy is getting scouted over at the Actor's Lab, where he's appearing in "Rising of the Moon," a one-act play.

What Makes Billy Run?: That tiny human dynamo, newspaper columnist now syndicated in 183 papers from Europe and Hawaii to South Africa, is on the air 5 nights a week, still gets \$18,000 a year from ASCAP as rebate on 40 hit songs, drags down \$12,000 a week on the take of "Brigadoon," whose Diamond Horseshoe nitery grosses \$1,400,000 was also the only gent who made a dime at the World's Fair with his Aquacade. The U. S. Treasury just tells Rose how much they need every year.

Janet Wolfe, ex disc jockey (WINS) ex screen writer (20th), ex Arthur Murray dance teacher, who went overseas with the Red Cross in 1944 and remained to act in Italian pictures, is returning to Rome as Publicity Director for Rod E. Geiger production of "Christ in Concrete." She'll also assist in casting and production.

John Garfield, who received \$200,000 for his "bit" in "Gentlemen's

Agreement" insisted on third billing, although he rated equal billing with Peck and McGuire. That sum would more than likely make it the most expensive third billing in film history. # Armand Acherd, Bob Thomas' partner on the Associated Press Hollywood wire for the past year, leaves that spot next week to join Harrison Carroll, Hearst columnist, who has added quite a few new outlets to his string and is enlarging his staff.

Henry Morgan received a tremendous ovation for his devastating lampoon of Hedda Hooper and her man Friday at the Screen Publicists Panhandle affair last (Wednesday). Incidentally, the lady with the hats declined the invitation to attend the event because a well-known studio head was the guest of honor. "I would not be seen in the same room with that Communist," she's reported to have said.

Gil Stratton, Jr., 29-year-old Broadway actor and picture comic will go into the International League as baseball umpire next spring. # It sez here that before 1200 extras fill the Pathe' auditorium for scenes in "The Velvet Touch," a staff of 12 experienced "desnaggers" will remove the nylon peril by smoothing chair legs.

Musical Artistry . . . *By Rudy de Saxe*

● Is the studio musician as capable an artist as the symphony player? Or is it true that the daily grind of so-called "mechanical" music used in the making of motion pictures, has so atrophied his artistic rendition that he can no longer come up to symphony standard?

These questions are often asked, and to answer them properly one must make a comparison of the conditions under which the symphony man and the studio player perform their music.

We take it for granted that the symphony player must be a first-rate artist if he is to belong to such an august body. Years of study and hard work stand behind him, and to many this is the culmination of their artistic career—to belong to a group performing the "best music."

Demands made upon the performing ability of the symphony man are naturally rigid, but nevertheless within human understanding. Works performed by symphonies are rehearsed—and often. The "repertoire" comprises most of the standard classical works, which are performed over and over, time and again. With the exception of entirely new works, the seasoned symphony player is familiar with most of the music comprising the repertoire of his organization. And that, in itself, is the major requisite for a fine, uniform performance.

What about the studio player? In spite of the fact that the "mechanical" element is to be considered when making movies, music written for motion pictures is far from being a simple or easy medium. Some of the musical

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'Heritage' Shows

All Four Networks Set To Stage 'Liberty & Freedom'

By LEE REISE

● The four national radio networks, in co-operation with the American Heritage Foundation, have announced that each of them will devote a number of their regularly scheduled programs to special broadcasts, emphasizing the responsibility of all American citizens in the maintenance of their heritage.

Marking the coming year as a "year of rededication", the broadcasts will start in December on all four networks, NBC, CBS, ABC, and MBS, and will be incorporated into various programs of the respective networks. Special performances will be aired throughout the Winter and Spring.

The American Heritage Foundation, composed of leaders in all walks of life and co-operating with President Truman and Attorney-General Clark, is dedicated to bring home to the nation its heritage of freedom and liberty, and is the sponsor of the "Freedom train now making a tour of the 48 states.

CBS Continues Plotting Its 'Block' Party For Friday Nights

Building towards a comedy-variety night on Fridays, CBS plans will materialize in January with the transfer of the Ozzie & Harriet Nelson Show from Sunday to the 9:30-10:00 P.M. slot on Friday.

Augmenting the evening, General Foods will launch the Danny Thomas Show in place of the current "It Pays to be Ignorant," and the Kenyon & Eckhardt Agency is planning a show to replace the Mark Warnow current offering.

Rounding out the evening will be Fanny Brice's "Baby Snooks" and the new Dinah Shore-Harry James show.

CBS Ready To Try Out Network Angles With Its Eastern Web

CBS is now satisfied with their television research and has decided to build a video network to serve the eastern seaboard as a "proving-ground" towards a nation-wide hook-up.

Leonard Hole, Associate Director of CBS Television, declared that the proposition of network television is correct and essential. Major problems are cost of hooking up stations and contents of affiliate contracts.



GENE NORMAN, the Voice of Eastside, doesn't seem to be worried over the coming Petrillo ban on records or the fact that disc jockies may soon be classified "actors" and have to join and pay dues to the actors' union.

Informal working agreements have been signed with stations WMAR in Baltimore, WMAL-TV in Washington, and the new station being built by the Philadelphia Evening Bulletin, with later additions to include New York, Washington, and Boston.

First Television Commercial Sponsor Is Chi. Meat Concern

Swift and Co., Chicago meat packer, became television's first full-time network commercial sponsor when its Friday afternoon video show made its debut on a three-station NBC television network last week.

Starring Jinx Falkenburg and her husband Tex McCrary, the show is aired in New York, Washington, and Philadelphia and will be joined by Schenectady shortly, with Baltimore and Boston next.

Judy Abbott To Follow In Dad's Producing Footsteps

Judy Abbott, talented daughter of top Broadway producer, George Abbott, is about to take her second fling at following in her father's footsteps. Miss Abbott, currently portraying "Agnes Lawson" on NBC's "The Aldrich Family," is teamed with another radio actress, Mary Mason, and as co-producers they will put "Piper's Song" on the Broadway line sometime in January.

The girls' first venture, "Tenting Tonight," was returned to the local

camping grounds, better known as Boothill cemetery, shortly after opening.

Gillette To Sponsor Telecast Of Army & Navy Football Game

NBC, for the third consecutive year, will televise the Army-Navy football contest from the Philadelphia Municipal Stadium.

Gillette Safety Razor Co. will sponsor for their second straight year with Bob Stanton as television sportscaster again handling the chores.

Using several cameras on specially constructed platforms, the program will be aired over NBC's network to include Washington, Baltimore, Philadelphia, New York.

Canadian Meat Packer Offers To Sponsor Musicless Dramas

Fred Mendel, wealthy Canadian Meat packer, has agreed to sponsor Cameron Mitchell in a transcribed series of musicless dramatic programs.

The program is the first to circumvent the Petrillo recording ban by broadcasting radio drama without musical interludes.

Nebenzal Will Use 'Queen For A Day' As Filmshow Premise

Jack Bailey's "Queen for a Day," NBS audience-participation show, will be used as a medium for a romantic comedy to be produced by Seymour Nebenzal in the Spring.

AIRAMBLING

Jack Benny, violin virtuoso, is scheduled to accompany Santa Claus in the opening ceremonies of Hollywood's Santa Claus Lane Wednesday.

Victor Moore will again join Jimmy Durante Wednesday to welcome back singer Peggy Lee, recovering from a month long illness.

Vincent Price, CBS's "The Saint," will debut as a singer, recording "May I Show You My Currier and Ives?" from his forthcoming starring film, "Up In Central Park."

Alfred Wallenstein and the LA Philharmonic Orchestra has signed for 10 appearances on "The Standard Hour."

Lux Radio Theatre presents "Saratoga Trunk" tonight starring Ida Lupino and Zachary Scott.

Archie has no guest this week at Duffy's Tavern. The Duffy dramatization of the Pilgrim's story at the third avenue bistro means no guest would be associated with such premeditated murder.

Marie Wilson, star of "My Friend Irma," has a leading role in Eagle-Lion's "Linda Be Good."

Screen Guild Players tonight offer the Academy Award monopolizer, "Best Years of Our Lives" with Fredric March and Myrna Loy recreating their screen roles.

Arthur Lake is commuting between Tarpon Springs, Florida, and Hollywood. Lake spends the weekdays in Florida shooting his first independent production, "Sixteen Fathoms Deep," and flies back for the "Blondie" show on week-ends.

Joan Davis and frog-voiced Lionel Stander play host to Sweeney & March on her Saturday program, "Joan Davis Time." Financially embarrassed by script, Joan gets a real going over from these two zanies.

Don't forget CBS-Elgin "Two Hours of Stars" 1:00-3:00 P.M. Thanksgiving Day. Happy Thanksgiving, everybody.

—Lee

TIM GAYLE
PUBLICITY
1637 N. Vine (Hollywood Plaza)
Hollywood—Tel. GLadstone 1131.

'SERENADE OF THE BELLS'
Jo, with eight-voice chorus
JO STAFFORD
with Paul Weston and His Orchestra
'THE GENTLEMAN IS A DOPE'
From the Musical "Allegro." A lively, novelty lyric.
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"The LOUDEST LAUGH SHOW OF THE DECADE"
BELASCO — NOW!
RI. 6277, Hill-11th
"MARY HAD A LITTLE"
ALL STAR CAST
With Some of
AMERICA'S MOST BEAUTIFUL GIRLS
Eves., incl. Sun. Best seats \$2.00, 1.50, 1.00.
Sun. Mats: (2:30 p.m.) 75c, 1.00, 1.50, plus tax.

FABULOUS
FELICITATIONS FROM CRITICS...

FABULOUS
FIGURES AT THE BOX OFFICE...

FABULOUS
FAVORITE OF ALL AUDIENCES...



THE FABULOUS

starring
William John Catherine
ELLIOTT • CARROLL • MCLEOD

Screen Play by LAWRENCE HAZARD and HORACE McCOY • Original Story by HAL LONG • Directed

NOW PLAYING—PARAMOUNT HOLLYWOOD AND DOWNTOWN THEATRES

SHOULD LURE 'EM IN ALL OVER
... Stirring action.
Film Daily

Top budget western should attract attention.
Exhibitor

SURE BOXOFFICE WINNER
... Sock outdoor action. Stacks up in money class. Exciting as it is timely. Direction standout. John Carroll definite bet... potentially new star. William Elliott box-office insurance.
Hollywood Reporter

Big Texas Epic.
Dallas Morning News

GOOD MARQUEE ATTRACTION
... All members of family should like it. Should do excellent business everywhere. Pace throughout fast. Plenty of moments of suspense. Interest for feminine moviegoers.
Showmen's Trade Review

Republic gets an "A" for Texas film. Exciting screen entertainment. A step forward in action pictures.
Fort Worth Star-Telegram

Top grosses for world premiere and **300**
day-and-date engagements!

Word-of-mouth says... "An outdoor epic the world's movie fans will enjoy."

TEXAN

with **Albert DEKKER • Andy DEVINE**
Patricia KNIGHT • Ruth DONNELLY • Johnny SANDS
Harry DAVENPORT • Robert H. BARRAT • Douglass DUMBRILLE
by Edward LUDWIG • Associate Producer Edmund GRAINGER



A R E P U B L I C P I C T U R E

ALLIED ARTISTS

(Now SHOOTING)

(Filming Completed)

THE HUNTED.....Belita, Preston Foster
 SMART WOMAN.....Constance Bennett,
 Brian Aherne, Barry Sullivan, Michael
 O'Shea.

(In Release)

SONG OF MY HEART (11/3).....90%
 THE GANGSTER (9/29).....80%
 BLACK GOLD (6/23).....85%
 IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE ETERNAL MELODY

Cast: Jan Kiepura, Marta Eggerth, Janis Car-
 ter, Marc Platt, Sterling Holloway
 Producer.....Gregor Rabinovitch
 Director.....Carmine Gallone

LULU BELLE

(Benedict Bogeaus)

Cast: Dorothy Lamour
 Producer.....Benedict Bogeaus
 Director.....Leslie Fenton
 Assistant.....Joseph Depew

THE LOVES OF CARMEN

Cast: Rita Hayworth, Glenn Ford.
 Producer.....Ralph Nelson
 Director.....Charles Vidor
 Assistant.....Earl Bellamy

BLAZING ACROSS THE PECOS

Cast: Charles Starrett, Smiley Burnette.
 Producer.....Colbert Clark
 Director.....Ray Nazarro
 Assistant.....Gilbert Kay

(Filming Completed)

ADVENTURES OF SILVERADO.....William Bishop
 MY DOG RUSTY.....Ted Donaldson,
 Ann Doran, John Litel, Mona Barrie.
 CORONER CREEK.....Randolph Scott,
 Marquerite Chapman, George Macready,
 Edgar Buchanan

BLONDIE'S NIGHT OUT.....Penny Singleton,
 Arthur Lake.
 WEST OF SONORA.....Charles Starrett,
 Smiley Burnette

THE WOMAN FROM TANGIER.....Adele
 Jergens, Stephen Dunne, Steven Geray
 THE WRECK OF THE HESPERUS.....Willard
 Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry,
 Elaine Marion, Stephen Dunne
 WHIRLWIND RAIDERS.....Charles Starrett,
 Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra,
 Robert Lowery, Joan Burton, Glenda
 Farrell

THE MATING OF MILLIE.....Evelyn Keyes,
 Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley
 Burnette, Nancy Saunders, Paul Campbell
 RELENTLESS (Cavalier) (Color).....Robert
 Young, Marguerite Chapman, Willard
 Parker, Akim Tamiroff, Barton MacLane,
 Clem Bevans

THE LADY FROM SHANGHAI.....Rita
 Hayworth, Orson Welles, Glenn Anders
 THE LONE WOLF IN LONDON.....Gerald
 Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman)
 Dick Powell, Signe Hasso, Edgar Barrier
 THE PRINCE OF THIEVES (Cinecolor) Jon
 Hall, Alana Mowbray, Patricia Morison.

THE STRAWBERRY ROAN (Cinecolor) Gene
 Autry, Gloria Henry, Jack Holt.
 DEVIL SHOP.....Richard Lane, Damian O'Flynn,
 Louise Campbell, Tony Caruso.

THE CRIME DOCTOR & GAMBLE.....Warner
 Baxter, Micheline Cheirel, Stephen Geray,
 Roger Dunn.

THE BLACK ARROW.....Louis Hayward,
 HER HUSBAND'S AFFAIRS.....Lucille Ball,
 Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford,
 Ellen Drew, William Holden

I LOVE TROUBLE.....Franchot Tone, Janet Blair
 GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
 Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters,
 Alexander Knox, Don Randel, Peggy Garner.
 BLONDIE'S ANNIVERSARY.....Penny Singleton,
 Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots,
 Eduardo Noriega
 THE RETURN OF THE WHISTLER.....Michael
 Duane, Lenore Aubert

SONG OF IDAHO.....Hoosier Hot Shots
 THE RETURN OF OCTOBER.....Glen Ford
 THE FULLER BRUSHMAN.....Red Skelton,
 Janet Blair, Don McGuire, Hillery Brooke.

(In Release)

KEEPER OF THE BEES (10/13).....80%
 RIDERS OF THE LONE STAR (10/13).....75%
 THE LAST ROUND-UP (10/6).....85%
 BULLDOG DRUMMOND STRIKES BACK
 (9/29).....85%
 ALIAS MR. TWILIGHT (2/25).....75%
 BETTY CO-ED (12/24).....80%
 BLIND SPOT (3/5).....80%

BLONDIE KNOWS BEST (12/17).....80%
 BOSTON BLACKIE & LAW (1/7).....75%
 BULLDOG DRUMMOND AT BAY (4/15).....80%
 CIGARETTE GIRL (3/5).....75%
 SPORT OF KINGS (7/28).....75%
 ★DEAD RECKONING (1/14).....90%
 FOR THE LOVE OF RUSTY (4/29).....85%
 ★FRAMED (3/2).....90%
 HER HUSBAND'S AFFAIRS (7/21).....85%
 THE CORPSE CAME C.O.D. (7/21).....65%
 LAST OF THE REDMEN (7/21).....75%
 PRAIRIE RAIDERS (7/21).....75%
 GUILT OF JANET AMES (3/5).....90%
 KING OF WILD HORSES (4/1).....90%
 LONE STAR MOONLIGHT (1/14).....80%
 LONE WOLF IN MEXICO (2/18).....75%
 MILLIE'S DAUGHTER (3/19).....85%
 MR. DISTRICT ATTORNEY (12/31).....85%
 OVER SANTA FE TRAIL (4/8).....75%
 RETURN OF MONTE CRISTO

(Small) (12/3).....85%
 SECRET OF WHISTLER (1/14).....75%
 SINGIN' IN CORN (12/24).....80%
 SINGING ON THE TRAIL (9/24).....75%
 THAT TEXAS JAMBOREE (6/11).....80%
 THIRTEENTH HOUR ("Whistler") (3/12).....80%
 THE MILLERSON CASE (5/12).....80%
 FOR THE LOVE OF RUSTY (6/30).....80%
 LAW OF THE CANYON (6/30).....70%
 THE GUNFIGHTERS (6/9).....90%
 DOWN TO EARTH (8/4).....95%
 BLONDIE'S BIG MOMENT (8/11).....70%
 SON OF RUSTY (8/18).....80%
 LITTLE MISS BROADWAY (8/18).....80%
 BLONDIE'S HOLIDAY (8/25).....75%
 THE SWORDSMAN (10/20).....90%
 WHEN A GIRL'S BEAUTIFUL (10/20).....80%
 IT HAD TO BE YOU (10/27).....90%
 KEY WITNESS (11/10).....80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

MICKEY

(Cinecolor)

Cast: Irene Hervey, Bill Goodwin, Louis
 Butler, Hattie McDaniel
 Producer.....Aubrey Schenck
 Director.....Ralph Murphy
 Assistant.....Emmett Emerson

THE NOOSE HANGS HIGH

Cast: Bud Abbott, Lou Costello, Kathy Downs,
 Mike Mazurki.
 Producer.....Aubrey Schenck
 Director.....Charles Barton
 Assistant.....Howard Koch

CORKSCREW ALLEY

Cast: Dennis O'Keefe, Claire Trevor.
 Producer.....Aubrey Schenck
 Director.....Anthony Mann
 Assistant.....Reggie Callow

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,
 James Craig, Jack Oakie
 A TEXAS STORY.....James Craig, Johnny
 Johnston.

ADVENTURES OF CASANOVA.....Arturo de
 Cordova, Lucille Bremmer, Turhan Bey,
 John Sutton, Noreen Nash, Nestor Paiva

T-MAN.....Dennis O'Keefe
 PRELUDE TO NIGHT.....Zachary Scott,
 Louis Hayward, Dianne Lynn, Sydney
 Greenstreet

(In Release)

RETURN OF RIN TIN TIN (11/3).....85%
 LINDA BE GOOD (11/3).....80%
 CARAVAN (9/15).....85%
 ADVENTURESS (British) (4/15).....80%
 BEDELIA (British).....75%
 (Seen but not reviewed)
 ★IT'S A JOKE, SON! (1/21).....85%
 ★LOST HONEYMOON (3/12).....85%
 REPEAT PERFORMANCE (5/22).....85%
 KILLER AT LARGE (5/29).....70%
 RED STALLION (7/28).....80%
 GREEN FOR DANGER (7/28).....80%
 OUT OF THE BLUE (0/1).....85%
 LOVE FROM A STRANGER (11/10).....85%

INDEPENDENT

(Now SHOOTING)

HALF-PAST MIDNIGHT

(Sol Wurtzel)

Cast: Kent Taylor, Peggy Knudsen, Joe Sawyer,
 Walter Sande, Gil Stratton, Jacqueline
 Delya, Martin Kosleck, M. Paige.
 Producer.....Sol Wurtzel
 Director.....William Claxton

LET'S LIVE AGAIN

(Frank Seltzer)

Cast: John Emery, Hillary Brooke, Taylor
 Holmes, Diane Douglas.
 Producers.....Frank Seltzer, Hugh King
 Director.....Herbert I. Leeds
 Assistant.....Harold Godsoe

(Filming Completed)

THE FLAMING FOREST (Adventure)
 Robert Lowery, Martha Sherrill
 FOR YOU I DIE (Arpi).....Cathy Downs,

Paul Langton, Mischa Auer
 THE LAST NAZI (Carl Krueger).....Martha
 Mirtovich, Lee Bonnell
 THE CHALLENGE.....Tom Conway, June
 Vincent, Richard Stapley.

M-G-M

(Now SHOOTING)

THE BIG CITY

Cast: Margaret O'Brien, George Murphy, Rob-
 ert Preston, Danny Thomas
 Producer.....Joe Pasternak
 Director.....Norman Taurog
 Assistant.....Sid Sidman

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van
 Johnson, Angela Lansbury, Adolphe
 Menjou.
 Director.....Frank Capra
 Assistant.....Art Black
 Producer.....Frank Capra

MASTER OF LASSIE

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom
 Drake, Donald Crisp, Reginald Owens,
 Lassie.
 Producer.....Robert Sisk
 Director.....Fred Wilcox
 Assistant.....Earl McEvoy

EASTER PARADE

Cast: Fred Astaire, Judy Garland, Peter Law-
 ford, Ann Miller.
 Producer.....Arthur Freed
 Director.....Charles Walters
 Assistant.....Wally Worsley

EASTER PARADE

Cast: Fred Astaire, Judy Garland, Peter Law-
 ford, Ann Miller.
 Producer.....Arthur Freed
 Director.....Charles Walters
 Assistant.....Wally Worsley

(Filming Completed)

HOMECOMING.....Clark Gable,
 Lana Turner, John Hodiak, Anne Baxter,
 Cameron Mitchell.

LUXURY LINER.....George Brent,
 Frances Gifford, Jane Powell, Lauritz
 Melchior

THE KISSING BANDIT.....Frank Sinatra,
 Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGEL.....Margaret O'Brien,
 George Murphy, Angela Lansbury, Phyllis
 Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney,
 Walter Huston, Gloria de Haven, Marilyn
 Maxwell, Frank Morgan, Jackie "Butch"
 Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jean-
 ette MacDonald, Jose Iturbi, Jane Powell,
 Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,
 Lana Turner, Cameron Mitchell, Mary As-
 tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon,
 Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson,
 Hume Cronyn, Una Merkel, Richard Derr,
 Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey
 Totter, Herbert Marshall, Warner Anderson
 ON AN ISLAND WITH YOU (Technicolor)
 Esther Williams, Peter Lawford, Jimmy
 Durante.

B.F.'s DAUGHTER.....Barbara Stanwyck,
 Van Heflin, Richard Hart, Charles Coburn

(In Release)

THIS TIME FOR KEEPS (10/13).....90%
 DESIRE ME (9/29).....85%
 THE MIGHTY MCGURK (11/9).....85%
 THE ARNELLO AFFAIR (2/18).....80%
 ★BEGINNING OR THE END (2/25).....85%
 DARK DELUSION (4/15).....75%
 ★HIGH BARBAREE (3/26).....90%
 LADY IN THE LAKE (12/3).....90%
 LITTLE MISTER JIM (6/11).....80%
 LOVE LAUGHS AT ANDY HARDY
 (12/17).....85%
 IT HAPPENED IN BROOKLYN (3/5)
 (Box Office Rating Only).....95%
 MY BROTHER TALKS TO HORSES
 (11/19).....85%
 ★SEA OF GRASS (2/11).....100%
 THE SECRET HEART (12/10).....90%
 UNDERCOVER MAISIE (3/12).....85%
 ★THE YEARLING (Color) (11/26).....100%
 ★CYNTHIA (5/13).....100%
 THE ROMANCE OF ROSY RIDGE (7/7).....85%
 FIESTA (6/16).....90%
 THE HUCKSTERS (6/30).....90%
 MERTON OF THE MOVIES (7/21).....85%
 SONG OF LOVE (7/21).....95%
 SONG OF THE THIN MAN (7/28).....85%
 THE UNFINISHED DANCE (8/4).....90%
 THE MIGHTY MCGURK (11/19).....85%
 GREEN DOLPHIN STREET (10/20).....95%
 KILLER MCCOY (10/27).....90%
 CASS TIMBERLANE (11/10).....90%

MONOGRAM

(Now SHOOTING)

OVERLAND TRAILS

Cast: Johnny Mack Brown, Raymond Hatton,
 Virginia Belmont.
 Producer.....Barney Sarecky
 Director.....Lambert Hillier
 Assistant.....Eddie Davis

ANGELS' ALLEY

Cast: Leo Gorcey, Huntz Hall, Geneva Gray,
 Frankie Darro, Dewey Robinson.
 Producer.....Jan Grippio
 Director.....William Beaudine
 Assistant.....Wesley Barry

CHARLIE CHAN IN NEW ORLEANS

Cast: Roland Winters, Victor Sen Young,
 Mantan Moreland, Douglas Fowley.
 Producer.....James S. Burkett
 Director.....Derwin Abrahams
 Assistant.....Theodore Joos

16 FATHOMS DEEP

(Arthur Lake Prod.)

Cast: Arthur Lake, Lloyd Bridges.
 Producers.....James S. Burkett, Irving Allen
 and Arthur Lake
 Director.....Irving Allen
 Assistant.....Charles Gould

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY.....
 Joe Yule, Rennie Riano, Dale Carnegie,
 Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart,
 June Preisser, Noel Neill
 A GUY NAMED JOE PALOOKA.....Leon
 Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
 Raymond Hatton, Jan Bryant, Doug Evans.
 SONG OF THE WINCHESTER.....Jimmy
 Wakely, Dub Taylor, Beverly Jons, Douglas
 Fowley.

PRAIRIE EXPRESS.....Johnny Mack Brown, Ray
 Hatton, Virginia Belmont, Robt. Winkler.
 ROCKY.....(Lindsley Parsons)
 Roddy McDowell, Edgar Barrier, Jonathan
 Hale, Irving Bacon, William Ruhl.

THE CHINESE RING.....Roland Winter,
 Mantan Moreland, Victor Sen Young,
 Louise Currie, Warren Douglas, Philip Ahn

GUN TALK.....Johnny Mack Brown,
 Ray Hatton, Christine McIntyre, Wheaton
 Chambers.

PANHANDLE (Champion).....Rod Cameron,
 Cathy Downs, Anne Gwynne
 SONG OF THE DRIFTER.....Jimmy Wakely,
 Cannonball Taylor, Mildred Coles.

(In Release)

IN SELF DEFENSE (11/3).....80%
 KING OF BANDITS (10/13).....85%
 CODE OF THE SADDLE (9/22).....80%
 SARGE GOES TO COLLEGE (5/5).....80%
 FALL GUY (3/19).....80%
 GINGER (1/28).....75%
 GUILTY, The (Wrather) (3/26).....80%
 HARD-BOILED MAHONEY (Bowerly Boys)
 HIGH CONQUEST (3/12).....85%
 LAND OF THE LAWLESS (5/15).....80%
 MR. HEX (12/3).....85%
 RIDING CALIFORNIA TRAIL (2/11).....75%
 SONG OF SIERRAS (12/17).....75%
 TRAILING DANGER (4/1).....75%
 VACATION DAYS (2/11).....80%
 VIOLENCE (B & B) (4/8).....75%
 NEWS HOUNDS (6/16).....75%
 KILROY WAS HERE (6/30).....80%
 HIGH TIDE (8/4).....80%
 LOUISIANA (8/11).....85%
 ROBIN HOOD OF MONTEREY (8/18).....75%
 JOE PALOOKA IN THE KNOCKOUT
 (8/25).....80%

PARAMOUNT

(Now SHOOTING)

SAINTED SISTERS

Cast: Veronica Lake, Joan Caulfield, Barry
 Fitzgerald, George Reeves, Wm. Dema-
 rest

Producer.....Richard Maibaum
 Director.....William Russell
 Assistant.....Chico Day

THE LONG GREY LINE

Cast: Alan Ladd, Donna Reed, Audie Mur-
 phy, Dick Hogan, Russell Wade, Lionel
 Shelley

Producer.....Robert Fellows
 Director.....John Farrow
 Assistant.....Herb Coleman

A CONNECTICUT YANKEE

Assistant.....Eddie Davis
 (Technicolor)
 Cast: Bing Crosby, Rhonda Fleming, Sir Ced-
 ric Hardwicke, Wm. Bendix

Producer.....Robert Fellows
 Director.....Tay Garnett
 Assistant.....Oscar Rudolph

WATERFRONT AT MIDNIGHT

(Pine-Thomas)

Cast: William Gargan, Mary Beth Hughes,
 Richard Travis, Cheryl Walker.
 Producers.....Bill Pine and Thomas
 Director.....William Berke
 Assistant.....Howard Pine

SEALED VERDICT

Cast: Ray Milland, Florence Marly, John
 Ridgely, Margaret Fields, Broderick
 Crawford, De Forest Kelly, Paul Lees.
 Producer.....Robert Fellows
 Director.....Lewis Allen
 Assistant.....Alvin Ganzer

(Filming Completed)

THE PALEFACE.....Bob Hope, Jane Russell,
Samuel Hinds, John Littel, Jack Searl.
CAGED FURY.....Richard Denning,
Sheila Ryan, Buster Crabbe, Mary Beth
Hughes
SO EVIL MY LOVE.....Ray Milland, Ann Todd,
Geraldine Fitzgerald.
NIGHT HAS A THOUSAND EYES.....
Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.
SHAGGY (Color) (P-T).....Brenda
Joyce, Robert Shayne, George Noakes
WHISPERING SMITH (Technicolor).....Alan
Ladd, Robert Preston.
DREAM GIRL.....Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.
THE EMPEROR WALTZ (Technicolor) Crosby,
Fontaine.
SAIGON.....Ladd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rooten,
Rasumny
I WALK ALONE (Wallis).....Elizabeth Scott,
Burt Lancaster, Kirk Douglas, Wendell
Corey, Kristine Miller, George Rigaud.
ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or).....Randolph Scott, George 'Gabby'
Hayes, Barbara Britton, Russell Hayden,
Catherine Craig, Lon Chaney.
THE BIG CLOCK.....Milland, Laughton,
Maureen O'Sullivan, Rita Johnson.
MY OWN TRUE LOVE.....Phyllis Calvert,
Melvyn Douglas, Wanda Hendrix, Phil
Friend
MR. RECKLESS.....William Eythe, Barbara
Britton, James Mulligan.
HAZARD.....Paulette Goddard, MacDonald
Carey, Stanley Clements.

(In Release)

WHERE THERE'S LIFE (10/6).....85%
UNCONQUERED (9/29).....90%
I COVER BIG TOWN (5/5).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19).....80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ WELCOME STRANGER (4/29).....95%
DESERT FURY (8/4).....90%
WILD HARVEST (8/4).....85%
ADVENTURE ISLAND (8/11).....80%
GOLDEN EARRINGS (9/1).....85%
ROAD TO RIO (11/10).....85%
BIG TOWN AFTER DARK (11/17).....75%

P-R-C

(Filming Completed)

RED RIVER RENEGADES.....Eddie Dean,
Roscoe Ates, Jennifer Holt
HAWK OF POWDER RIVER.....Eddie Dean,
Roscoe Ates, Jennifer Holt.
THE WESTWARD TRAIL.....Eddie Dean,
Roscoe Ates, Phyllis Planchard
BLACK HILLS.....Eddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.
PHILO VANCE'S SECRET MISSION
William Wright.
CHECK YOUR GUNS.....Eddie Dean, Ros-
coe Ates, Nancy Gates.
BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg
FIGHTING VIGILANTES.....Al LaRue,
Jennifer Holt, Fuzzy St. John
HEADIN' FOR HEAVEN (Ace).....Stuart
Erwin, Glenda Farrell, Russ Vincent.
CHEYENNE TAKES OVER.....Al LaRue, Fuzzy
St. John, Jennifer Holt.
STAGE TO MESA CITY.....Lash LaRue, Fuzzy
St. John, Jennifer Holt.
OPEN SECRET.....John Ireland, George Tynne, Ellen Lowe.
THE ENCHANTED VALLEY.....(Jack Schwarz)
Alan Curtis, Charles Grapewin, Anne
Gwynn.
TORNADO RANGE.....Eddie Dean,
Roscoe Ates, Jennifer Holt.
PRAIRIE OUTLAW.....Eddie Dean,
Roscoe Ates, Jennifer Holt
(In Release)
RAILROADED! (10/13).....85%
GAS HOUSE KIDS IN HOLLYWOOD
(10/6).....80%
BURY ME DEAD (9/29).....85%
PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28).....75%
DEVIL ON WHEELS (1/28).....80%
DON RICARDO RETURNS (1/21).....75%

HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18).....70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28).....75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE (9/8).....70%
HEARTACHES (1/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6/16).....80%
PIONEER JUSTICE (6/30).....80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4).....85%
GHOST TOWN RENEGADES (11/17).....70%

R-K-O

(Now SHOOTING)

JOAN

(Technicolor)
(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George
Coulouris, Richard Ney, R. Barrat.
Producer.....Walter Wanger
Director.....Victor Fleming
Assistant.....Fddie Salven

THE VELVET TOUCH

(Independent Artists)

Cast: Rosalind Russell, Leo Genn, Claire Tre-
vor, Sydney Greenstreet
Producer.....Frederick Brisson
Director.....Jack Gage
Assistant.....Maxwell Henry

THE WINDOW

Cast: Barbara Hale, Arthur Kennedy, Bobby
Driscoll, Paul Stewart, R. Roman.
Producer.....Frederick Ulman, Jr.
Director.....Ted Tetzlaff

(Filming Completed)

MYSTERY IN MEXICO.....William Lundigan,
Jacqueline White, Jacqueline Dalya.
STATION WEST.....Dick Powell,
Jane Greer, Agnes Moorehead, Burl Ives
WAR PARTY.....Henry Fonda, Shirley Temple,
John Wayne, George O'Brien, Ward Bond,
Irene Rich, John Agar, Victor McLaglen
THE MIRACLE OF THE BELLS
(Jesse L. Lasky) Fred MacMurray, Valli,
Frank Sinatra
RACE STREET.....George Raft,
William Bendix, Marilyn Maxwell
TARZAN AND THE MERMAIDS.....(Sol Lesser)
Johnny Weissmuller, Brenda Joyce, Linda
Christian, John Larenz
FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-
man.
INDIAN SUMMER.....Alexander Knox,
Ann Sothorn, George Tobias, Sharyn Mof-
fett, Myrna Dell, James Warren, Leza
Holland.
IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn
HOW DEAR TO MY HEART (Disney) (Color)
.....Luana Patten, Bobby Driscoll, Beulah
Bondi, Burl Ives
TYCOON (Color).....John Wayne,
Laraine Day, Sir Cedric Hardwicke, An-
thony Quinn, Judith Anderson, James
Gleason, Eduardo Noriega, Michael Har-
vey
MOURNING BECOMES ELECTRA.....Rosalind
Russell, Michael Redgrave, Raymond Mas-
sey, Katina Paxinou.
RETURN OF THE BADMEN.....Randolph Scott,
Gabby Hayes
ROUGHSHOD.....Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell.
YOUR RED WAGON.....Cathy O'Donnell,
Early Granger, Howard da Silva.
UNDER ARIZONA SKIES.....Tim Holt, Nan Leslie,
Richard Martin, Carol Foreman
GOOD SAM (Rainbow).....Gary Cooper,
Ann Sheridan, Edmund Lowe
I REMEMBER MAMA.....Irene Dunne,
Barbara Bel Geddes
RACHEL.....Loretta Young,
William Holden, Robert Mitchum
THE ARIZONA RANGER.....Tim Holt,
Jack Holt, Steve Brodie, Nan Leslie,
Richard Martin, Jim Nolan.
BERLIN EXPRESS.....Merle Oberon, Robert
Ryan, Charles Korvin, Paul Lukas.
(In Release)
SO WELL REMEMBERED (11/3).....90%
DICK TRACY MEETS GRUESOME
(9/29).....85%
A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn)
(12/3).....100%
BORN TO KILL (4/22).....80%
CODE OF THE WEST (3/5).....75%
DESPERATE (5/7).....85%
DICK TRACY'S DILEMMA (5/6).....75%
DICK TRACY VS. CUEBALL (11/12).....75%
★FARMER'S DAUGHTER (3/12).....95%
★HONEYMOON (4/15).....85%
IT'S A WONDERFUL LIFE (Capra-Liberty)
(12/24).....95%

SAN QUENTIN (12/3).....85%
THE FUGITIVE (11/10).....85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★SINBAD THE SAILOR (Color) (1/14).....90%
TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24).....80%
THEY WON'T BELIEVE ME (5/8).....90%
THUNDER MOUNTAIN (5/7).....80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9).....75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30).....90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%
THE LONG NIGHT (6/2).....80%
8ACHELOR & BOBBY SOXER (6/9).....95%
MAN ABOUT TOWN (10/27).....85%
THE BISHOP'S WIFE (11/17).....95%
NIGHT SONG (11/17).....85%
OUT OF THE PAST (11/17).....80%
WILD HORSE MESA (11/17).....85%

REPUBLIC

(Now SHOOTING)

I, JANE DOE

Cast: Ruth Hussey, John Carroll, Vera Ralston,
Gene Lockhart, John Howard.
Producer.....John H. Auer
Director.....John H. Auer
Assistant.....Dick Moder

UNDER CALIFORNIA STARS

Cast: Roy Rogers, Jane Frazee, Andy Devine,
Bob Nolan and Pioneers.

Producer.....Edward J. White
Director.....William Witney
Assistant.....Jack Lacey

THUNDER IN THE FOREST

Cast: Lynne Roberts, Warren Douglas, Don
Barry, Adrian Booth.
Producer.....Sidney Picker
Director.....George Blair
Assistant.....Joe Dill

(Filming Completed)

MADONNA OF THE DESERT.....Don Castle,
Lynne Roberts, Donald Barry.
CALIFORNIA FIREBRAND.....Monte Hale,
Adrian Booth, Foy Willing
CAMPUS HONEYMOON.....Richard Crane,
Lynn & Lee Wilde, Hal Hackett.
THE MAIN STREET KID.....Al Pearce, Janet
Martin, Adele Mara, Alan Mowbray
END OF THE RAINBOW.....Marsha Hunt,
Wm. Lundigan, Charles Winniger, Gail
Patrick, Gene Lockhart, Florence Bates,
Allen Jenkins
"BANDITS OF DARK CANYON".....
Allen Lane, Bob Steele, Roy Barcroft,
Eddy Walker, John Hamilton, Gregory
Marshal, Linda Johnson.
THE FLAME.....Vera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling Hattie McDaniel
MACBETH.....Orson Welles,
Jeanette Nolan, Edgar Barrier
THE FABULOUS TEXAN.....William Elliot,
John Carroll
UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the
Purple Sage
THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine.
SLIPPY MCGEE.....
Donald Berry, Dale Evans, Tom Brown,
Maude Eburne, Dick Elliott, James Caseary,
Harry Cheshire, Murray Alper.
BILL & COO.....Ken Murray and Birds
OLD LOS ANGELES.....Wm. Elliot,
Catherine McLeod, John Carroll.
UNDER ARIZONA STARS (Trucolor)
Roy Rogers, Jane Frazee, Andy Devine,
Bob Nolan and Sons of the Pioneers.
OKLAHOMA BADLANDS.....Allan Lane,
Mildred Coles, Eddy Waller.

(In Release)

DRIFTWOOD (11/3).....75%
THE WILD FRONTIER (10/13).....85%
EXPOSED (9/22).....70%
ROBIN HOOD OF TEXAS (9/15).....70%
ALONG THE OREGON TRAIL (9/8).....80%
SPRINGTIME IN THE SIERRAS (7/28).....80%
WYOMING (7/28).....80%
ANGEL AND THE BADMAN (2/11).....85%
APACHE ROSE (Color) (3/26).....80%
BELLS OF SAN ANGELO (5/21).....85%
★CALENDAR GIRL (2/18).....85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7).....80%
HIT PARADE OF 1947 (4/29).....85%
WINTER WONDERLAND (5/21).....75%
LAST FRONTIER UPRISING (Color)
(2/25).....75%
MAGNIFICENT ROGUE (12/3).....80%
NORTHWEST OUTPOST (5/13).....85%
OREGON TRAIL SCOUTS (5/16).....80%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8).....90%

TRAIL TO SAN ANTONIO (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6/16).....70%
8LACKMAIL (8/4).....75%
THE PRETENDER (8/25).....75%
MARSHAL OF CRIPPLE CREEK (8/25).....75%
ON THE OLD SPANISH TRAIL
(Trucolor) (10/27).....80%
THE FABULOUS TEXAN (11/10).....85%

20TH CENTURY-FOX

(Now SHOOTING)

DEEP WATER

Cast: Dana Andrews, Joan Peters, Cesar Ro-
mero, Anne Revere, Dean Stockwell
Producer.....Sam Engle
Director.....Henry King
Assistant.....Joe Behm

THIS IS THE MOMENT

(Technicolor)

Cast: Betty Grable, Douglas Fairbanks, Jr.,
Cesar Romero, Walter Abel.
Producer.....Ernst Lubitsch
Director.....Ernst Lubitsch
Assistant.....Tom Dudley

SITTING PRETTY

Cast: Robert Young, Maureen O'Hara, Clif-
ton Webb, Richard Haydn
Producer.....Samuel Engle
Director.....Ernst Lubitsch
Assistant.....Gaston Glass

WALLS OF JERICHO

Cast: Linda Darnell, Cornel Wilde, Anne
Baxter, Kirk Douglas, Ann Dvorak
Producer.....Lamar Trotti
Director.....John Stahl
Assistant.....Artie Jacobson

(Filming Completed)

THE SNAKE PIT.....Olivia De Havilland,
Leo Glenn, Mark Stevens, Celeste Holm,
Minna Gombell.
CALL NORTHSIDE 777.....James Stewart,
Richard Conte, Helen Walker, Lee J.
Cobb.
BALLAD OF FURNACE CREEK.....Victor Mature,
Coleen Gray, Reginald Gardner.
DAISY KENYON.....
Joan Crawford, Dana Andrews, Henry
Fonda, Peggy Ann Garner, Martha Stew-
art, Connie Marshall, John Davidson.
CAPTAIN FROM CASTLE (Color).....Tyrone
Power, Jean Peters, Cesar Romero, John
Sutton, Alan Mowbray, Lee J. Cobb,
Thomas Gomez
SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McAlister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor
DANGEROUS YEARS (Sol M. Wurtzel).....
William Halop, Ann E. Todd, Jerome
Cowan, Anabel Shaw, Richard Gaines,
Scotty Beckett, Dickie Moore, Darryl Hick-
man, Harry Shannon.
YOU WERE MEANT FOR ME.....Jeanne Crain,
Dan Dailey, Barbara Lawrence

(In Release)

ROSES ARE RED (11/3).....85%
FOREVER AMBER (10/13).....100%
NIGHTMARE ALLEY (10/13).....85%
THE INVISIBLE WALL (10/13).....85%
THE FOXES OF HARROW (9/22).....95%
MIRACLE ON 34th STREET (5/5).....85%
8ACKLASH (Wurtzel) (4/1).....80%
★BOOMERANG (1/28).....95%
BRASHER DOUBLOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color)
(4/1).....80%
DANGEROUS MILLIONS (Wurtzel)
(12/3).....85%
★HOMESTRETCH (Color) (4/22).....95%
JEWELS OF 8 BRANDENBURG (Wurtzel)
(4/15).....75%
MOSS ROSE (5/20).....85%
THE GHOST AND MRS. MUIR (5/14).....85%
THE LATE GEORGE APLEY (2/4).....80%
★THE RAZOR'S EDGE (11/19).....100%
★SHOCKING MISS PILGRIM (Color)
(1/7).....90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%
THE CRIMSON KEY (7/7).....70%
I WONDER WHO'S KISSING HER
NOW (6/16).....85%
BOB, SON OF BATTLE (6/9).....80%
SECOND CHANCE (7/21).....80%
KISS OF DEATH (8/18).....90%
MOTHER WORE TIGHTS (8/25).....95%
GENTLEMAN'S AGREEMENT (11/10).....100%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy, Joe Sawyer, Joan Woodbury
WHO KILLED 'DOC' ROBBIN? (Color).....
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane.

SAMUEL GOLDWYN

(Filming Completed)

A SONG IS BORN (Technicolor) Danny Kaye, Virginia Mayo, Steve Cochran, Esther Dale, Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Douglas, Dan Tobin.

ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones, Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden, Jennifer Holt, Denver Pyle
CASE OF THE BABY-SITTERNeal, Jenkins, Blake, Sale
DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley
THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

ROAD TO THE BIG HOUSE (11/3)75%
SHOOT TO KILL (5/5)85%
BELLS OF SAN FERNANDO (4/8)80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8)70%
FLIGHT TO NOWHERE (10/29)75%
GOD'S COUNTRY (Color) (6/11)80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5)80%
MY DOG SHEP (12/31)80%
'NEATH CANADIAN SKIES (11/12)75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color)
QUEEN OF AMAZONS (3/5)80%
RENEGADE GIRL (2/18)80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)75%
DRAGNET (7/7)80%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21)80%
SCARED TO DEATH (7/21)65%
FLIGHT TO NOWHERE (8/11)70%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff, Stephen Bekassy.
ProducerEdward Small
DirectorGregory Ratoff

(Filming Completed)

STRANGE GAMBLE.....William Boyd, Andy Clyde, Rand Brooks, James Craven
SO THIS IS NEW YORK (Screen Plays-Ent.) Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey.
VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe.

(In Release)

CHRISTMAS EVE (11/3)80%
FABULOUS DORSEYS (Roovers) (2/25)70%
FUN ON A WEEK-END (Stone) (4/15)85%

MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated
NEW ORLEANS (Levey) (4/29)70%
★OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF 8EL AMI (Loew-Lewin) (3/12)85%
RAMROD (Sherman-Enterprise) (3/5)70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14)75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19)80%
UNEXPECTED GUEST (Hopalong) (12/17)80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating
DANGEROUS VENTURE (Hopalong) (2/25)75%
★DISHONORED LADY (Stromberg) (4/22)95%
BODY AND SOUL (8/18)95%
STORK BITES MAN (8/18)70%
HAL ROACH COMEDY CARNIVAL (8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas.

ProducerNat Goldstone
DirectorJohn Barry
AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff

ProducerChester Erskine
DirectorIrving Reis
AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Moroni Olsen

ProducerKarl Tunberg
DirectorWilliam Seiter
AssistantWilliam Holland

ANOTHER PART OF THE FOREST

Cast: Frederic March, Ann Blyth, Dan Dur-yea, Edmond O'Brien, Florence Eldridge
ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

ARE YOU WITH IT?

Cast: Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker, Pat Dane.
ProducerRobert Arthur
DirectorJack Hively
AssistantJoe Kenny

(Filming Completed)

THE NAKED CITY (Hellinger).....Barry Fitzgerald, Howard Duff, Dorothy Hart

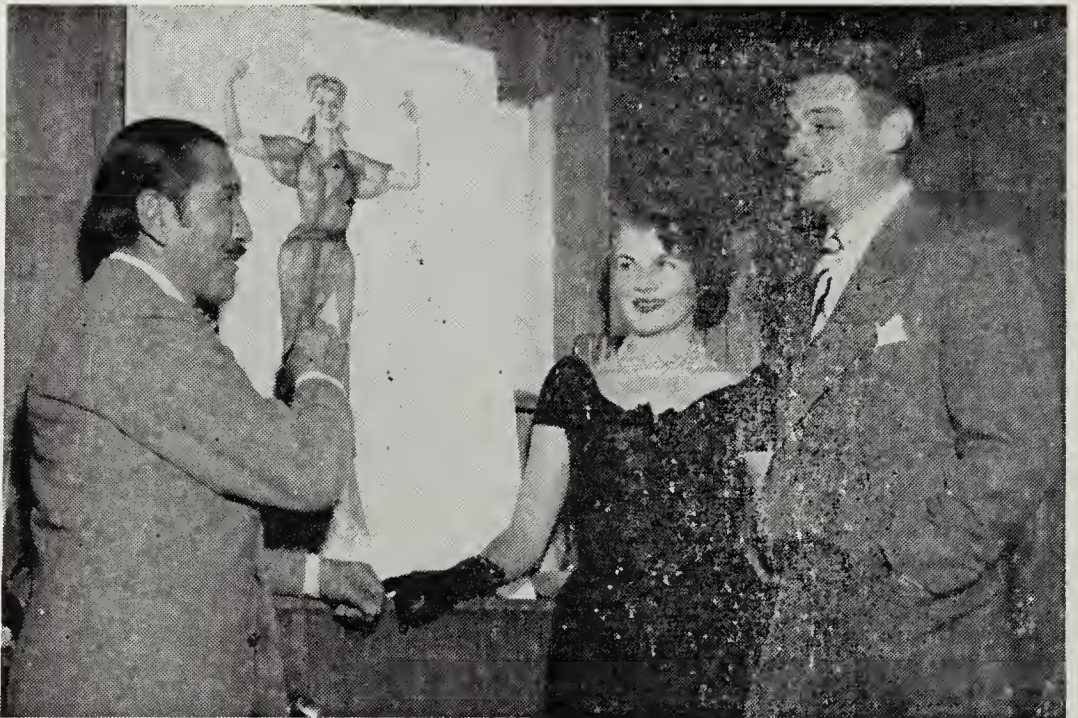
A DOUBLE LIFE.....Ronald Colman, Signe Hasso
VENGEANCECharles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor)Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

LETTER FROM AN UNKNOWN WOMAN (Rampart).....Joan Fontaine, Louis Jourdan

(In Release)

FRIEDA (11/10)85%
THE LOST MOMENT (10/13)85%
THE WISTFUL WIDOW OF WAGON GAP (10/6)85%
RIDE THE PINK HORSE (9/15)90%
THE YEARS BETWEEN (9/8)85%
SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26) 85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29)80%
BLACK NARCISSUS (7/14)95%
SINGAPORE (8/11)80%
BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%
GREAT EXPECTATIONS (British) (4/22) 95%
I'LL BE YOURS (1/21)85%
(11/19)80%
MICHIGAN KID (Color) (2/18)80%
ODD MAN OUT (British) (3/19)95%
STAIRWAY TO HEAVEN (Color) (British) (12/24)95%
SWELL GUY (Hellinger) (12/10)85%
TEMPTATION (Small) (12/17)85%
★TIME OUT OF MIND (3/19)90%
SLAVE GIRL (7/21)80%
IVY (6/16)85%
THE EXILE (10/20)85%



Corinne Calvey, Para's recently imported French star, and Michael North congratulate Varga on his completion of "Miss Universe," a composite of many stars, created for the International Good-Will Beauty Contest to be held here next year. Miss Calvey will make her American screen debut soon

'BABY SITTER'

(Continued from Page 3)

which they've hidden in the baby's crib.

While Jenkins is on guard, another set of hoods are looking for the gem. Two of 'em, Keith Richards and Lona Andre, find it and double-cross partners Eddie Kane, and Mickey Simpson. They leave a paste replica, which Jenkins picks up after coming out of the sleep induced by a mickey slipped him by Lona.

This springboard leads to a violent series of comedy and fisticuff routines, as all three teams of baddies mix it up with our heroes and their gals.

Cast is up to program par, along with technical elements, which seldom show the skimpy budget. Two cutest

THE UPTURNED GLASS (10/27).....85%
NICHOLAS NICKELBY (11/17)80%
PIRATES OF MONTEREY (11/17)85%

WARNERS

(Now SHOOTING)

THE ADVENTURES OF DON JUAN

(Technicolor)

Cast: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale
ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt.
ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

TO THE VICTOR

Cast: Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Victor Francen
ProducerJerry Wald
DirectorDelmar Daves

ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

THE TREASURE OF SIERRA MADREHumphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

hunks of entertainment in the piece are Baby de la Cruz and trim-figured, pert Lona Andre.—Bill.

'THAT HAT BOX'

(Continued from Page 3)

about to be liquidated.

The interval between springboard and finale is a fast welter of plot and counter-plot, in which the D. A. co-operates with Neal in trapping the gang by using Miss Blake as bait.

Jenkins, like rest of the cast, adequately handles a completely stereotyped role. He's the presumably dumb dick, as Neal is the typically bright sleuth and Blake is the equally typical, well-intentioned but slightly light-headed office gal in love with her handsome boss. —Bill

APRIL SHOWERSJack Carson, Ann Sothern, Bobby Ellis, S. Z. Sakall.
EVER THE BEGINNINGLilli Palmer, Sam Wanamaker.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King
WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young

CHRISTOPHER BLAKE.....Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes.

JOHNNY BELINDA.....James Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead

(In Release)

ESCAPE ME NEVER (11/3)85%
THE UNSUSPECTED (9/22)85%
BEAST WITH FIVE FINGERS (12/24)85%
CHEYENNE (4/29)95%
★HUMORESQUE (12/24)95%
LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31)80%
★NORA PRENTISS (2/11)90%
★PURSUED (U. S.) (2/18)85%
★STALLION ROAD (3/19)95%
THAT WAY WITH WOMEN (2/18)80%
★TIME, PLACE, GIRL (Color) (12/10) 85%
★TWO MRS. CARROLLS (4/1)90%
CRY WOLF (7/7)80%
THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%
DEEP VALLEY (8/4)90%
LIFE WITH FATHER (8/18)100%
THAT HAGEN GIRL (10/27)85%

JOHNSTON SEZ

'Unfriendly 10' Damaging; SWG Anti-Red Slate Wins

● Eric Johnston last week condemned the so-called "unfriendly 10" as seriously damaging the interests of the motion picture industry. Meanwhile, the SWG was cleaning its house with the election of new officers—all anti-red.

Johnston also hit Hearst's demand for federal film censorship. He pointed out that "If the motion picture is to be censored, then the newspapers must be too—and the books—and the magazines—and the radio. It's either free speech for all American institutions and individuals or it's freedom for none—and nobody."

DISC DICKER

Capitol Records Soon To Be Absorbed In ABC Deal

● Capitol Records is expected to shortly be absorbed by American Broadcasting Company.

Capitol, which last year ranked fourth in the disc field, with a \$16,000,000 take, is headed by Glenn Wallichs who will retain his prexy post.

The deal, still under negotiation, will give ABC control within 60 days.

New set-up will put ABC into full recording competition with CBS-Columbia Records and NBC-RCA Victor.

NAMES In The NEWS

Eddie Cantor will emcee the 12th annual dinner dance of the Helpers on Thanksgiving Eve in the Biltmore Bowl. Proceeds go to child charities and Veteran care.

Marilyn Maxwell, RKO thrush, is booked to open with Paul Whiteman's orchestra at NY's Capital theatre on Dec. 4.

Henry Koster will meg "That Old Magic" for 20th. He was recently inked to a 1-year pact by Samuel Goldwyn, for whom he directed "The Bishop's Wife."

Dave Siegel, prexy of Triumph Pictures, has formed David W. Siegel Productions, which will function separately. A western, "King of the Cattle Trails" will follow "Mickey," initial D.W.S.P. pic.

Victor Mature probably will star in Preston Sturges' screen version of his own old stage hit, "Strictly Dishonorable."

Ron Randell gets a top role in Columbia's "The Loves of Carmen," Technicolor Rita Hayworth-Glenn Ford starrer.

Franz Waxman has resigned from his Composer post at Warners, after five years. He's inked with Vanguard to score "The Paradine Case."

Laraine Day has requested and received a release from her RKO contract.

HOLLYWOOD SIDESHOW

● HARRY LAUDER may finally be lured from retirement to play the venerable Scot in the filming of Roman McDougall's whodunit, "Purgatory Street." □ The next in the interesting RKO-Pathe "This Is America" series will show how Washington correspondents operate. Drew Pearson acted as technical director. □ Ebony flash: Lena Horne is a super-smash hit in London. □ Evidently Cliff Webb is fed up on the stage. He's just signed with Zanuck for a 2-a-year—from now on—with no time out for Broadway.

□ Chamber of Commerce is down in the storm cellar dodging interviews about everyone having colds or sinus trouble due to three recent windstorms. Florida papers, please ignore.

AL JOLSON has joined a list of top singers, each of whom has signed to make 50 recordings for the Big Backlog—before December 1. Meanwhile, Joe Cotton is organizing his own record company to make a series of dramatic compositions.

□ And John Garfield now wants to have a radio show of his own. He has already made sample transcriptions for prospective sponsors. □ Esquire as yet has not appointed anyone to supplant Jack Moffit, so it looks as though mag is going to abandon film reviews.

□ Fred Wilcox and Toni Reynolds are altar-bound the 30th.

BRUCE CABOT's Xmas gifts to friends will be portable barbeques. He has a factory making 'em.

□ Burt Lancaster is to be profiled at length in Satevepost.

□ Prodirector Leo McCarey has donated the altar built for "Good Sam" to the Episcopal Church of the Holy Nativity in L. A. □ Benny Rubin has been set as dialog director for Abbott & Costello's "The Noose Hangs High," but he'll lay 15-6-3 that he winds up doing "added dialog."

Rubin comedy used to be and certainly should still be of the very best.

J. EDGAR HOOVER will not act in "Street With No Name," as was printed elsewhere. He may appear as the FBI chief in a short prolog, if at all. Pic is being made, however, with full cooperation of Hoover's department.

□ Kay Mulvey and Bernie Williams have opened an indie flackery.

□ Rumor has it that the recent fight, staged for a certain film, was purposely made more realistic than called for by the script. The unpopular star was severely beaten up by larger and heavier co-star. Co-workers say little thesp had it coming to him for many years of very nasty and slurring treatment of lesser lights—SO, the big fella merely took advantage of the opportunity and "forgot" to pull his punches. The little star is said to have been bedded for a day or so without regrets from many players and technicians in radio and films.

FRED SWEENEY at long last appears to be getting the comedy break he deserves—a good part in an important pic. It is in "Conn Yank in King Art's Court."

□ Clark Gable's gone fishin' in Oregon.

In support of a worthy cause, the drama group of RKO's Studio Club tonight opens a week's engagement of "Out of the Frying Pan" at the Las Palmas theatre. Proceeds go to the under-privileged children fund of organization. The amateur thespas are being directed by NY stage actor Robert Bice.

□ "Grier-son on Documentary" is a book that should be on everyone's reading list. It covers the development of docs from "Nanook of North" to present time, points to importance of increasing output of docs, and value of filming modern stories in doc manner.

LEONID KINSKEY'S got an angel and is forming Leonid Kinskey Productions. He'll film 3 of his own plays.

□ Jack Edwards Jr. will make PA's up 'n down the coast, tying in with his radio character "Bernard," which he brings to life on the CBS Saturday nite ainer, "The People Next Door."

Jack Opens at S. F. Nov. 28. □ Barry Sullivan's been offered 150 grand by Pathe to star in "Paris Episode"—he'll have to go to France, if he takes it.

□ Looks like Albert Dekker will sign with Rod Geiger for a starring role in Rod's next pic, not yet announced.

□ J. Arthur Rank is still trying to get Leo Genn back to the British screen.

GENE AUTRY has latched onto another radio station. This time he's bought Station KOOL, in Phoenix, Arizona. It makes four for the horseman. He's looking for more.

□ Kay Thompson has worked up a brand-new set of routines for her Ciro's show.

Marc Lawrence gets a leading role in the Peter Viertel-Irwin Shaw legit, "The Survivors." Martin Gabel produces.

□ Leonard Sues, who does the musical chores for the Olesen and Johnson show in Honolulu, is being drenched with Hawaiian hospitality by Zella Mae Sowder, who wrote "The Best of Luck."

CHARLES MCGRAW steps into Howard Cordery's NY television "Cavalcade of Freedom," video shorts on American history.

□ Carole Landis, now in London filmmaking, is also covering the Command Performance as a by-line feature for INS.

□ Harlan Tucker leads off into his 31st year of film acting with a role in Paramount's "Now And Forever."

□ Kent Taylor has wound up his 6-pix deal with Sol Wurtzel. Finale was "Half-Past Midnight."

□ Gary Cooper'll make "Copper Hill" over at Warners. □ Buy plenty of Xmas Seals. Use them to cover Scotch tape on packages. Remember, money goes to fight tuberculosis.—Tidden.

WORSHIPIX

'Youth Films', Religious Indie, Readies 8 In Color

● Youth Films, Inc. of Hollywood, newest religious films indie, is preparing a comprehensive producing schedule.

Eight 16mm. Worship Services in color are in varying stages of production. Films are complete from Prelude to Postlude. Rev. Dorland P. Dryer, religious drama critic, supervises.

First of the series, "The Templed Hills," has been recently previewed at the Wilshire Methodist Church.

Others of the 7 in work are "Trees," "Water Of Life," "Lilly Of The Valley," "Gardens," "Blue Horizons" and "Day Is Done."

All Worship Services will be premiered in LA prior to national release.

CORWIN DEAL

Writer Set By Rossen To Script 'The King's Men'

● Norman Corwin has been set by Robert Rossen to script "All The King's Men," which Rossen will produce and direct for Columbia.

Corwin's solo assignment to the screenplay stint on the Pulitzer Prize novel is his first, although he has collaborated on 2 screen originals.

Rossen, who usually writes his own treatments, has too heavy a production schedule to handle the typewriter for "King's Men." He feels, however, that Corwin's talent, usually channeled into radio, is capable of outstanding film scripting.

NAMES In The NEWS

Sabu is set to star with Wendell Corey in U-I's "Man-Eaters of Kum-aon."

House Peters, son of the silent star, has been set for a top role in Monogram's "Charlie Chan In New Orleans."

Gene Lockhart and John Howard get feature spots in Republic's "I, Jane Doe," which stars Ruth Hussey, John Carroll and Vera Ralston.

Robert Buckner has been signed by U-I to screenscript and produce "Rogues' Regiment," from his own original story of the modern French Foreign Legion.

Barton MacLane is dashing back 'n forth between 20th and Allied Artists. While still in "Walls of Jericho," he's been inked by the King Bros. for "The Tenderfoot." Binnie Barnes is in it, too.

Victor Jory's back on celluloid after nearly 5 years of legit. He'll have a hefty part in Columbia's "Loves of Carmen."

Mary Gordon celebrates 25 years in pix by playing Leo Gorcey's mother in Mono's "Angels' Alley."

Next Month Is The

HOLLYWOOD REVIEW'S

12th Birthday

**Phone Your Advertising Reservation in NOW
for A Seat At the Party**



THE 12th

HOLLYWOOD REVIEW

ANNIVERSARY NUMBER

'CAPT'N FROM CASTILE' A REAL EPOCHAL EPIC



LAMAR TROTTI

... big factor as writer-producer ...
in 'Captain From Castile' (20th.)

REDS BANNED

Industry Heads To Fire 'Unfriendly' Witnesses

Both Eric Johnston's MPPA and Donald M. Nelson's SIMPP have closed the gates of Hollywood to Communists.

The "unfriendly witnesses" will be discharged or suspended. Those who are exonerated of charges by the Thomas committee will be reinstated. All must declare disavowal of Red affiliation.

Every industry employee must establish freedom and ed association. This is the word from fifty top executives who huddled with Johnston last week.

Two of the "unfriendly" group, Adrian Booth and Edward Dmutryk, threatened suit when notified of their dismissal. Another of the group, Howard Koch, has issued a complete disavowal of Communism, but maintains, on principle, the right to refuse to answer questions.

Falls Just Short Of Being Another 'Birth Of A Nation' Because Of 'March Of Time' Formula And Lack Of Expedition-Conflict

★★★ "CAPTAIN FROM CASTILE" is colorful and spectacular in grandeur. It fairly teems with romance and adventure. It rates 3-stars high in boxoffice and satisfaction values. Only one thing keeps it from being another "Birth of a Nation"—the lack of actual, military conflict that is expected in any film of expeditionary conquest. Accordingly, it leaves one with the impression that it is a period romance, done in the episodic March-of-Time formula.

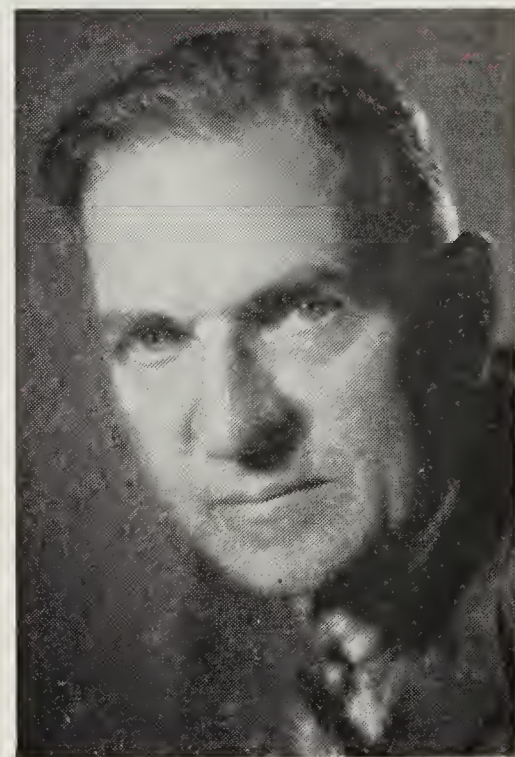
TOP NEWS

A VOICE FOR MGM—Rumor has it that Metro is dickering for purchase of KLAC, local radio station and for KYA in San Francisco. Move would give MGM i high-voltage praisery, similar to Warners' KFWB.

RKO 'SEES RED' — In line with the Johnston promise that all "unfriendly" witnesses would be ousted from the industry, RKO has fired Adrian Scott
(Continued on Page 10)

Approached from that angle, the —result is about the Nth. degree of perfection. Only from the thought of what might have been, does it miss rating "Tops"—or the utmost in satisfaction.

As it is, it reflects exceptional credit to producer-writer Lamar Trotti and director Henry King. Trotti wrote his own screenplay of Samuel Shella-barger's novel on the episodic pattern and then proceeded to invest it with
(Continued on Next Page)



HENRY KING

... direction means performances ...
in 'Captain From Castile' (20th.)

McCAREY SELLS Paramount Buys Rainbow, Gets Everything And Leo

● Rainbow Productions, Leo McCarey indie, has been sold to Paramount for more than \$1,500,000, including all assets.

Transfer is said to give McCarey 50,000 shares of stock in Paramount, valued at \$1,100,000.

UA-EL MERGE? Eagle-Lion Absorbion By United Still A Hot Rumor

● Rumors still persist that Eagle-Lion will soon merge with United Artists. The idea is given credence by Serge Semenco's continued efforts to gain control of UA interests, through
(Continued on next page)



... a love that blossomed in Spain but came to bloom in the New World ...
Jean Peters & Tyrone Power in 'Captain From Castile' (20th. Century Fox)

4 PREVIEWS TODAY

(Page)	(Release)
1—'CAPTAIN FROM CASTILE'.....	20th
3—'MOURNING BECOMES ELECTRA'.....	RKO
3—'CRIME DOCTOR'S GAMBLE'.....	Col.
3—'PHILO VANCE'S SECRET MISSION'.....	PRC

Walter Lang ★

Directing
"SITTING PRETTY"
20th CENTURY-FOX

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HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

and Adrian Dmytryk and will abandon plans for filming of Scott's "The Boy With Green Hair" and Dmytryk's "The White Tower." Both yarns are heavy with "social significance"—a term which has suddenly become anathema to the industry.

HAPPY OVER PURGE—Eric Johnston has received wires of congratulations on the industry's Red clean-up from Pacific Coast Conference of Independent Theatre Owners secretary H. Poole and from Abram F. Myers, Allied States Association of Exhibitors exec. Reverse attitude is expressed by Dr. Harlow Shapley, Chairman of Progressive Citizens of America, who feels that the move is dangerous to freedom principles and smacks of "hysteria."

MERRY BOXOFFICE XMAS—Twentieth's "Gentlemen's Agreement" which is smashing records and its fabulous-fanfare spectacle, "The Captain From Castile," open in LA on Christmas day—along with RKO's magnificently morbid "Mourning Becomes Electra" and Goldwyn's charming "The Bishop's Wife". Of this galaxy, only "Electra" goes in on a two-a-day basis.

COL. ECONOMIZES—Columbia has completely closed down its reduced NY story department, which it had recently shaved to a staff of 3. Other majors are said to be preparing similar axings.

UA-EL MERGE?

(Continued from Preceding Page)

bank loan requirements.

UA board pressed for means of raising production cash is still holding sessions which may confirm the E-L entry as a stop-gap measure.

P R E V I E W S

'CAP'T FROM CASTILE' Hailed As Period-Romance 'March Of Time'

Trotti & King Rate Kudos While Performances Of Entire Cast Stand Out As Exceptional Portraits

(Continued from Preceding Page)

every ounce of romantic grandeur possible.

After a very lengthy springboard laid in Spain during the days of the Inquisition—which is definitely cohesive—the story moves into the West Indies and Mexico with the Cortez Expedition and, from there on, becomes a marching caravan—ever on and on in the search for gold and glory for Spain.

There is plenty of personal action, but the implication is that Cortez possessed the bluffing, diplomatic power of Molotov and was able to avoid actual conflict in whatever land he invaded.

Interest is maintained throughout, in spite of the map-charting which is used to mark the various movements of the expedition—ever onward. In fact, the 141 minutes of time—and that, folks, is a long 2 hours and 21 minutes in any theatre—does not seem too long for this suspenseful film that might easily have run twice that length had it been brought to a final decisive conclusion.

Narrator Alibis Abrupt Ending

To do that, however, would have meant carrying through with all of Cortez's conquests and the return home of many of the men to Spain. Instead, rather suddenly, as they march on to invade the domain of Montezuma, a narrator's voice picks it up with what is nothing short of an alibi for calling a halt to the story. The ending—in other words—has but one

thought: "Time Marches On!"

One device used by Trotti was the constant implication of important military action—just around the corner. It really never happens. The frequent fanfare of bugles and the rushing to and fro of officers come finally to mean only one thing—the formation of another move "Onward!"

The device works alright, but boomerangs when, at the finish, the further implication is laid that the real action took place much later—beyond the confines of screen adaptation.

All of this does not detract from excellent direction and performances—most of the credit for which must go to Henry King. The performances in particular of the entire cast are exceptional.

Although Tyrone Power is the solo star and his work will be tabbed by many—certainly the ladies—as the best of his career, there are nearly a dozen other names who rank high in perfection portraits.

Jean Peters will skyrocket to fame through her characterization of "Catalina," the little wench who takes the place of Lady Luisa in the heart of Pedro de Vargas.

Cesar Romero as Cortez eclipses easily anything he has ever done and will now rate some really important assignments. Lee J. Cobb leaves a memorable impression with his "Juan Garcia," and John Sutton turns in one of the finest villainy jobs ever screened.

The plot pivots around Castilian

FEATURE CLASSIFICATION

Darryl F. Zanuck
Presents

"CAPTAIN FROM CASTILE"
(In Technicolor)
(20th Century-Fox Release)

EXCELLENT Romantic - Historical Drama, produced by Lamar Trotti and directed by Henry King. Screenplay by Lamar Trotti from the novel by Samuel Shellabarger. Musical direction by Alfred Newman with orchestral arrangements by Edward Powell. Photography by Charles Clark, ASC, and Arthur E. Arling, ASC.

95%

The Players—TYRONE POWER, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonion Moreno, Thomas Gomez, Alan Mowbray, Barbara Lawrence, George Zucco, Roy Roberts, Marc Lawrence, Robert Karnes, Fred Libby, Virginia Brissac, Jay Silverheels, John Laurenz, Dolly Arriaga, Reed Hadley and Stella Inda.

aristocrat power. Although throughout, emphasis is on spectacle, a Justice-&-integrity-of-the-individual theme underlies the story and is finally enunciated by Padre Thomas Gomez. He declares, on the eve of the conquest of Montezuma, that in the new world man should share God's blessings with fellow man and that none should be slave to another.

Yarn starts in Spain where Ty and his family are incarcerated by John Sutton for heresy. Sutton, head of the Inquisition, uses his despotic power to settle personal grudges. A quarrel with Ty over mistreatment of scullery-maid Jean Peters by Sutton's flunkies initiates the terrorism, which culminates in the death of Ty's adolescent sister by torture.

The grateful Jean, her brother and an adventurer, Lee J. Cobb, combine efforts to help Ty and his family escape. His folks make their way to Italy while Jean, Ty and Lee draw the searchers away on a dangerous trail which permits them to also escape.

The three, now fast friends, join the expedition of the immortal Cortez (Cesar Romero who is about to explore the New World in search of gold and conquest.

Villain Orders Hero's Arrest

Spiritual head of the exploration, Thomas Gomez, shows Ty an order for his arrest and return to Spain. Sutton, whom Power had run through in a duel during his escape, had recovered and seeks vengeance. Gomez tears up the order when Ty accepts the penance of praying for the soul of Sutton.

As the Conquistadores make their way through wilderness and diplomatic meetings with savages toward the fabulous treasures of Montezuma's domain, Jean, desperately in love with Power, attempts to win his affection with a love-talisman she has borrowed from mendicant and astrologer Alan Mowbray.

When loneliness, her beauty and the propinquity of a sensual dance brings him passionately to her, she refuses his advances tearfully. He realizes that, despite the memory of Barbara Lawrence, whom he had courted in Spain,

(Continued on Page 8)



... an astrologer with a hot iron keeps him from bleeding to death ... Lee J. Cobb, Alan Mowbray, Tyrone Power, Thomas Gomez & Jean Peters in a tense scene from the Darryl F. Zanuck production, 'Captain from Castile'

'ELECTRA' Powerful Insight Into Emotions . . . Strictly Art-Prestige

Too Long, Too Dreary For Mass Appeal, It Is A Psychological Masterpiece Which Must Be Sold

★★"MOURNING BECOMES ELECTRA" is a powerful, penetrating insight into the strange labyrinths of the mind and emotions. As such, it is a masterpiece in every facet—direction, performances, scripting, even the studied simplicity of its mounting. But it is strictly a prestige production. It is too long, too dreary, too turgid, too emotionally complex for mass appeal.

There are two, distinctly diverse selling angles for "Electra." And it's a pic which must be sold.

The art circuit, with its pomp and appeal to intellectual ego must be used with all the stops out. The kind of campaign which pulled "Midsummer Night's Dream" out of the red is the ideal approach. Local leaders, social big-wigs everywhere it shows, must thump the drum.

For the gum-chewing group, "Electra" has all the lurid sex-attractions of a confession tale a circus sideshow and love-nest newspaper headlines. It has murder passion, sex-insanity, even a hint of perversion and incest. Possibilities for exploitation make "The Outlaw" and "Forever Amber" look like nursery tales.

The Eugene O'Neill play is predicated upon fundamental and sound sex-psychology, the basic roots of which, according to many psycho-sexologists, are to be found to some extent in the bulk of American families. A young man and woman, in love, marry. He is a clumsy and inept lover. The girl's emotional needs, reaching much deeper than mere physical fulfillment, are never satisfied or completed. Her love turns to disappointment, indifference, finally to dislike which deepens into hate.

This antipathy is transferred to her first-born, a girl. Her husband is away in the Civil War during her next pregnancy and the child a boy, she feels to be exclusively her own. The girl, thwarted of her mother's love, turns entirely to her father for affection. The boy belongs only to the mother. The seeds of mistrust, discord, jealousy in the family are sown early and planted deep. From this common tragedy of a man who loves but does not know how to consummate that love—stems the slow, ugly march of a family's doom.

This tempo of doom, following the Greek Tragedy form upon which O'Neill built his play, is entirely unrelieved for the entire 172 minutes of running time. It is just too much gloom and heavy emotion for average consumption.

Ramond Massey is the father. Ka-

FEATURE CLASSIFICATION

RKO
Presents

"MOURNING BECOMES ELECTRA"

FINE

90%

Social drama, produced and directed by Dudley Nichols. From the play by Eugene O'Neill. Photography by George Barnes, ASC. Music by Richard Hageman. Tradedown at RKO studios, Wednesday PM, Nov. 26, 1947. Running time, 172 min.

The Players—Rosalind Russell, Michael Redgrave, Raymond Massey, Leo Genn, Katina Paxinou, Kirk Douglas, Nancy Coleman, Henry Hull, Sara Allgood.

tina Paxinou is his wife. The daughter is played by Rosalind Russell and Michael Redgrave, borrowed from J. Arthur Rank, portrays the son. Russell, Paxinou and Redgrave deliver unforgettable interpretations of unusual characters. Massey's role is comparatively brief.

While he is away at the front, his wife has found emotional completion with Leo Genn, a sea captain. Genn is the son of Massey's black-sheep brother who was disinherited for an affair with a house-servant. Genn is the offspring of that union.

Genn, at the advice of Paxinou, has played up to Rosalind in order to make his visits plausible. Rosalind loves him. She suspects the affair with her mother, follows her and sees the two in a passionate embrace. She threatens her mother with exposure, unless she gives up Genn.

Paxinou promises and then plots with Genn to poison Massey when he returns from war. She accomplishes this but is discovered by her daughter. Rosalind convinces her brother, also back from the fighting, of his mother's guilt. Redgrave, unstable and afflicted with a mother-fixation, is insane with jealousy.

Rosalind guides him in the successful murder of Genn.

Faced with the bitter truth from her son, Naxinou shoots herself.

Rosalind takes her emotionally broken brother on a long sea voyage to the Pacific islands—where she abandons herself to the pagan, uninhibited life of the natives.

When they return, Redgrave has taken on the appearance and demeanor of his father. But he feels the presence of the dead, feels the need for atonement.

Kirk Douglas and his sister, Nancy Coleman, old friends and sweethearts of Rosalind and Redgrave, welcome them. Rosalind and Kirk plan to marry,

(Continued on Page 8)



. . . a tragic sister and brother face family home after parents' death . . .
Rosalind Russell & Michael Redgrave in 'Mourning Becomes Electra'

'Philo Vance's SECRET MISSION'

Holds Nave Satisfaction Despite Sleuth's Change

SECONDARY CLASSIFICATION

PRC
Presents

"PHILO VANCE'S SECRET MISSION"

AVERAGE

75%

Murder melodrama produced by Howard Welsh and directed by Reginald LeBorg. Screenplay by Lawrence Edmund Taylor. Photography by Jackson Rose. Reviewed at the El Rey theatre, Friday PM, Nov. 21, 1947. Running time, 58 minutes.

The Players—Alan Curtis, Sheila Ryan, Tala Birell, Frank Jenks, James Bell, Frank Fenton, Paul Maxey, Kenneth Farrell, Toni Todd.

● "PHILO VANCE'S SECRET MISSION" is standard minor-budget whodunit stuff which adequately fills the nabe lower-drawer slot for which it was intended. The PRC series on the great detective abruptly changes the character and personality assigned Vance by both author and prior pix. New interpretation, however, should satisfy.

Original Philo Vance, it will be remembered, was suave, distinguished British type whose sophistry was matched by his cool, machine-like capabilities. Alan Curtis' Vance is a laconic Yank with an eye for the lassies and most of the frailties of the flesh.

Producer Howard Welsh has mounted the piece competently, getting an effect of ample production money, despite the limited budget. Credit is shared by art director Perry Smith and Armor Marlowe for his sets. Photography by Jackson Rose is

(Continued on Page 8)

'Crime Doctor's GAMBLE'

Adequate Whodunit Well Cast But Thinly Plotted

● "THE CRIME DOCTOR'S GAMBLE" continues the Dr. Ordway radio-based mystery yarns which Columbia has seriesed. Latest is located in Paris and has the smooth mounting expected of producer Rudolph C. Flothow. Yarn becomes rather involved and finale explanation is not too clear, but director William Castle keeps the pace fast and characterizations interesting. Pic should do nicely in the nabe support bracket.

Particularly effective is the casting of the supporting players. Most of them handle their French accents with a tone of authenticity unusual in either high or low budgeteers.

Philip Tannura's camera work and George Brooks' art chore both add to the effective background developed by Flothow.

Warner Baxter again delivers strong—
(Continued on Page 8)

SECONDARY CLASSIFICATION

Columbia
Presents

"THE CRIME DOCTOR'S GAMBLE"

OKAY

80%

Murder melodrama, produced by Rudolph C. Flothow and directed by William Castle. Screenplay by Edward Bock, and story by Raymond L. Schrock and Jerry Warner, based on the radio program by Max Marcin. Photography by Philip Tannura, ASC. Music by Mischa Bakaleinikoff. Reviewed at the Guild theatre, Friday PM, Nov. 21, 1947. Running time, 62 minutes.

The Players — Warner Baxter, Micheline Cheirel, Roger Dann, Steven Geray, Marcel Journet, Eduardo Ciannelli, Maurice Marsac, Henri Letondal.

Radio & Video . . .

By Lee Reise

● NBC vice-president Frank E. Mul-len says television will aid national economy with a quarter of a million jobs. ★The NY Daily News and the Chicago Tribune are spearheading talks among newspaper-owned TV operations to form their own TV network. ★The Rose Bowl game will be televised by Paramount's KTLA because NBC's TV station KNBH will not be on the air by Jan. 1. ★KMPC-FM hits the air today over a temporary transmitter located atop the station until permanent installation on San Gabriel Peak is completed. ★LA gets the NAB convention in May, 1948, first west coaster since Frisco had it in '40. ★William Benton, former ass't Sec. of State, proposes international radio system by the United Nations as answer to the threat of a two-world system. ★Crosley Broadcasting Corp., barred from televising boxing matches in Cincinnati, has applied to the Cincinnati Boxing Commission for a license to promote fights. Tsk, Tsk. ★Paul Whiteman Club, five times weekly show, has been renewed, effective Dec. 8 through Mar. 16, by Wesson Oil. ★Bob Burns will transcribe 52 half-hour recorded shows for independent and chain stations on local sponsorship basis, whereas G. E. House Party does the reverse, jumping from local co-op sponsors back to CBS

system. ★Bob Anderson, former NBC page and producer of two sustaining shows has forsaken the page status for acting parts on "Hollywood Star Preview" and Dennis Day show. ★Uncle Remus stories of Brer Fox and Brer Rabbit will compete daily for the kids affections over KMPC from now until Christmas for Owl-Sontag sponsorship. ☹ "Double or Nothing" and Take it or Leave It' came up with the same jackpot question last week, and both paid off handsomely, too.

Everybody and his uncle played "Godfather and Godmother" to the re-christening of San Francisco's Station KPO to Station KNBC last week. "Hollywood Star Preview" has signed eight top starts for the December and January broadcasts. ★Milton Berle's newest song creation, "Give me the Casbah" is up for recording by the Andrews Sisters and Danny Kaye. ★Lurene Tuttle is straining her top heavy radio schedule with a top part in RKO's "Mr. Blanding Builds a Dream House". ★And the public libraries in LA are crowded with people using the "Who's Who" editions for a clue to the identity of "Truth or Consequences", Miss Hush, while New York's magazine stands are doing a rushing business selling tout sheets on the same lady's identity.

ing the part of "editor and publisher" of a new national digest mag slanted for the women?—which will come off the presses next month under the title of "Tom Breneman's Magazine," carrying a contest for the best permanent title for its future moniker.

That RKO's third quarter profits dropped from nearly \$4-million (last year) to just a shade better than \$1-3/4 million for the period ending Sept. 27. ? . Claire Luce checked in at 20th last week to do the adaptation of "Srewtape Letter". ? . Bob Hope and Loretta Young both flew from England to Germany last week for special shows in Wiesbaden, Frankfurt and Berlin. ? . Eddie Nassour has grabbed himself some more land for more studio buildings and that he now has nearly 5-acres in the Van Ness-Sunset section. ? . Jimmie Stewart checks in on the air as Jack Carson's guest next Thursday night. ? . Actual television scenes are being used in the

production of "State of the Union" by Producer Frank Capra. ? . Joan Barton heads her own television show, "Sunset Room," which made its debut last Wednesday for a 13-week booking over KTLA. ? . Richard Whorf heads for B'way today to star in a series of 3 plays with Jose Ferrer in the NP City Center; the first of the plays will be "Volpone."

That Monogram has acquired screen rights to the Roy Rockwood "Bomba, The Jungle Boy" adventure stories, which include 20 books. ? . Fan Magazine circulation has fallen off more than one and a half million paid sales this year. ? . Leow's NY theatre has dropped "Monsieur Verdoux" bookings because of an organized campaign against the film by the Catholic War Veterans. ? . The Royal Command Performance in London took in \$80,000. ? . Three elephants are included in Ken Murray's next "Black-outs" edition. ? .

It Says Here . . .

By Peggy Weil

● Robert Mitchum will probably do the Oliver Ames- B. T. Lawrence play which opens on Broadway early next year. Rehearsals start next month. Eddie Cantor signed Flori Caprini, songstress, for his radio show. He caught her warbling at a benefit. # Charles Chaplin, Jr. and Toni Doyle are doing the town together. # John Beal had to cancel out on all local production of "All My Sons" due to father's illness.

Claudette Colbert's next for Tri-angle Productions may be "The Un-loved." Producer Ralph Cohn is now in England setting up production. # Paul Gallico is screen-writing "The Snow Goose" for Arthur Rank. They want Peggy Cummins and James Mason to play the leads. If Charles Laughton doesn't play the part of Benjamin Franklin in "Proud Destiny", Cecil Kellaway will. William "The Killer" Conrad and Joe Pevney are set to make '16 mm. version of Shakespeare excerpts for the educational market. They'll act, too.

Red Skelton will probably take to the road next summer with, of all things, a circus. He'll make a short depicting what goes on behind the canvas curtain. # When Ida Lupino weds Collier Young next spring Harry Mines, the Warner flack, will give her away. # Mark Hellinger, who announced an Al Capone story several weeks ago, has dropped the plan be-

cause it's too hot. # Bizet's music has always been what made "Carmen" so palatable. However, Columbia announces that "The Loves of Carmen" will have a newly composed score. Which is what's so wonderful about Hollywood!

"The Amazing Peter Brocco", so reviewed for his work in the recent "Galileo" gets his first picture break in Columbia's "Gallant Blade", Brocco is currently playing a Southern sadist in Tennessee Williams legitier. Because the Bette Davis starrer "Winter Meeting" shuts down early, Janis Paige will get under the 1947 wire when she marries Frank Martinelli, Jr. Date was originally set for January 4th but has been moved up to December 27. It's strictly a matter of flack that the four Music Hall Managers are requesting patrons to stay seated during fight sequences of "Body And Soul." We wouldn't have believed it!

Did You Know. ? .

By Reed Itnow

● VERA ELLEN was voted by the Ninth Army to have the shapliest gams in Hollywood. ? . Virginia Belmont has one of the largest collections of first editions of anyone on the talent side. ? . Martha Vickers, who is a sailing enthusiast, has one of the biggest array of miniature ships in this part of the country. ? . Barbara Britton, who has just finished "Mr. Reckless," spends her spare time sculptur-

ing famous people. ? . Larry Stevens introduced his tune, "Made For Each Other," over ABC and it looks like one for the Hit Parade. ? . Rod Cameron, because of his excessive height, could not find a comfortable chair, so he had a 7-foot 'lounge' affair designed and built for him by Glenn Standish?

That, after 2-years in production, Howard Hughes' "Vendetta" is finally being readied for the cutting rooms. ? . Lucky Strike has notified its radio agency that they will pass up their option on both talent and air time over ABC, effective in late December — which means the Jack Paar show. ? . The Academy has dropped the idea of having the Oscar presentation next June in the Hollywood Bowl, and has reverted to the old formula of having the affair in March at the same old stand — the Shrine Aud. ? . That Tom Breneman is now play-

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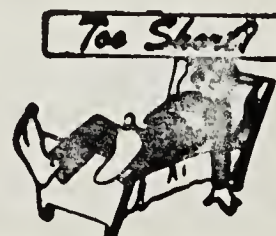
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ALLIED ARTISTS

(Now SHOOTING)

THE TENDERFOOT

Cast: Eddie Albert, Gale Storm, Barton MacLane, Binne Barnes, James Gleason.
 Producer Maurice and Frank King
 Director Kurt Neumann
 Assistant Frank Heath

(Filming Completed)

THE HUNTED Belita, Preston Foster
 SMART WOMAN Constance Bennett,
 Brian Aherne, Barry Sullivan, Michael O'Shea.

(In Release)

SONG OF MY HEART (11/3) 90%
 THE GANGSTER (9/29) 80%
 BLACK GOLD (6/23) 85%
 IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE ETERNAL MELODY

Cast: Jan Kiepura, Marta Eggerth, Janis Carter, Marc Platt, Sterling Holloway
 Producer Gregor Rabinovitch
 Director Carmine Gallone

LULU BELLE

(Benedict Bogeaus)

Cast: Dorothy Lamour
 Producer Benedict Bogeaus
 Director Leslie Fenton
 Assistant Joseph Depew

THE LOVES OF CARMEN

Cast: Rita Hayworth, Glenn Ford.
 Producer Ralph Nelson
 Director Charles Vidor
 Assistant Earl Bellamy

(Filming Completed)

ADVENTURES OF SILVERADO William Bishop
 MY DOG RUSTY Ted Donaldson,
 Ann Doran, John Litel, Mona Barrie.
 CORONER CREEK Randolph Scott,
 Marguerite Chapman, George Macready,
 Edgar Buchanan

BLONDIE'S NIGHT OUT Penny Singleton,
 Arthur Lake.

WEST OF SONORA Charles Starrett,
 Smiley Burnette

THE WOMAN FROM TANGIER Adele
 Jergens, Stephen Dunne, Steven Geray

THE WRECK OF THE HESPERUS Willard
 Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN Gene Autry,
 Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS Charles Starrett,
 Smiley Burnette, Nancy Saunders

MARY LOU Frankie Carle & Orchestra,
 Robert Lowery, Joan Burton, Glenda Farrell

THE MATING OF MILLIE Evelyn Keyes,
 Glenn Ford.

SIX-GUN LAW Charles Starrett, Smiley
 Burnette, Nancy Saunders, Paul Campbell
 MILENTLESS (Cavalier) (Color) Robert
 Young, Marguerite Chapman, Willard
 Parker, Akim Tamiroff, Barton MacLane,
 Clem Bevans

THE LADY FROM SHANGHAI Rita
 Hayworth, Orson Welles, Glenn Anders

THE LONE WOLF IN LONDON Gerald
 Mohr, Nancy Saunders.

TO THE ENDS OF THE EARTH (Buchman)
 Dick Powell, Signe Hasso, Edgar Barrier

THE PRINCE OF THIEVES (Cinecolor) Jon
 Hall, Alana Mowbray, Patricia Morison.

THE STRAWBERRY ROAN (Cinecolor) Gene
 Autry, Gloria Henry, Jack Holt.

DEVIL SHOP Richard Lane, Damian O'Flynn,
 Louise Campbell, Tony Caruso.

THE CRIME DOCTOR'S GAMBLE Warner
 Baxter, Micheline Cheirel, Stephen Geray,
 Roger Dunn.

THE BLACK ARROW Louis Hayward,
 Franchot Tone

HER HUSBAND'S AFFAIRS Lucille Ball,
 Franchot Tone

THE MAN FROM COLORADO Glenn Ford,
 Ellen Drew, William Holden

I LOVE TROUBLE Franchot Tone, Janet Blair

GLAMOUR GIRL Gene Krupa, Jack Leonard,
 Michael Duane, Susan Reed

THE SIGN OF THE RAM Susan Peters,
 Alexander Knox, Don Randel, Peggy Garner.

BLONDIE'S ANNIVERSARY Penny Singleton,
 Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA Hoosier Hot Shots,
 Eduardo Noriega

THE RETURN OF THE WHISTLER Michael
 Duane, Lenore Aubert

SONG OF IDAHO Hoosier Hot Shots

THE RETURN OF OCTOBER Glen Ford

THE FULLER BRUSHMAN Red Skelton,
 Janet Blair, Don McGuire, Hillery Brooke.

BLAZING ACROSS THE PECOS Charles
 Starrett, Smiley Burnette.

(In Release)

KEEPER OF THE BEES (10/13) 80%
 RIDERS OF THE LONE STAR (10/13) 75%
 THE LAST ROUND-UP (10/6) 85%
 BULLDOG DRUMMOND STRIKES BACK
 (9/29) 85%

PACIFIC ADVENTURE (11/24) 75%
 ALIAS MR. TWILIGHT (2/25) 75%
 BETTY CO-ED (12/24) 80%
 BLIND SPOT (3/5) 80%
 BLONDIE KNOWS BEST (12/17) 80%
 BOSTON BLACKIE & LAW (1/7) 75%
 BULLDOG DRUMMOND AT BAY (4/15) 80%
 CIGARETTE GIRL (3/5) 75%
 SPORT OF KINGS (7/28) 75%
 ★DEAD RECKONING (1/14) 90%
 FOR THE LOVE OF RUSTY (4/29) 85%
 ★FRAMED (3/2) 90%
 HER HUSBAND'S AFFAIRS (7/21) 85%
 THE CORPSE CAME C.O.D. (7/21) 65%
 LAST OF THE REDMEN (7/21) 75%
 PRAIRIE RAIDERS (7/21) 75%
 GUILT OF JANET AMES (3/5) 90%
 KING OF WILD HORSES (4/1) 90%
 LONE STAR MOONLIGHT (1/14) 80%
 LONE WOLF IN MEXICO (2/18) 75%
 MILLIE'S DAUGHTER (3/19) 85%
 MR. DISTRICT ATTORNEY (12/31) 85%
 OVER SANTA FE TRAIL (4/8) 75%
 RETURN OF MONTE CRISTO

(Small) (12/3) 85%
 SECRET OF WHISTLER (1/14) 75%
 SINGIN' IN CORN (12/24) 80%
 SINGING ON THE TRAIL (9/24) 75%
 THAT TEXAS JAMBOREE (6/11) 80%
 THIRTEENTH HOUR ("Whistler") (3/12) 80%
 THE MILLERSON CASE (5/12) 80%
 FOR THE LOVE OF RUSTY (6/30) 80%
 LAW OF THE CANYON (6/30) 70%
 THE GUNFIGHTERS (6/9) 90%
 DOWN TO EARTH (8/4) 95%
 BLONDIE'S BIG MOMENT (8/11) 70%
 SON OF RUSTY (8/18) 80%
 LITTLE MISS BROADWAY (8/18) 80%
 BLONDIE'S HOLIDAY (8/25) 75%
 THE SWORDSMAN (10/20) 90%
 WHEN A GIRL'S BEAUTIFUL (10/20) 80%
 IT HAD TO BE YOU (10/27) 90%
 KEY WITNESS (11/10) 80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

MICKEY

(Cinecolor)

Cast: Irene Hervey, Bill Goodwin, Louis
 Butler, Hattie McDaniel
 Producer Aubrey Schenck
 Director Ralph Murphy
 Assistant Emmett Emerson

THE NOOSE HANGS HIGH

Cast: Bud Abbott, Lou Costello, Kathy Downs,
 Mike Mazurki.

Producer Aubrey Schenck
 Director Charles Barton
 Assistant Howard Koch

CORKSCREW ALLEY

Cast: Dennis O'Keefe, Claire Trevor.
 Producer Aubrey Schenck
 Director Anthony Mann
 Assistant Reggie Callow

(Filming Completed)

NORTHWEST STAMPEDE Joan Leslie,
 James Craig, Jack Oakie

A TEXAS STORY James Craig, Johnny
 Johnston.

ADVENTURES OF CASANOVA Arturo de
 Cordova, Lucille Bremmer, Turhan Bey,
 John Sutton, Noreen Nash, Nestor Paiva

T-MAN Dennis O'Keefe

PRELUDE TO NIGHT Zachary Scott,
 Louis Hayward, Dianne Lynn, Sydney
 Greenstreet

(In Release)

WHISPERING CITY (11/24) 75%
 RETURN OF RIN TIN TIN (11/3) 85%
 LINDA BE GOOD (11/3) 80%
 CARAVAN (9/15) 85%
 ADVENTURESS (British) (4/15) 80%
 BEDELIA (British)

(Seen but not reviewed)

★IT'S A JOKE, SON! (1/21) 85%
 ★LOST HONEYMOON (3/12) 85%
 REPEAT PERFORMANCE (5/22) 85%
 KILLER AT LARGE (5/29) 70%
 RED STALLION (7/28) 80%
 GREEN FOR DANGER (7/28) 80%
 OUT OF THE BLUE (0/1) 85%
 LOVE FROM A STRANGER (11/10) 85%

INDEPENDENT

(Now SHOOTING)

(Filming Completed)

THE FLAMING FOREST (Adventure)
 Robert Lowery, Martha Sherrill

HALF-PAST MIDNIGHT (Sol Wurtzel) Kent
 Taylor, Peggy Knudsen, Joe Sawyer.

LET'S LIVE AGAIN (Seltzer) John Emery,
 Hillary Brooke, Taylor Holmes.

FOR YOU I DIE (Arpi) Cathy Downs,
 Paul Langton, Mischa Auer

THE LAST NAZI (Carl Krueger) Martha
 Mirtovich, Lee Bonnell

THE CHALLENGE Tom Conway, June
 Vincent, Richard Stapley.

M-G-M

(Now SHOOTING)

THE BIG CITY

Cast: Margaret O'Brien, George Murphy, Rob-
 ert Preston, Danny Thomas
 Producer Joe Pasternak
 Director Norman Taugog
 Assistant Sid Sidman

STATE OF THE UNION

Cast: Spencer Tracy, Claudette Colbert, Van
 Johnson, Angela Lansbury, Adolphe
 Menjou.

Director Frank Capra
 Assistant Art Black
 Producer Frank Capra

MASTER OF LASSIE

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom
 Drake, Donald Crisp, Reginald Owens,
 Lassie.

Producer Robert Sisk
 Director Fred Wilcox
 Assistant Earl McEvoy

EASTER PARADE

Cast: Fred Astaire, Judy Garland, Peter Law-
 ford, Ann Miller.

Producer Arthur Freed
 Director Charles Walters
 Assistant Wally Worsley

(Filming Completed)

HOMECOMING Clark Gable,
 Lana Turner, John Hodiak, Anne Baxter,
 Cameron Mitchell.

LUXURY LINER George Brent,
 Frances Gifford, Jane Powell, Lauritz
 Melchior

THE KISSING BANDIT Frank Sinatra,
 Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGEL Margaret O'Brien
 George Murphy, Angela Lansbury, Phyllis
 Thaxter.

SUMMER HOLIDAY (Color) Mickey Rooney,
 Walter Huston, Gloria de Haven, Marilyn
 Maxwell, Frank Morgan, Jackie "Butch"
 Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jean-
 ette MacDonald, Jose Iturbi, Jane Powell,
 Larry Adler, Sharon McManus

CASS TIMBERLANE Spencer Tracy,
 Lana Turner, Cameron Mitchell, Mary As-
 tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES Walter Pidgeon,
 Deborah Kerr

VIRTUOUS Van Johnson, June Allyson,
 Hume Cronyn, Una Merkel, Richard Derr,
 Jackie Searle, Connie Gilchrist.

THE HIGH WALL Robert Taylor, Audrey
 Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor)
 Esther Williams, Peter Lawford, Jimmy
 Durante.

B.F.'s DAUGHTER Barbara Stanwyck,
 Van Heflin, Richard Hart, Charles Coburn

(In Release)

THIS TIME FOR KEEPS (10/13) 90%
 DESIRE ME (9/29) 85%
 THE MIGHTY MCGURK (11/9) 85%
 THE ARNELLO AFFAIR (2/18) 80%
 ★BEGINNING OR THE END (2/25) 85%
 DARK DELUSION (4/15) 75%
 ★HIGH BARBAREE (3/26) 90%
 LADY IN THE LAKE (12/3) 90%
 LITTLE MISTER JIM (6/11) 80%

LOVE LAUGHS AT ANDY HARDY
 (12/17) 85%

IT HAPPENED IN BROOKLYN (3/5)
 (Box Office Rating Only) 95%

MY BROTHER TALKS TO HORSES
 (11/19) 85%

★SEA OF GRASS (2/11) 100%

THE SECRET HEART (12/10) 90%

UNDERCOVER MAISIE (3/12) 85%

★THE YEARLING (Color) (11/26) 100%

★CYNTHIA (5/13) 100%

THE ROMANCE OF ROSY RIDGE (7/7) 85%

FIESTA (6/16) 90%

THE HUCKSTERS (6/30) 90%

MERTON OF THE MOVIES (7/21) 85%

SONG OF LOVE (7/21) 95%

SONG OF THE THIN MAN (7/28) 85%

THE UNFINISHED DANCE (8/4) 90%

THE MIGHTY MCGURK (11/19) 85%

GREEN DOLPHIN STREET (10/20) 95%

KILLER MCCOY (10/27) 90%

CASS TIMBERLANE (11/10) 90%

MONOGRAM

(Now SHOOTING)

DEATH OF THE DOWNBEAT

Cast: Freddie Stewart, June Preisser, Noel
 Neill, Warren Mills.

Producer Will Jason
 Director Will Jason
 Assistant William Calihan

(Filming Completed)

JIGGS AND MAGGIE IN SOCIETY
 Joe Yule, Rennie Riano, Dale Carnegie,
 Arthur Murray, Sheila Graham

THE OLD GREY MAYOR Freddie Stewart,
 June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA Leon
 Errol, Joe Kirkwood.

FLASHING GUNS Johnny Mack Brown,
 Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER Jimmy
 Wakely, Dub Taylor, Beverly Jons, Douglas
 Fowley.

PRAIRIE EXPRESS Johnny Mack Brown, Ray
 Hatton, Virginia Belmont, Robt. Winkler.

ROCKY (Lindsley Parsons)
 Roddy McDowell, Edgar Barrier, Jonathan
 Hale, Irving Bacon, William Ruhl.

THE CHINESE RING Roland Winter,
 Mantan Moreland, Victor Sen Young,
 Louise Currie, Warren Douglas, Philip Ahn

GUN TALK Johnny Mack Brown,
 Ray Hatton, Christine McIntyre, Wheaton
 Chambers.

PANHANDLE (Champion) Rod Cameron,
 Cathy Downs, Anne Gwynne

SONG OF THE DRIFTER Jimmy Wakely,
 Cannonball Taylor, Mildred Coles.

OVERLAND TRAILS Johnny Mack Brown,
 Raymond Hatton, Virginia Belmont.

ANGEL'S ALLEY Lee Gorcey, Huntz Hall,
 Geneva Gray, Frankie Darro.

CHARLIE CHAN IN NEW ORLEANS Roland
 Winters Victor Sen Young, Mantan' More-
 land.

16 FATHOMS DEEP—(Lake) Arthur Lake,
 Loyd Bridges.

(In Release)

IN SELF DEFENSE (11/3) 80%
 KING OF BANDITS (10/13) 85%
 CODE OF THE SADDLE (9/22) 80%
 SARGE GOES TO COLLEGE (5/5) 80%
 FALL GUY (3/19) 80%
 GINGER (1/28) 75%
 GUILTY, The (Wrather) (3/26) 80%
 HARD-BOILED MAHONEY (Bowery Boys)
 HIGH CONQUEST (3/12) 85%
 LAND OF THE LAWLESS (5/15) 80%
 MR. HEX (12/3) 85%
 RIDING CALIFORNIA TRAIL (2/11) 75%
 SONG OF SIERRAS (12/17) 75%
 TRAILING DANGER (4/1) 75%
 VACATION DAYS (2/11) 80%
 VIOLENCE (B & B) (4/8) 75%
 NEWS HOUNDS (6/16) 75%
 KILROY WAS HERE (6/30) 80%
 HIGH TIDE (8/4) 80%
 LOUISIANA (8/11) 85%
 ROBIN HOOD OF MONTEREY (8/18) 75%
 JOE PALOOKA IN THE KNOCKOUT
 (8/25) 80%

PARAMOUNT

(Now SHOOTING)

SAINTED SISTERS

Cast: Veronica Lake, Joan Caulfield, Barry
 Fitzgerald, George Reeves, Wm. Dema-
 rest

Producer Richard Maibaum
 Director William Russell
 Assistant Chico Day

A CONNECTICUT YANKEE

Assistant Eddie Davis

(Technicolor)

Cast: Bing Crosby, Rhonda Fleming, Sir Ced-
 ric Hardwicke, Wm. Bendix

Producer Robert Fellows
 Director Tay Garnett
 Assistant Oscar Rudolph

WATERFRONT AT MIDNIGHT

(Pine-Thomas)

Cast: William Gargan, Mary Beth Hughes,
 Richard Travis, Cheryl Walker.

Producers Bill Pine and Thomas
 Director William Berke
 Assistant Howard Pine

SEALED VERDICT

Cast: Ray Milland, Florence Marly, John
 Ridgely, Margaret Fields, Broderick
 Crawford, De Forest Kelly, Paul Lees.

Producer Robert Fellows
 Director Lewis Allen
 Assistant Alvin Ganzer

HAZARD

Cast: Paulette Goddard, MacDonald Carey,
 Stanley Clements.

Producer Mel Epstein
 Director George Marshall
 Assistant George Templeton

(Filming Completed)

THE PALEFACE Bob Hope, Jane Russell,
 Samuel Hinds, John Litel, Jack Searl.

CAGED FURY Richard Denning,
 Sheila Ryan, Buster Crabbe, Mary Beth
 Hughes

SO EVIL MY LOVE Ray Milland, Ann Todd,
 Geraldine Fitzgerald.

NIGHT HAS A THOUSAND EYES
 Edward G. Robinson, Gail Russell, John
 Lund, William Demarest, Virginia Bruce,
 Richard Webb.

SHAGGY (Color) (P-T) Brenda
 Joyce, Robert Shayne, George Noakes

WHISPERING SMITH (Technicolor) Alan
 Ladd, Robert Preston.

DREAM GIRL Betty Hutton,
 Macdonald Carey, Patric Knowles, Vir-

ginia Field, Peggy Wood, Walter Abel, John Abbott.
THE EMPEROR WALTZ (Technicolor) Crosby, Fontaine.
SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasumny
I WALK ALONE (Wallis)Lizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.
ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George 'Gabby' Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.
THE BIG CLOCK.....Milland, Laughton, Maureen O'Sullivan, Rita Johnson.
MY OWN TRUE LOVE.....Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Phil Friend
MR. RECKLESS.....William Eythe, Barbara Britton, James Mulligan.
HAZARD.....Paulette Goddard, MacDonald Carey, Stanley Clements.
THE LONG GREY LINE.....Alan Ladd, Donna Reed, Audie Murphy, Dick Hogan.

<i>(In Release)</i>	
WHERE THERE'S LIFE (10/6)	85%
UNCONQUERED (9/29)	90%
I COVER BIG TOWN (5/5)	85%
★BLAZE OF NOON (3/5)	90%
CALCUTTA (4/15)	85%
★CALIFORNIA (Color) (12/17)	95%
DANGER STREET (P-T) (4/22)	75%
EASY COME, EASY GO (2/4)	85%
★FEAR IN NIGHT (P-T) (3/5)	90%
★IMPERFECT LADY (3/12)	85%
JUNGLE FLIGHT (Pine-Thomas)	
LADIES' MAN (1/7)	85%
★MY FAVORITE BRUNETTE (2/18)	85%
THE PERFECT MARRIAGE (Wallis) (11/19)	80%
SEVEN WERE SAVED (P-T) (2/25)	80%
★SUDDENLY IT'S SPRING (2/11)	90%
PERILS OF PAULINE (5/15)	90%
VARIETY GIRL (7/14)	90%
★ WELCOME STRANGER (4/29)	95%
DESERT FURY (8/4)	90%
WILD HARVEST (8/4)	85%
ADVENTURE ISLAND (8/11)	80%
GOLDEN EARRINGS (9/1)	85%
ROAD TO RIO (11/10)	85%
BIG TOWN AFTER DARK (11/17)	75%

P-R-C

(Filming Completed)
RED RIVER RENEGADES.....Eddie Dean, Roscoe Ates, Jennifer Holt
HAWK OF POWDER RIVEREddie Dean, Roscoe Ates, Jennifer Holt.
THE WESTWARD TRAIL.....Eddie Dean, Roscoe Ates, Phyllis Planchard
BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
PHILO VANCE'S SECRET MISSION William Wright.
CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.
BLONDE SAVAGE.....Leif Erickson, Gale Sherwood, Veda Ann Borg
FIGHTING VIGILANTES.....Al LaRue, Jennifer Holt, Fuzzy St. John
HEADIN' FOR HEAVEN (Ace)Stuart Erwin, Glenda Farrell, Russ Vincent.
CHEYENNE TAKES OVER.....Al LaRue, Fuzzy St. John, Jennifer Holt.
STAGE TO MESA CITY.....Lash LaRue, Fuzzy St. John, Jennifer Holt.
OPEN SECRET.....John Ireland, George Tynne, Ellen Lowe.
THE ENCHANTED VALLEY(Jack Schwarz) Alan Curtis, Charles Grapewin, Anne Gwynn.
TORNADO RANGEEddie Dean, Roscoe Ates, Jennifer Holt.
PRAIRIE OUTLAW.....Eddie Dean, Roscoe Ates, Jennifer Holt

<i>(In Release)</i>	
RAILROADED! (10/13)	85%
GAS HOUSE KIDS IN HOLLYWOOD (10/6)	80%
BURY ME DEAD (9/29)	85%
PHILO VANCE RETURNS (5/5)	80%
PHILO VANCE'S GAMBLE (5/5)	75%
THE BIG FIX (5/5)	75%
BORN TO SPEED (1/28)	75%
DEVIL ON WHEELS (1/28)	80%
DON RICARDO RETURNS (1/21)	75%
HER SISTER'S SECRET (9/17)	85%
LADY CHASER (1/7)	75%
LIGHTHOUSE (2/18)	70%
SECRETS OF SORORITY GIRL (10/1)	75%
STARS OVER TEXAS (1/7)	80%
THREE ON A TICKET (Shayne) (4/1)	75%
TUMBLEWEED TRAIL (3/19)	75%
UNTAMED FURY (4/22)	85%
WILD COUNTRY (1/28)	75%
WILD WEST (Color) (12/3)	80%
RANGE BEYOND THE BLUE (9/8)	70%
HEARTACHES (7/7)	80%
TOO MANY WINNERS (5/27)	75%
STEP CHILD (6 16)	80%
PIONEER JUSTICE (6/30)	80%
GAS HOUSE KIDS GO WEST (7/21)	65%

WEST TO GLORY (8/4)	85%
GHOST TOWN RENEGADES (11/17)	70%

R-K-O

(Now SHOOTING)
JOAN
 (Technicolor)
 (Sierra)
 Cast: Ingrid Bergman, Jose Ferrer, George Coulouris, Richard Ney, R. Barrat.
 ProducerWalter Wanger
 DirectorVictor Fleming
 AssistantEddie Salven

THE VELVET TOUCH
 (Independent Artists)
 Cast: Rosalind Russell, Leo Genn, Claire Trevor, Sydney Greenstreet
 ProducerFrederick Brisson
 DirectorJack Gage
 AssistantMaxwell Henry

THE WINDOW
 Cast: Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, R. Roman.
 Producer.....Frederick Ulman, Jr.
 DirectorTed Tetzlaff

(Filming Completed)
MYSTERY IN MEXICO.....William Lundigan, Jacqueline White, Jacqueline Dalya.
STATION WEST.....Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives
WAR PARTY.....Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen
THE MIRACLE OF THE BELLS
 (Jesse L. Lasky) Fred MacMurray, Valli, Frank Sinatra
RACE STREET.....George Raft, William Bendix, Marilyn Maxwell
TARZAN AND THE MERMAIDS.....(Sol Lesser) Johnny Weismuller, Brenda Joyce, Linda Christian, John Laurenz
FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
INDIAN SUMMER.....Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
HOW DEAR TO MY HEART (Disney) (Color)Luana Patten, Bobby Driscoll, Beulah Bondi, Burl Ives
TYCOON (Color)John Wayne, Laraine Day, Sir Cedric Hardwicke, Anthony Quinn, Judith Anderson, James Gleason, Eduardo Noriega, Michael Harvey
MOURNING BECOMES ELECTRARosalind Russell, Michael Redgrave, Raymond Massey, Katina Paxinou.
RETURN OF THE BADMEN.....Randolph Scott, Gabby Hayes
ROUGHSHOD.....Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.
YOUR RED WAGON.....Cathy O'Donnell, Farly Granger, Howard da Silva.
UNDER ARIZONA SKIES Tim Holt, Nan Leslie, Richard Martin, Carol Foreman
GOOD SAM (Rainbow).....Gary Cooper, Ann Sheridan, Edmund Lowe
I REMEMBER MAMA.....Irene Dunne, Barbara Bel Geddes
RACHEL.....Loretta Young, William Holden, Robert Mitchum
THE ARIZONA RANGER.....Tim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan.
BERLIN EXPRESS.....Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas.

(In Release)
SO WELL REMEMBERED (11/3)90%
DICK TRACY MEETS GRUESOME
 (9/29)85%
A LIKELY STORY (4/22).....80%
BANJO (4/15).....75%
BEAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn) (12/3)100%
BORN TO KILL (4/22)80%
CODE OF THE WEST (3/5)75%
DESPERATE (5/7)85%
DICK TRACY'S DILEMMA (5/6)75%
DICK TRACY VS. CUEBALL (11/12).....75%
★FARMER'S DAUGHTER (3/12)95%
★HONEYMOON (4/15)85%
IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24)95%
SAN QUENTIN (12/3)85%
THE FUGITIVE (11/10)85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★SINBAD THE SAILOR (Color) (1/14)90%
TARZAN AND HUNTRESS (Lesser) (4/1)85%
THE LOCKET (12/24)80%
THEY WON'T BELIEVE ME (5/8)90%
THUNDER MOUNTAIN (5/7)80%
TRAIL STREET (3/19)85%
VACATION IN RENO (10/15)75%
SEVEN KEYS TO BALDPATE (6/9)75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30)90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%
THE LONG NIGHT (6/2).....80%

BACHELOR & BOBBY SOXER (6/9)	95%
MAN ABOUT TOWN (10/27)	85%
THE BISHOP'S WIFE (11/17)	95%
NIGHT SONG (11/17)	85%
OUT OF THE PAST (11/17)	80%
WILD HORSE MESA (11/17)	85%

REPUBLIC

(Now SHOOTING)
I, JANE DOE
 Cast: Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard.
 ProducerJohn H. Auer
 DirectorJohn H. Auer
 AssistantDick Moder
UNDER CALIFORNIA STARS
 Cast: Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Pioneers.
 ProducerEdward J. White
 DirectorWilliam Witney
 AssistantJack Lacey

THUNDER IN THE FOREST
 Cast: Lynne Roberts, Warren Douglas, Don Barry, Adrian Booth.
 ProducerSidney Picker
 DirectorGeorge Blair
 AssistantJoe Dill

(Filming Completed)
MADONNA OF THE DESERT.....Don Castle, Lynne Roberts, Donald Barry.
CALIFORNIA FIREBRAND.....Monte Hale, Adrian Booth, Foy Willing
CAMPUS HONEYMOON.....Richard Crane, Lynn & Lee Wilde, Hal Hackett.
THE MAIN STREET KID.....Al Pearce, Janet Martin, Adele Mara, Alan Mowbray
END OF THE RAINBOW.....Marsha Hunt, Wm. Lundigan, Charles Winniger, Gail Patrick, Gene Lockhart, Florence Bates, Allen Jenkins
"BANDITS OF DARK CANYON".....Allen Lane, Bob Steele, Roy Barcroft, Eddy Walker, John Hamilton, Gregory Marshall, Linda Johnson.

THE FLAME.....Vera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel
MACBETH.....Orson Welles, Jeanette Nolan, Edgar Barrier
THE FABULOUS TEXAN.....William Elliot, John Carroll
UNDER COLORADO SKIES.....Monte Hale, Adrian Booth, Fay Willing, Riders of the Purple Sage
THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine.
SLIPPY McGEE.....Donald Berry, Dale Evans, Tom Brown, Maude Eburne, Dick Elliott, James Caseary, Harry Cheshire, Murray Alper.
BILL & COOKen Murray and Birds
OLD LOS ANGELES.....Wm. Elliot, Catherine McLeod, John Carroll.
UNDER ARIZONA STARS (Trucolor) Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Sons of the Pioneers.
OKLAHOMA BADLANDSAllan Lane, Mildred Coles, Eddy Waller.

(In Release)
DRIFTWOOD (11/3)75%
THE WILD FRONTIER (10/13).....85%
EXPOSED (9/22)70%
ROBIN HOOD OF TEXAS (9/15).....70%
ALONG THE OREGON TRAIL (9/8).....80%
SPRINGTIME IN THE SIERRAS (7/28)80%
WYOMING (7/28)80%
ANGEL AND THE BADMAN (2/11)85%
APACHE ROSE (Color) (3/26)80%
BELLS OF SAN ANGELO (5/21)85%
★CALENDAR GIRL (2/18)85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HELDORADO (1/7)80%
HIT PARADE OF 1947 (4/29)85%
WINTER WONDERLAND (5/21)75%
LAST FRONTIER UPRISING (Color) (2/25)75%
MAGNIFICENT ROGUE (12/3)80%
NORTHWEST OUTPOST (5/13)85%
OREGON TRAIL SCOUTS (5/16)80%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8)90%
TRAIL TO SAN ANTONE (2/4)80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6 16)70%
BLACKMAIL (8/4)75%
THE PRETENDER (8/25)75%
MARSHAL OF CRIPPLE CREEK (8/25).....75%
ON THE OLD SPANISH TRAIL (Trucolor) (10/27)80%
THE FABULOUS TEXAN (11/10)85%

20TH CENTURY-FOX

(Now SHOOTING)
DEEP WATER
 Cast: Dana Andrews, Joan Peters, Cesar Romero, Anne Revere, Dean Stockwell
 ProducerSam Engle
 DirectorHenry King
 AssistantJoe Behm

THIS IS THE MOMENT
 (Technicolor)
 Cast: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel.
 ProducerErnst Lubitsch
 DirectorErnst Lubitsch
 AssistantTom Dudley

SITTING PRETTY
 Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn
 ProducerSamuel Engle
 DirectorWalter Lang
 AssistantGaston Glass

WALLS OF JERICHO
 Cast: Linda Darnell, Cornel Wilde, Anne Baxter, Kirk Douglas, Ann Dvorak
 ProducerLamar Trotti
 DirectorJohn Stahl
 AssistantArtie Jacobson

THE IRON CURTAIN
 Cast: Dana Andrews, Gene Tierney, June Havoc, Lee J. Cobb, N. Joy, D. Hoey.
 ProducerSol Siegel
 DirectorWilliam Wellman
 AssistantBill Eckhardt

(Filming Completed)
THE SNAKE PITOlivia De Haviland, Leo Glenn, Mark Stevens, Celeste Holm, Minna Gombell.
CALL NORTHSIDE 777.....James Stewart, Richard Conte, Helen Walker, Lee J. Cobb.
BALLAD OF FURNACE CREEK Victor Mature, Coleen Gray, Reginald Gardner.
DAISY KENYON
 Joan Crawford, Dana Andrews, Henry Fonda, Peggy Ann Garner, Martha Stewart, Connie Marshall, John Davidson.
CAPTAIN FROM CASTILE (Color).....Tyrone Power, Jean Peters, Ceasar Romero, John Sutton, Alan Mowbray, Lee J. Cobb, Thomas Gomez
SCUDDA HOO! SCUDDA HAY! (Color).....Lon McAlister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor

DANGEROUS YEARS (Sol M. Wurtzel)William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.
YOU WERE MEANT FOR ME.....Jeanne Crain, Dan Dailey, Barbara Lawrence

<i>(In Release)</i>	
ROSES ARE RED (11/3)	85%
FOREVER AMBER (10/13)	100%
NIGHTMARE ALLEY (10/13)	85%
THE INVISIBLE WALL (10/13)	85%
THE FOXES OF HARROW (9/22)	95%
MIRACLE ON 34th STREET (5/5)	85%
BACKLASH (Wurtzel) (4/1)	80%
★BOOMERANG (1/28)	95%
BRASHER DOUBLOON (2/18)	80%
CARNIVAL IN COSTA RICA (Color) (4/1)	80%
DANGEROUS MILLIONS (Wurtzel) (12/3)	85%
★HOMESTRETCH (Color) (4/22)	95%
JEWELS OF BRANDENBURG (Wurtzel) (4/15)	75%
MOSS ROSE (5/20)	85%
THE GHOST AND MRS. MUIR (5/14)	85%
THE LATE GEORGE APLEY (2/4)	80%
★THE RAZOR'S EDGE (11/19)	100%
★SHOCKING MISS PILGRIM (Color) (1/7)	90%
13 RUE MADELEINE (12/24)	90%
WAKE UP AND DREAM (Color) (12/3)	85%
THE CRIMSON KEY (7/7)	70%
I WONDER WHO'S KISSING HER NOW (6/16)	85%
BOB, SON OF BATTLE (6/9)	80%
SECOND CHANCE (7/21)	80%
KISS OF DEATH (8/18)	90%
MOTHER WORE TIGHTS (8/25)	95%
GENTLEMAN'S AGREEMENT (11/10)	100%
DAISY KENYON (11/24)	90¼

HAL ROACH

(Filming Completed)
HERE COMES TROUBLE (Color) William Tracy Joe Sawyer Joan Woodbury
WHO KILLED 'DOC' ROBBIN? (Color).....Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane.

SAMUEL GOLDWYN

(Filming Completed)

A SONG IS BORN (Technicolor) Danny Kaye, Virginia Mayo, Steve Cochran, Esther Dale, Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Douglas, Dan Tobin.

ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones, Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden, Jennifer Holt, Denver Pyle
DRAGNET (Conn)Henry Wilcoxon, Mary Brian, Virginia Dale, Douglas Blackley

THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

ROAD TO THE BIG HOUSE (11/3)75%
SHOOT TO KILL (5/5).....85%
BELLS OF SAN FERNANDO (4/8).....80%
BUFFALO BILL RIDES AGAIN
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5)80%
MY DOG SHEP (12/31)80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color).....80%
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)75%
DRAGNET (7/7)80%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21).....65%
SCARED TO DEATH (7/21).....70%
FLIGHT TO NOWHERE (8/11)75%
CASE OF THE BABY SITTER (11/24).....75%
THE HAT BOX MYSTERY (11/24)75%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff, Stephen Bekassy.
ProducerEdward Small
DirectorGregory Ratoff

(Filming Completed)

STRANGE GAMBLE.....William Boyd, Andy Clyde, Rand Brooks, James Craven
SO THIS IS NEW YORK (Screen Plays-Ent.)
Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey.
VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson
A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe.

(In Release)

CHRISTMAS EVE (11/3)80%
FABULOUS DORSEYS (Rogers) (2/25)70%
FUN ON A WEEK-END (Stone) (4/15).....85%

MACOMBER AFFAIR (Bogaus) (1/28)....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%
★OTHER LOVE, THE (Enterprise) (4/8)....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin) (3/12)85%
RAMROD (Sherman-Enterprise) (3/5).....70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17)80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morros) (3/26)No Rating
DANGEROUS VENTURE (Hopalong) (2/25)75%
★DISHONORED LADY (Stromberg) (4/22)95%
BODY AND SOUL (8/18)95%
STORK BITES MAN (8/18)70%
HAL ROACH COMEDY CARNIVAL (8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

CASBAH

(Marston)

Cast: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas.

ProducerNat Goldstone
DirectorJohn Barry
AssistantJock Voglin

ALL MY SONS

Cast: Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff
ProducerChester Erskine
DirectorIrving Reis
AssistantFrank Shaw

UP IN CENTRAL PARK

Cast: Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Moroni Olsen
ProducerKarl Tunberg
DirectorWilliam Seiter
AssistantWilliam Holland

ANOTHER PART OF THE FOREST

Cast: Frederic March, Ann Blyth, Dan Duryea, Edmond O'Brien, Florence Eldridge
ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

ARE YOU WITH IT?

Cast: Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker, Pat Dane.
ProducerRobert Arthur
DirectorJack Hively
AssistantJoe Kenny

(Filming Completed)

THE NAKED CITY (Hellinger).....Barry Fitzgerald, Howard Duff, Dorothy Hart

A DOUBLE LIFE.....Ronald Colman, Signe Hasso
VENGEANCECharles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor)Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREET
William Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

LETTER FROM AN UNKNOWN WOMAN (Rampart).....Joan Fontaine, Louis Jourdan

(In Release)

FRIEDA (11/10)85%
THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON GAP (10/6)85%
RIDE THE PINK HORSE (9/15).....90%
THE YEARS BETWEEN (9/8).....85%
SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26)85%
ADVENTURES OF DON COYOTE (Comet) (Color) (4/29).....80%
BLACK NARCISSUS (7/14).....95%
SINGAPORE (8/11)80%
BUCK PRIVATES COME HOME (3/26)80%
★EGG AND I, The (3/26)95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
(11/19)80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
STAIRWAY TO HEAVEN (Color) (British) (12/24)95%
SWELL GUY (Hellinger) (12/10).....85%
TEMPTATION (Small) (12/17).....85%
★TIME OUT OF MIND (3/19).....90%
SLAVE GIRL (7/21)80%
IVY (6/16)85%
THE EXILE (10/20).....85%

THE UPTURNED GLASS (10/27).....85%
NICHOLAS NICKELBY (11/17).....80%
PIRATES OF MONTEREY (11/17).....85%

WARNERS

(Now SHOOTING)

THE ADVENTURES OF DON JUAN

(Technicolor)

Cast: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale
ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt.

ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

TO THE VICTOR.....Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Vic Francen.

THE TREASURE OF SIERRA MADRE
Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

APRIL SHOWERSJack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall.

EVER THE BEGINNINGLilli Palmer, Sam Wanamaker.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King, WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young,

CHRISTOPHER BLAKE.....Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes.

JOHNNY BELINDA.....James Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead

(In Release)

ESCAPE ME NEVER (11/3)85%
THE UNSUSPECTED (9/22).....85%
EAST WITH FIVE FINGERS (12/24).....85%
CHEYENNE (4/29)95%
★HUMORESQUE (12/24)95%
LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31).....80%
★NORA PRENTISS (2/11)90%
★PURSUED (U. S.) (2/18)85%
★STALLION ROAD (3/19)95%
THAT WAY WITH WOMEN (2/18).....80%
★TIME, PLACE, GIRL (Color) (12/10).....85%
★TWO MRS. CARROLLS (4/1).....90%
CRY WOLF (7/7)80%
THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%
DEEP VALLEY (8/4)90%
LIFE WITH FATHER (8/18)100%
THAT HAGEN GIRL (10/27).....85%

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'CRIME DOCTOR'

(Continued from Page 3)

ly as the psychiatrist-sleuth who figures out crime in terms of the warped mentality-pattern indicated by the type of evidence.

On vacation in Paris, Baxter visits his old buddy, Marcel Journet, an inspector of the French Surte.

He's introduced to young Roger Dann, accused of murdering his own father. Dann can't remember knocking off his old man, but recollects quarrelling with him.

Only pal Dann seems to have is Stephen Geray, his Dad's lawyer.

Geray's confession as the killer comes about after Baxter has laid a careful trap and captures the slayer in a fast round of fisticuffs. The murder of Dann's father was caused by Geray finding him switching a priceless original painting.

Thinness in plotting is partially covered by competent portrayals, Castel's direction, and the better-than-average production.—**Bill**.

'FROM CASTILE'

(Continued from Page 2)

this girl is his kind of woman. Padre Gomez marries them.

Assigned to guard the jewels sent Cortez by Montezuma's emissaries, Power is lured away and the gems stolen. His recovery of the loot involves heavily dramatic action in which he is wounded and almost dies.

Again, later, convicted of the murder of Sutton who turns up to accuse him, Ty is stabbed by his wife to save him the ignomy of being hanged.

He lives. Aware finally of his full love for this warm-blooded, courageous girl, he joins her in the final march with Cortez' legions on the citadel of Montezuma.

In passing, space must be taken for applause to that valiant hero of the silent days, Antonio Moreno. As the father of Pedro, his artistry of character delineation proves beyond the shadow of a doubt that there was plenty of reason for his stardom of yesterday.

Alan Mowbray as a renegade astrologer and Thomas Gomez as Father Bartolome are two others, whose work goes a long way to making the picture a finished job of excellency in performance.

Alfred Newman's music is still another credit demanding attention. It is important music and carries over with impressive interest during the episodic transitions. Although much of it will be valued because of its martial power, the score is brimful of beautiful interludes and shows constant care toward tender treatment whenever story prescribed.

"Captain from Castile" will be a boxoffice bonanza. It's a big picture for the masses, highly educational, romantic, thrilling.—**Eddy**.

HOLLYWOOD SIDESHOW

● JANET GAYNOR is telling friends that she plans to make a screen comeback and that she is now organizing her own production company. ¶ From an authority as close to J. C. Petrillo as anyone can get, comes the news that the AFM dictator will positively not move up the band recording would shoot a quick red-light on the wholesale making of backlog recordings by setting the date ahead—perhaps only hours away. ¶ It is understood that Walt Disney is having difficulty finding just the right voice for Alice, that little visitor to Wonderland. It must fit exactly the preconceived notions of both young and old.

HAZEL BROOKS, who played the femme heavy in "Body and Soul," goes into another fight pic—doing a switch in character. She gets the sympathetic role in "Stillman's Gym" for Rainbow Productions. The Leo McCarey film is supposed to show the "clean" side of the fight racket. ¶ Memphis papers please copy. Jackie Robinson, who has just completed a very successful engagement at the Orpheum and will now start work on his motion picture chore, was entertained the other eve by the LA sports writers at a shindig in their own clubrooms. ¶ Appearance of Rudy Vallee and Edgar Bergen in RKO's "I Remember Mama" is a peculiar reunion. Eleven years ago, Rudy defied air execs, who called the idea redick to introduce the comparatively unknown ventriloquist Bergen (and his Charlie McCarthy stooge) on the air.

FRED ASTAIRE has again entered his Cinderella horse, Triplicate, in the Santa Anita Handicap. The bargain bangtail has already won a quarter-million in purses. ¶ Speaking of horses, the live merry-go-round out Pasadena way is getting ready for the biggest season of its existence—even to increasing the 32-sellers windows and reducing cashiers. ¶ As though Hollywood hasn't enough confusion. There's just an "r" difference in the odd last names of Phil Scheuer, who needs no introduction, and Carl Schreuer, Barbara Bel Geddes' husband.

BOB RYAN, whose skyrocketing to fame couldn't have happened to a nicer guy, leaves for the East for a series of p.a.'s. He stops at Chicago on the 9th, to address the National Conference of Christians and Jews. ¶ Good reading of the week—of novels that have decided picture possibilities—"The Sealed Verdict" by Lionel Shapiro and "Undercover Girl" by Elizabeth P. McDonald. ¶ Modesty note: letter from Phil Silvers says he knows he is a long-stay hit ("High Button Shoes" in NY) because audiences go out whistling the tunes. Truth of the matter is that one of the show's strongest attributes is Phil's comedy.

ARTHUR DREIFUSS, Columbia director, has been signed to do two Gloria Jean musicals, the tentative titles of which are "I Surrender Dear" and "Sweetheart of the Blues." ¶ Hurd Hatfield and Yehudi Menuhin were set last week to appear in "Delieium", indie production for Two-Continent Pictures, Inc., which all roll this week on stage space leased at the Chaplin studios. Paul Gordon, European producer, will both produce and direct "Delirium." ¶ John Abbott will be hurrying back to Hollywood from Rome as soon as he completes his chore there in "Eternal Melody" to meet a 1-pic committment with Warner Bros.

CHARLES BENNETT, who wrote "Purgatory Street" and "The Unconquered," will be the next "man of distinction." ¶ There will be three Ed Laskers (Jane Greer) next June. ¶ Cliff Lewis returns today from a month in the East. At the same time, Helen Ferguson leaves for 4-weeks in NY. ¶ Wanda Hendrix, who gave a performance of Oscar proportions in "Ride the Pink Horse," gets her first star billing in "Abigail, Dear Heart." She will share the top line with Claude Rains and McDonald Carey. ¶ According to the London Fan mag "Picturegoer," Stewart Granger has replaced James Mason as the most popular male star in England.

GABBY HAYES is back from NP where he closed a deal for series of Western comic strips for both newspapers and paperback form. ¶ Everyone who knows them hopes its serious because they're both grand persons—John Paxton, noted writer, and Dorothy Miles, longtime member of 20th's publicity department, are a 4-alarm fire. ¶ Maybe it is just a publicity stunt, but Albert Dekker will make an announcement soon of his return to politics—as a candidate for mayor of L. A. next year.

IF THE JOHNSTON OFFICE should reconsider its ban on the Al Capone story and give the producers a "go" sign on the Pegler adaptation of the much discussed biog, it might be a good thing. Production might be delayed indefinitely then through a suit for priority rights taken to court by Roy Del Ruth, who claimed he filed the idea with the Hayes office a long time ago. However, it doesn't take a very vivid imagination to think of the nauseating vituperation and name-calling that will be spewed Del Ruth's way by Pegler who, in his self-assumed role of Hollywood's Prime Censor, doesn't think it's necessary to explain his inconsistency in taking money from a business he labels a "rogue industry."—**Tidden**.

'SECRET MISSION'

(Continued from Page 3)

abetted by George Teague's effects.

Scriptsets Philo and dumb but happy stooge, Frank Jenks, on an odd case. An old, unsolved murder must be cracke din order to solve a new killing which stems from it.

Vance is called in by pulp mystery-fiction publisher Paul Maxey, who wants the sleuth to write a murder novel based upon fact. The book will disclose circumstances surrounding the disappearance of one of Maxey's publishing associates. Flanked by his staff, Maxey informs Vance that he will also supply the true ending and answer to the long-standing mystery.

That night, Vance gets an urgent call from Maxey. Accompanied by Paul's streamlined secretary, Vance hot-foots it out to the publisher's home. There is blood in the floor but no sign of Maxey, whose body is later discovered in Vance's car.

Standard mystery routines are followed. All suspects associated with the pulp hosue are rounded up and questioned. Vance discovers that Tala Birell, widow of the first corpse, had taken out a hefty policy on her husband, who had been in trouble for embezzling funds from the publishing company.

By finale time, Vance has figured out that Tala's husband had faked his own death and later killed Maxey to keep him from spilling the discovery. Technical credits, such as art, sets and photography are all okay.

Cast is up to program requirements under director Reginald LeBorg, who develops enough movement to keep the audience interested.—**Bill**

'BECOMES ELECTRA'

(Continued from Page 3)

as do Redgrave and Nancy.

But the weight of his guilt is too great for Redgrave. He shoots himself.

Rosalind realizes that she will destroy the essential fineness of Kirk and sends him away. She orders old caretaker, Henry Hull, who does a grand job throughout the story, to nail closed all the shutters of the huge house. She will expiate her sins and the black pages of her family's history by living as a recluse in the home into which no light will again shine.

This briefing in of plot esentials can give no picture of the silken smoothness with which all the subtly intricate personality-relationships are interwoven. Each facet of motivation is part of an almost inevitable pattern. The malignant actions are dissected and shown to be a result of factors seemingly outside the perception or control of the perpetrators who appear pawns in the fingers of a ruthless and cynical fate.

"Mourning Becomes Electra" is the type of film which brings credit to its makers—but will have to be pushed to bring the tinkle to the turn-style.—**Bill**.

'SENATOR' IS POLITICAL, SCREWBALL BOMBSHELL



GIG YOUNG

... back freelancing after 4 1/2-years in the Coast Guard — now to be seen in WB's "Escape Me Never" and soon to co-star in "The Woman in White" from the same studio.

Charles MacArthur's Excellent Screenplay And George Kaufman's Fine Direction Help William Powell Present An 'Oscar' Portrait

★★ "THE SENATOR WAS INDISCREET" is a screwball comedy, lampooning high political circles, which fairly teems with laughter—as we view the situation. That laughter, however, might easily prove to have a backfire effect if the Russians or some other enemy of democracy get a print of this Nunnally Johnson "classic." Poking ribald fun at the manner in which some of our politicians seek high offices, "The Senator" may even possess the power of precipitating another "Washington investigation."

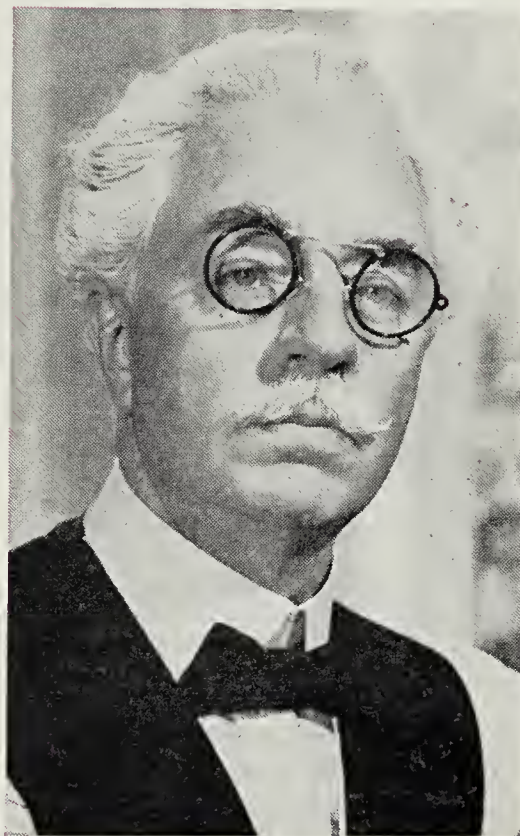
TOP NEWS

MORE WRITS—United Artists is handing out summonses right and left, in its fight to sustain contracts. Latest to be hailed to court are Enterprise, for release of "Arch Of Triumph" and Monterey Productions for "Red River".

CHAPLIN QUIT—Charles Chaplin has announced that he'll quit both Hollywood and the United States. (Continued on Next Page)

A few years back, a political lampoon of similar type — but of the stage variety — caused our late Franklin Delano Roosevelt to laugh until his sides ached. But this is another "season", and we doubt if the present day senators can take it as did F.D.R.

There is no rhyme nor reason for anyone — much less a senator — taking (Continued on Next Page)



WILLIAM POWELL
... an Oscar award performance ... in "The Senator Was Indiscreet" (UI)

NEW INDIE

Wilshire Productions To Make 6 In Next 2 Years

• Wilshire Picture Productions, newest entry into the indie field, has filed articles of incorporation with the secretary of State at Sacramento.

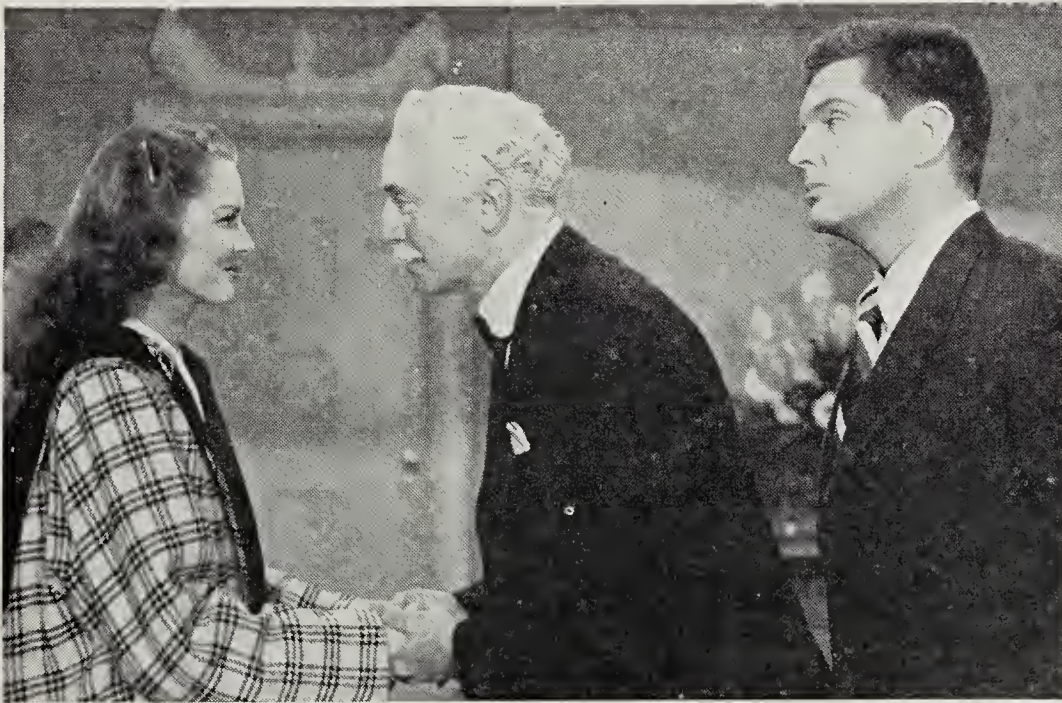
Six action pix are slated for the first 2 years. No release deal has yet been set.

Officers are James Doane, radio package producer, prexy; Arthur Desser, attorney, veepee; H. B. Garfield and David H. Garfield, drug-store chain execs., chairman of the board and treasurer, respectively; and W. M. Collins, former Ohio theatre operator, in charge of sales.

Offices are in the Guaranty Building, in Hollywood.

6 PREVIEWS TODAY

(Page)	(Release)
1—'THE SENATOR WAS INDISCREET'	U-I
3—'I WALK ALONE'	Para.
3—'MY WILD IRISH ROSE'	WB
4—'DANGEROUS YEARS'	20th.
4—'THE CHINESE RING'	Mono.
4—'THE DEVIL SHIP'	Col.



... "Well, well — a sweet little flower from my own woodland," ... greets the Senator — Arleen Whelan, William Powell & Peter Lind Hayes in "The Senator Was Indiscreet" (U-I)

4 For Mono

Broidy to Launch 1948 With Action and Comedy

• Monogram will launch the 1948 season with four productions set to roll during January.

"Stage Struck", with Jeffrey Bernerd producing and William Nigh directing, goes January 5, followed by the Sid Luft production, "Kilroy on Deck", co-starring Jackie Cooper and Jackie Coogan on Jan. 10. An untitled Jimmy Wakely western, with Louis Gray producing, goes Jan. 12, and Jan Grippio's "Finder Keepers", featuring the Bowery Boys, starts Jan. 19.

Edward Ludwig

Preparing
An Edmund Grainger Production
'Wake Of The Red Witch'
Republic

EDDY ECKELS Editor
WILLIAM H. JAMES Associate

LARRY URBACH General Manager
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Vol. 40, No. 15 December 15, 1947

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

"I have had enough of Hollywood", he said in a London article. Chaplin intends to leave the country soon and is expected to settle in France. Hollywood opinion seems to be that Chaplin, a chronic fault-finder, should have shoved off long ago.

LEO & AL—Al Jolson has pulled his sequel to "The Jolson Story" out of its stalemate at Columbia and will do it at MGM. The Culver City lot is lining up top talent and a big budget. Gene Kelly may play the title role, with a possibility that Clark Gable, Greer Garson and other Metro luminaries will be written in.

CAGNEY FIGHTS—Now that William and Jimmy Cagney have yanked their product from U-A and tossed it to Warners, Grad Sears has resorted to legal action. U-A is suing over release of "Time Of Your Life". Bill Cagney says simply, "Our contract grants us a specific right of cancellation, which has been exercised—and includes "Time Of Your Life".

THOMAS TO TALK—House Un-American Activities Committee chairman J. Parnell Thomas is angling for air time. He'll go deep into the Hollywood probe, he says. Anti-Thomas elements here are preparing to take counter-measures by buying equal radio time for rebuttal.

WARNER LOSES—The suit by Telefilm against Harry M. Warner, Jack MacKenzie of the Hollywood Turf Club and Thorobred Photo Service was won by Telefilm and awarded \$300,000 damages. Telefilm had asked \$1,000,000, charging the defendants with trying to steal his process for photographing an entire race.

P R E V I E W S

'SENATOR' Is A Political Lampoon, Teeming With 'Backfire' Laughter

Side-Splitting As We See It, But Whatta Swell Bit Of Propaganda For Our Enemies Of Democracy

(Continued from Preceding Page)

"The Senator" in anything resembling a serious vein. It is strictly satirical buffoonery, bordering upon slapstick. For those with a sense of humor just slightly broader than a thin thread, it is rich with bellylaffs.

We'd like to see just one senator sit through it and maintain a Ned Sparks pan. Oh, yes, they'll laugh all right—at a private showing. Then they'll burn because Hollywood dared to 'hold them up to such ridicule!"

They may even start thinking 'just how much does one little film capitol dare?"

'That's far enough.'

'We better stop it right now'.

And so — another investigation of Hollywood. This time, proving that communism snuck in the back door while the Parnell Thomas recess was going on. 'The Senator' is proof enough.

Many Elements Outstanding

Out of all of this, nevertheless, the burning senators will concede several points. That Charles MacArthur's screenplay of Edwin Lanham's Collier mag yarn is a jewel of sly scripting. That stage director George Kaufman's direction is fine, indeed (for a screen debut), just smooth as silk in that sardonic style that rates straight-face defiance. And that, because of Mac Arthur and Kaufman, the premise was laid for what turns out to be an

indisputable fact . . .

William Powell's portrait of the indiscreet senator is one of the finest screen performances of all time. That it is worthy of an Oscar award goes without saying. It eclipses easily even his fine work in Warners' "Life With Father."

Pompous, empty-headed and gravy-grabbing Senator Bill Powell comes to New York for political confabs with the Party Boss. The Senator has a not-too-secret yen for the presidential nomination.

The Boss, party-wise, quickly kicks Bill's ambition in the puss by telling him coldly to forget it. When argument ensues and the Boss threatens William with quick political oblivion—the Senator remarks casually that he's kept a diary for lo, these many years. A Diary, he adds, in which he has written **everything** . . .

This is the plot key. The Boss frantically demands that diary. Bill flatly refuses to release it. He knows that it's a sputtering atomic bomb he can hold over The Boss and the Party.

The Senator begins a whirlwind cross-country speech-making tour. He promises labor-in-bondage to the Industrialists, a 3-day week for 8-day pay to Labor. He puts on a soft drawl and planter's hat in the South and rolls his own cigarettes in Utah. He offers Utopia to the nation and he takes the country by storm.

The Boss sees with practised eye where political straws are blowing and

FEATURE CLASSIFICATION

Universal-International
Presents
"THE SENATOR WAS INDISCREET"
A Nunnally Johnson Production

FINE Political Satire produced by Nunnally Johnson with Gene Fowler as associate, and directed by George S. Kaufman. Screenplay by Charles MacArthur, from the Collier's Magazine story by Edwin Lanham. Music by Daniele Amfitheatrof. Photography by William Mellor, ASC. Tradeshown at the Academy theatre, Tuesday evening, Dec. 9, '47. Running time, 81 minutes.

90%

The Players — WILLIAM POWELL, Ella Raines, Peter Lind Hayes, Arleen Whalen, Ray Collins, Allen Jenkins, Charles D. Brown, Hans Conreid, Whit Bissell, Norma Varden, Milton Parsons, Francis Pierlot, Cynthia Corley and Oliver Blake.

prepares to offer him the Presidential nomination. Destiny suddenly slaps 'em all groggy and frantic. The diary has been stolen!

This dire news sets off a magnificent parody on such traditional scandals as Tea-Pot Dome and other chicanery. The vast Party-protection system goes into gear. Party miscreants are given time-tables to hidden parts of the globe. Non-extraditing nations are listed and suggested .

The diary, stolen at the behest of an honest and shrewd government official, is recovered by young Peter Lind Hayes, hi-powered publicity agent for the Senator, and Hayes' newspaper gal-friend, Ella Raines. She's been trying to show Powell up for the grasping ass he is.

Meanwhile, the Boss asks Bill to resign his office and ambitions, to save the Party. William replies that they'll have to find him a job. It's a plenty tough assignment, 'cause they discover he isn't capable or fit for any job — except, as Bill puts it, a high government spot — Senatorship or Presidency. The Boss finally hits on a job at Nat'l Football Czar at a 150 grand a year. It requires no brains and little time.

Must Sacrifice Higher Pay

Thus, when the diary is returned, and Bill is offered the nomination — he must be coerced into this lower-pay job.

Unfortunately for the boys and luckily for the Nation, Pete Hayes realizes the enormity of this crime he is permitting — and swipes the diary which he turns over to newsgal Raines. She blasts it over the wires of the world.

Once again the Party protective system goes into frantic activity and politicians scatter to distant cover. Bill and his wife (who turns out in the finale to be Myrna Loy) wind up as chief and chiefess of a small Polynesian tribe — which must move to another island for more atomic bomb tests. Get it?

All in all, "The Senator" is a fine picture because it is fine entertainment. Perhaps that is just an opinion, but one thing is certain. It is bound to be one of the most controversial pictures ever released. That is— if Washington doesn't ban it beforehand.
—Billeddy.



. . . "I am not a presidential candidate, BUT . . ." . . . bellows the ambitious Senator William Powell in a long-winded political address in "The Senator Was Indiscreet" (U-I)

'I WALK ALONE' Is Old Gangster Yarn Done In 'Perfection' Manner

Perhaps A Bit Corny Here And There, But Swell Vehicle For Lancaster, Scott, Douglas & Corey

★★ "I WALK ALONE" is the old familiar gangster yarn of an ex-convict's return to find that he has been double-crossed by his pal, But! The production finesse which Hal Wallis has given this tried-and-true plot comes mighty near being 'perfection' from the viewpoint of straight melodrama.

Under Byron Haskin's direction of Charley Schnee's smart screenplay, the piece becomes one of livability and believability. Accordingly, it will have not only the boxoffice pull of the name cast and the Paramount-Wallis trademark, but really high value by word-of-mouth.

Everything about the picture has been done in an important manner. The art direction by Hans Dreier and Franz Bachelin is exceptionally good. The set decorations by Sam Comer and Patrick Delaney are also of distinction. And Victor Young's musical score has much to do with aiding in making the film one that easily rates "Fine" in the feature class.

Ideal Vehicle For Players

Perhaps the most outstanding virtue is the fact that the story — having been so admirably handled in writing production and direction — proves to be an ideal vehicle for the stars and featured players.

The reaction, naturally, is one of "ideal casting".

Burt Lancaster couldn't ask for a better part than that of "Frankie Madison", the object of the double-cross. Director Haskin permitted Burt to be a bit theatric on occasions, but the situations are entirely permissible and in harmony with the character delineation.

As for Lizabeth Scott in the role of the gal who first loved the double-crosser and then "Frankie," — well, the general result is an Exhibit A of what is meant by "glove-fitting".

In fact, the gangster premise, brought up to date with timely elements, is embellished by excellently written and glove-fitting characterizations for the entire cast.

The yarn pivots around tough mobster, Burt Lancaster, who returns from fifteen years in the big house — a bootlegging rap he takes for his partner, Kirk Douglas.

Douglas, a suave rat, has bilked Burt of his holdings with the book-juggling aid of Corey — over whom he holds some forged checks.

When Lancaster realizes he's been taken, he rounds up a handful of his hood pals and puts Kirk on the traditional spot. He can sign over the fancy new night club he's built — or get a slug.

FEATURE CLASSIFICATION

Paramount Pictures
Presents
The Hal Wallis Production
"I WALK ALONE"

FINE
90% Gangster melodrama, produced by Hal Wallis and directed by Byron Haskin. Screenplay by Charles Schnee. Based upon an original play, "Beggars Are Coming To Town," by Theodore Reeves. Musical score by Victor Young. Photography by Leo Tover, ASC. Tradeshown at Paramount studios, Wednesday PM, Dec. 10, '47. Running time, 97 min.

The Players — BURT LANCASTER, LIZABETH SCOTT, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud, Marc Lawrence, Mike Mazurki, Mickey Knox and Roger Neury.

It's here the script departs from old-hat plotting, and pulls a neat switch. At Douglas' instigation, Corey has made up two sets of ledgers. A phoney one shows that the club is an involved corporation made up of several holding companies. Ostensibly Kirk cannot legally sign over anything but dimes.

Here is the death of old hi-jack and gun-law methods. Here is the new, streamlined technique for criminal double-cross, Burt is bewildered, licked. Kirk's boys give him a terrific working-over, after he tries to strangle Wendell.

Corey, shocked to realization of his own vicious weakness by the beating of Burt, tells Douglas he intends to expose the fraud to Lancaster. He's shot and killed by Kirk's orders before he can reach Lancaster.

Murder And Romance

The killing is, of course, hung on Burt — who dodges the police long enough to reach his ex-partner and, by coldly dramatic methods, force a confession.

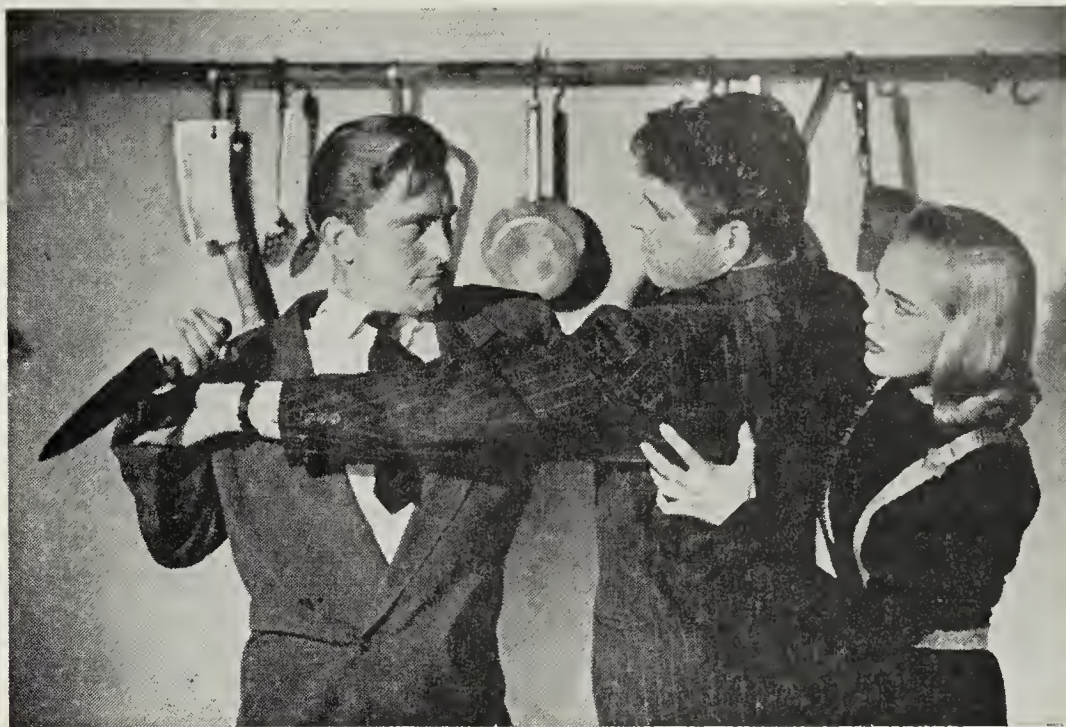
Interwoven through this basic plot is the romance between Burt and Lizabeth Scott, night-club thrush in love with Douglas, who learns the difference between Lancaster's manhood and Kirk's synthetic glitter.

Kirk Douglas' portrait of the owner of the nitery is one of 'Gangster artistry', if there is such a classification as that. It surely bids well for the future demand for this Hal Wallis discovery.

Whether or not gangster plays are in good order these days is a moot question, but there is no disputing their popularity. When done with such class as in "I Walk Alone", they are bound to become more popular.

From the booking angle and the viewpoint of audience satisfaction, therefore, there is just one conclusion "I Walk Alone" is one for sure profits, regardless of what days and dates it comes your way.

—Billeddy.



... an action interlude in the battle of wits against a physical desire for revenge . . . Kirk Douglas, Burt Lancaster & Lizabeth Scott in "I Walk Alone" (Paramount)

'IRISH ROSE' Showmanship Blend of Fine Entertainment Elements

Horatio Alger Premise Festooned With Nostalgic Tunes, Grand Singing, Romance And Deft Comedy

★★ "MY WILD IRISH ROSE" is a showmanship blend of tried-and-true entertainment ingredients. The Horatio Alger premise is festooned with practically every nostalgic Irish tune in the family song book — gorgeously rendered by the rich voice of Dennis Morgan. Romance is light, comedy is deftly handled by Ben Blue and Technicolor brings the countless stage spectacles to vivid life. "Irish Rose" is an evening of relaxed pleasure for audiences almost everywhere.

Producer William Jacob has pulled all the stops out in mounting the piece with every physical asset necessary. Arthur Edeson, who photographed Lillian Russell in her only film, made back in 1912, handled the camera, along with Wm. V. Skall. As may be inferred, the Lillian Russell sequences of "Irish Rose" are tantalizing.

Music An Important Item

Important to the smooth integration of music and story are the deft orchestrations by Ray Heindorf, Max Steiner's special music, the orchestral arrangements of Murray Cutter, Dudley Chambers' vocal arrangements, Leo Forbstein's musical direction and, particularly, the musical numbers created by LeRoy Prinz.

The commercially sound screenplay, based on Rita Olcott's book, was concocted by Peter Milne, who pivoted the whole yarn on a gracefully executed strive-and-succeed formula. It's the story of Chauncey Olcott, famed Irish-American singer, who rose from poverty to that good old fame and fortune.

FEATURE CLASSIFICATION

Warners
Presents
"MY WILD IRISH ROSE"
FINE
90% Musical comedy-drama in Technicolor, produced by William Jacobs and directed by Peter Milne, from the book by Rita Olcott. Photography by Arthur Edeson, ASC, and William V. Skall, ASC. Music by Max Steiner. Previewed at the Warners Hollywood theatre, Tuesday, PM, Dec. 2, 1947. Running time, — min.

The Players—Dennis Morgan, Arlene Dahl, Andrea King, Alan Hale, George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley, Don McGuire.

Spotting Dennis Morgan in the Olcott role was ideal casting. Morgan exudes the debonair charm which the part demands. Olcott, according to the script, had the type of magnetic personality which made both men and women his immediate friends. His voice also lives up to the stiff script requirements—a voice so magnificent that the great singer, William Scanlan, conceded it superior to his own.

Direction Keeps It Smooth

Director David Butler is responsible, in large measure, for the smoothly finished product. He gets excellent thesping from the entire cast and builds a smooth, casual tempo, in keeping with the story and the mood.

Among the wealth of songs carefully woven into the action are such memory teasers as "Let The Rest of the World Go By," "Will You Love Me In December?" "By the Light of the Silvery Moon," "In the Evening By the Moonlight," "Dear Old Donegal" and of course, the title song, "My Wild Irish Rose."—Bill.

'DANGEROUS YEARS'

Juve Delinquency Yarn A Plea For Understanding

SECONDARY CLASSIFICATION

Sol M. Wurtzel
Presents
(20th Century-Fox Release)
"DANGEROUS YEARS"

GOOD 85% Problem melodrama, produced by Sol M. Wurtzel and directed by Arthur Pierson. Original screenplay by Arnold Belgard. Photography by Benjamin Kline. Musical score by Rudy Schragger. Tradeshown at Fox-Western studios, Thursday PM, Dec. 11, '47. Running time, 63 min.

The Players — William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Darryl Hickman, H. Harry Shannon, Dickie Moore.

★ "DANGEROUS YEARS" is an intelligently handled juve delinquency yarn which gets over a valid preachment without heavy hoke. Director Arthur Pierson and scripter Arnold Belgard are to be commended for their sensible handling of respective chores. Material is the type which might easily have been turned sour by either heavy megging or emotional writing. As is, pic rates as substantial supporting fare for most houses.

Youthful cast, sparked by William Halop, Ann E. Todd, Anabel Shaw, Scotty Beckett and Darryl Hickman, show unusual perception by turning in restrained performances which lend realism to the whole footage.

Yarn pivots around Halop, flashy, fast-thinking, who comes to a small town, takes over a jive joint and pulls local teenagers into a thief-racket.

Donald Curtis, high-school instructor who works against juve crime, catches Bill and his gang robbing a warehouse and is shot by Halop.

Most of the yarn, from this point, is told through the court-room trial of the boys. Bill's background becomes a focal point of the trial — and the story purpose.

It is poignantly established that he has had no home life, no affection. He's an orphan who turned to crime because of a psychological yearning for the attention denied him in childhood. Shown too, are the influences behind the lawlessness of the other lads . . . indifference, thoughtlessness or cruelty of parents.

Appropriate scripting implies that Bill, although a killer, is not actually responsible for his crime. Factors behind his actions, outside his control, have moulded his warped thinking. Underneath, he is an innately decent, warm-hearted and generous boy. There is nothing maudlin in this establishment. It is coldly realistic. And effective.

The life sentence Halop receives is an indictment against the citizenry a reflection of the indifference of



.. Love has truly strange power . . . It's more than just boy meets girl in "The Devil Ship" (Columbia)



.. Confucius, plus the laboratory . . . Charlie Chan sleuths again in "The Chinese Ring" (Monogram)



.. She had a way of winning, but . . . Ann E. Todd & William Halop in Sol Wurtzel's "Dangerous Years" (20th.)

blind adults who permit conditions which foster juvenile crime.

"Dangerous Years" isn't a big picture. But it's an important contribution to the fight. —Bill.

'CHINESE RING'

New Charley Chan Series Satisfactorily Launched

SECONDARY CLASSIFICATION

Monogram
Presents
'CHINESE RING'

AVERAGE 75% Murder melodrama, produced by James S. Burkett and directed by William Beaudine. Original screenplay by Scott Darling. Photography by William Sickner. Tradeshown at Monogram studios, Monday PM, Dec. 8, 1947. Running time, 68 min.

The Players — Roland Winters, Mantan Moreland, Warren Douglas, Victor Sen Young, Louise Currie, Philip Ahn, Byron Foulger, Thayer Roberts, J. Wong.

● "THE CHINESE RING" satisfactorily initiates Mono's latest Charley Chan series and introduces the new Chan—Roland Winter—who replaces recently deceased Sidney Toler. Winter efficiently apes The Toler gestures, postures, oral mannerisms and general appearance.

Yarn is routine Chan whodunit, played adequately and should fit the nabe lower-drawer slot for which it was intended. All the old cliché situations, corn routines and time-honored trivia of mystery secondaries are used lavishly.

James S. Burkett's mounting is up to basic needs, along with William Beaudine's megging.

The screenplay starts out with a killing. Chinese Princess Jean Wong

is shot with a high-powered air-rifle while waiting to see Charlie, in his office. Growing very weak, she scrawls "Captain K" on a sheet of paper before dying.

Chan sends for Police Sergeant Warren Douglas. They find Douglas' newspaper girl-friend standing by the body, trying to phone in a scoop. From here on, the old "wait for me, you big bum (I adore you, but my paper comes first)" routine goes on endlessly as gal-pal Louise Currie chases Douglas through the footage.

Mantan Moreland hands out gobs of grimaces for the humor department with brief assists from Number Two Son, Victor Sen Young.—Bill.

'DEVIL SHIP'

Passes Muster By Doling Out Romance, Roughness

SECONDARY CLASSIFICATION

Columbia
Presents
'DEVIL SHIP'

AVERAGE 75% Melodrama, produced by Martin Mooney and directed by Lew Landers. Original screenplay by Lawrence Edmund Taylor. Photography by Allen Siegler. Reviewed at the Guild theatre, Monday AM, Dec. 8, 1947. Running time, 63 min.

The Players — Richard Lane, Louise Campbell, William Bishop, Damian O'Flynn, Myrna Liles, Anthony Caruso, Marc Krah, Anthony Wrede, D. Pyle.

● "DEVIL SHIP" is one of those action melodramas which dole out enough rugged moments to satisfy the unfussy blood 'n' thunder fans and enough sentiment to keep the sweeter-natured contented. Pic is neither good nor poor, but passes muster as adequate secondary material, for general runs.

Martin Mooney's prepping is shrewd

pulling more from the budget than the skimpy purse implied. Stock-shots and a tight shooting schedule obviously aided.

Megger Lew Landers is not responsible for the loose results. He gets strong thesping from his cast.

Presumably, the yarn deals with a converted fishing vessel and its captain, Richard Lane, who has turned to ferrying convicts from 'Frisco to Alcatraz for the Government.

He's the strong, silent type who gets tongue-tied around good gals, so he doesn't get around to telling widow Louise Campbell of the fire in his manly buzzum. Instead he makes up to Louise's little daughter, Myrna Liles . . . buys her skates and tells her pirate stories.

Lane loses his franchise when First Mate Anthony Caruso helps crook Damian O'Flynn hide some files on the boat, so that O'Flynn's incarcerated pals can hack to freedom.

Lane's tuna-fishing buddy, William Bishop, gets him back into the tuna business. Bishop's a fast lad with the lassies, and not knowing Lane has matrimony in mind makes a play for Louise. This situation is worked into the old complication—but fortunately is not given the equally old cliché treatment. They all act like adults.

Bishop is saved in a storm by Lane, who signs Bill on his own boat, after Bishop's ship is lost. O'Flynn, with some of his evil minions, is aboard. He's forced Caruso to hide 'em.

Anthony has had a change of heart and gets shot trying to warn his skipper. Another storm blows up conveniently, snaps a mast and permits our heroes to jump the varmints. Bishop gets bumped off and Lane brings the mobsters back to justice.

This gives him back his franchise and his gal.—Bill.

ALLIED ARTISTS

(Now SHOOTING)

THE TENDERFOOT

Cast: Eddie Albert, Gale Storm, Barton MacLane, Binnie Barnes, James Gleason.
Producer Maurice and Frank King
Director Kurt Neumann
Assistant Frank Heath

(Filming Completed)

THE HUNTED.....Belita, Preston Foster
SMART WOMAN.....Constance Bennett,
Brian Aherne, Barry Sullivan, Michael O'Shea.

(In Release)

SONG OF MY HEART (11/3)90%
THE GANGSTER (9/29).....80%
BLACK GOLD (6/23).....85%
IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

TRAIL TO LAREDO

Cast: Charles Starrett, Smiley Burnette
Producer Colbert Clark
Director Ray Nazarro
Assistant Gilbert Kay

THE LOVES OF CARMEN

(Technicolor)

Cast: Rita Hayworth, Glenn Ford.
Producer Ralph Nelson
Director Charles Vidor
Assistant Earl Bellamy

BOSTON BLACKIE'S GREATEST DANGER

Cast: Chester Morris, Richard Lane, Edward Norris, George E. Stone, Frank Sully
Producer Rudolph Flothow
Director Seymour Friedman
Assistant Carl Hiecke

PORT SAID

Cast: William Bishop, Gloria Henry, Steven Geray
Producer Wallace MacDonald
Director Reginald LeBorg
Assistant Sam Nelson

THE GALLANT BLADE

Cast: Larry Parks, Marguerite Chapman, Victor Jory, George Macready
Producer Irving Starr
Director Henry Levin
Assistant Jimmy Nicholson

BEST MAN WINS

Cast: Edgar Buchanan, Anna Lee
Producer Ted Richmond
Director John Sturges
Assistant Paul Donnelly

(Filming Completed)

THE ETERNAL MELODY.....Jan Kiepura, Marta Eggerth, Janis Carter, Marc Platt.
LULU BELLE (Bogaus).....Dorothy Lamour
MICKEY.....Irene Hervey, Bill Goodwin,
Louis Butler, Hattie McDaniel.

ADVENTURES OF SILVERADO.....William Bishop
MY DOG RUSTY.....Ted Donaldson,
Ann Doran, John Litel, Mona Barrie.
CORONER CREEK.....Randolph Scott,
Marguerite Chapman, George Macready,
Edgar Buchanan

BLONDIE'S NIGHT OUT.....Penny Singleton,
Arthur Lake.
WEST OF SONORA.....Charles Starrett,
Smiley Burnette

THE WOMAN FROM TANGIER.....Adele Jergens, Stephen Dunne, Steven Geray
THE WRECK OF THE HESPERUS.....Willard Parker, Patricia White, Edgar Buchanan
A LITTLE SPANISH TOWN.....Gene Autry,
Elaine Marion, Stephen Dunne

WHIRLWIND RAIDERS.....Charles Starrett,
Smiley Burnette, Nancy Saunders
MARY LOU.....Frankie Carle & Orchestra,
Robert Lowery, Joan Burton, Glenda Farrell

THE MATING OF MILLIE.....Evelyn Keyes,
Glenn Ford.
SIX-GUN LAW.....Charles Starrett, Smiley Burnette, Nancy Saunders, Paul Campbell
RELENTLESS (Cavalier) (Color).....Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Clem Bevans

THE LADY FROM SHANGHAI.....Rita Hayworth, Orson Welles, Glenn Anders
TO THE ENDS OF THE EARTH (Buchman)
Dick Powell, Signe Hasso, Edgar Barrier
THE PRINCE OF THIEVES (Cinecolor) Jon Hall, Alana Mowbray, Patricia Morison.

THE STRAWBERRY ROAN (Cinecolor) Gene Autry, Gloria Henry, Jack Holt.
DEVIL SHOP.....Richard Lane, Damian O'Flynn,
Louise Campbell, Tony Caruso.
THE BLACK ARROW.....Louis Hayward,
HER HUSBAND'S AFFAIRS.....Lucille Ball,
Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford,
Ellen Drew, William Holden
I LOVE TROUBLE.....Franchot Tone, Janet Blair
GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters,
Alexander Knox, Don Randel, Peggy Garner.
BLONDIE'S ANNIVERSARY.....Penny Singleton,
Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots,
Eduardo Noriega
THE RETURN OF THE WHISTLER.....Michael Duane, Lenore Aubert
SONG OF IDAHO.....Hoosier Hot Shots

THE RETURN OF OCTOBER.....Glen Ford
THE FULLER BRUSHMAN.....Red Skelton,
Janet Blair, Don McGuire, Hillery Brooke.
BLAZING ACROSS THE PECOS.....Charles Starrett, Smiley Burnette.

(In Release)

TWO BLONDES AND A RED HEAD (12/8) 75%
LONE WOLF IN LONDON (12/8).....75%
THE CRIME DOCTOR'S GAMBLE (12/1).....80%
KEEPER OF THE BEES (10/13).....80%
RIDERS OF THE LONE STAR (10/13).....75%
THE LAST ROUND-UP (10/6).....85%

BULLDOG DRUMMOND STRIKES BACK
PACIFIC ADVENTURE (11/24)75%
(9/29)85%
ALIAS MR. TWILIGHT (2/25).....75%
BETTY CO-ED (12/24).....80%
BLIND SPOT (3/5).....80%
BLONDIE KNOWS BEST (12/17).....80%
BOSTON BLACKIE & LAW (1/7).....75%
BULLDOG DRUMMOND AT BAY (4/15).....80%

CIGARETTE GIRL (3/5).....75%
SPORT OF KINGS (7/28).....75%
★DEAD RECKONING (1/14).....90%
FOR THE LOVE OF RUSTY (4/29).....85%
★FRAMED (3/2).....90%
HER HUSBAND'S AFFAIRS (7/21).....85%
THE CORPSE CAME C.O.D. (7/21).....65%
LAST OF THE REDMEN (7/21).....75%
PRAIRIE RAIDERS (7/21).....75%

GUILT OF JANET AMES (3/5).....90%
KING OF WILD HORSES (4/1).....90%
LONE STAR MOONLIGHT (1/14).....80%
LONE WOLF IN MEXICO (2/18).....75%
MILLIE'S DAUGHTER (3/19).....85%
MR. DISTRICT ATTORNEY (12/31).....85%
OVER SANTA FE TRAIL (4/8).....75%

RETURN OF MONTE CRISTO (Small) (12/3).....85%
SECRET OF WHISTLER (1/14).....75%
SINGIN' IN CORN (12/24).....80%
SINGING ON THE TRAIL (9/24).....75%
THAT TEXAS JAMBOREE (6/11).....80%
THIRTEENTH HOUR ("Whistler") (3/12).....80%
THE MILLERSON CASE (5/12).....80%

FOR THE LOVE OF RUSTY (6/30).....80%
LAW OF THE CANYON (6/30).....70%
THE GUNFIGHTERS (6/9).....90%
DOWN TO EARTH (8/4).....95%
BLONDIE'S BIG MOMENT (8/11).....70%
SON OF RUSTY (8/18).....80%
LITTLE MISS BROADWAY (8/18).....80%

BLONDIE'S HOLIDAY (8/25).....75%
THE SWORDSMAN (10/20).....90%
WHEN A GIRL'S BEAUTIFUL (10/20).....80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

RAMPAGE

(Crestview) (Cinecolor)

Cast: Cameron Mitchell, Audrey Long, James Millican, Fuzzy Night, J. Harmon
Producer Jerry Briskin & Mathew Rapf
Director Lew Landers
Assistant Maurie Suess

THE NOOSE HANGS HIGH

Cast: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki.
Producer Aubrey Schenck
Director Charles Barton
Assistant Howard Koch

CORKSCREW

Cast: Dennis O'Keefe, Claire Trevor.
Producer Aubrey Schenck
Director Anthony Mann
Assistant Reggie Callow

(Filming Completed)

NORTHWEST STAMPEDE.....Joan Leslie,
James Craig, Jack Oakie
A TEXAS STORY.....James Craig, Johnny Johnston.

ADVENTURES OF CASANOVA.....Arturo de Cordova, Lucille Bremner, Turhan Bey,
John Sutton, Noreen Nash, Nestor Paiva
T-MAN.....Dennis O'Keefe
PRELUDE TO NIGHT.....Zachary Scott,
Louis Hayward, Diana Lynn, Sydney Greenstreet

(In Release)

WHISPERING CITY (11/24).....75%
RETURN OF RIN TIN TIN (11/3).....85%
LINDA BE GOOD (11/3).....80%
CARAVAN (9/15).....85%
ADVENTURESS (British) (4/15).....80%

8EDELIA (British)
(Seen but not reviewed)75%
★IT'S A JOKE, SON! (1/21).....85%
★LOST HONEYMOON (3/12).....85%
REPEAT PERFORMANCE (5/22).....85%
KILLER AT LARGE (5/29).....70%
RED STALLION (7/28).....80%
GREEN FOR DANGER (7/28).....80%

INDEPENDENT

(Now SHOOTING)

THE UNWRITTEN LAW

(Falcon)

Cast: John Calvert, Rochelle Hudson, Lyle Talbot, Tom Kennedy, Paul Reagan.
Producer Philip N. Krasne
Director John F. Link
Assistant Mack Wright

13 LEAD SOLDIERS

(Reliance)

Cast: Tom Conway, Helen Westcott, Maria Palmer
Producer Bernard Small & Ben Pivar
Director Frank McDonald
Assistant Eddie Stein

ARTHUR TAKES OVER

(Sol Wurtzel)

Cast: Lois Collier, Jerome Cowan, Skip Homeier, Ann Todd, Wm. Bakewell
Producer Sol M. Wurtzel
Director Mal St. Clair
Assistant Paul Wurtzel

(Filming Completed)

THE FLAMING FOREST (Adventure)
Robert Lowery, Martha Sherrill
HALF-PAST MIDNIGHT—(Sol Wurtzel).....Kent Taylor, Peggy Knudsen, Joe Sawyer.
LET'S LIVE AGAIN—(Seltzer).....John Emery,
Hillary Brooke, Taylor Holmes.

FOR YOU I DIE (Arpi).....Cathy Downs,
Paul Langton, Mischa Auer
THE LAST NAZI (Carl Krueger).....Martha Mirtovich, Lee Bonnell
THE CHALLENGE.....Tom Conway, June Vincent, Richard Stapley.

M-G-M

(Now SHOOTING)

MASTER OF LASSIE

(Technicolor)

Cast: Edmund Gwenn, Janet Leigh, Tom Drake, Donald Crisp, Reginald Owens, Lassie.
Producer Robert Sisk
Director Fred Wilcox
Assistant Earl McEvoy

EASTER PARADE

(Technicolor)

Cast: Fred Astaire, Judy Garland, Peter Lawford, Ann Miller.
Producer Arthur Freed
Director Charles Walters
Assistant Wally Worsley

(Filming Completed)

THE BIG CITY.....Margaret O'Brien, George Murphy, Robert Preston, Danny Thomas
STATE OF THE UNION.....Spencer Tracy, Claudette Colbert, Van Johnson
HOMECOMING.....Clark Gable, Lana Turner, John Hodiak, Anne Baxter, Cameron Mitchell.

LUXURY LINER.....George Brent, Frances Gifford, Jane Powell, Lauritz Melchior
THE KISSING BANDIT.....Frank Sinatra, Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGEL.....Margaret O'Brien, George Murphy, Angela Lansbury, Phyllis Thaxter.
SUMMER HOLIDAY (Color).....Mickey Rooney, Walter Huston, Gloria de Haven, Marilyn Maxwell, Frank Morgan, Jackie "Butch" Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jeanette MacDonald, Jose Iturbi, Jane Powell, Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy, Lana Turner, Cameron Mitchell, Mary Astor, Albert Dekker, Margaret Lindsay
IF WINTER COMES.....Walter Pidgeon, Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson, Hume Cronyn, Una Merkel, Richard Derr, Jackie Searle, Connie Gilchrist.
THE HIGH WALL.....Robert Taylor, Audrey Totter, Herbert Marshall, Warner Anderson
ON AN ISLAND WITH YOU (Technicolor) Esther Williams, Peter Lawford, Jimmy Durante

B.F.'s DAUGHTER.....Barbara Stanwyck, Van Heflin, Richard Hart, Charles Coburn

(In Release)

GOOD NEWS (12/8).....90%
THIS TIME FOR KEEPS (10/13).....90%
DESIRE ME (9/29).....85%
THE MIGHTY MCGURK (11/9).....85%
THE ARNELO AFFAIR (2/18).....80%
★BEGINNING OR THE END (2/25).....85%
DARK DELUSION (4/15).....75%
★HIGH BARBAREE (3/26).....90%
LADY IN THE LAKE (12/3).....90%
LITTLE MISTER JIM (6/11).....80%

LOVE LAUGHS AT ANDY HARDY (12/17).....85%
IT HAPPENED IN BROOKLYN (3/5)
(Box Office Rating Only).....95%
MY BROTHER TALKS TO HORSES

(11/19)85%
★SEA OF GRASS (2/11).....100%
THE SECRET HEART (12/10).....90%
UNDERCOVER MAISIE (3/12).....85%
★THE YEARLING (Color) (11/26).....100%
★CYNTHIA (5/13).....100%
THE ROMANCE OF ROSY RIDGE (7/1) 85%
FIESTA (6/16).....90%
THE HUCKSTERS (6/30).....90%
MERTON OF THE MOVIES (7/21).....85%
SONG OF LOVE (7/21).....95%
SONG OF THE THIN MAN (7/28).....85%
THE UNFINISHED DANCE (8/4).....90%
THE MIGHTY MCGURK (11/19).....85%
GREEN DOLPHIN STREET (10/20).....95%
KILLER MCCOY (10/27).....90%

MONOGRAM

(Now SHOOTING)

(Filming Completed)

DEATH OF THE DOWNBEAT.....Freddie Stewart, June Preisser, Noel Neill, W. Mills.
JIGGS AND MAGGIE IN SOCIETY.....Joe Yule, Rennie Riano, Dale Carnegie, Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart, June Preisser, Noel Neill
A GUY NAMED JOE PALOOKA.....Leon Errol, Joe Kirkwood.
FLASHING GUNS.....Johnny Mack Brown, Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER.....Jimmy Wakely, Dub Taylor, Beverly Jons, Douglas Fowley.
ROCKY.....(Lindsley Parsons)
Roddy McDowell, Edgar Barrier, Jonathan Hale, Irvin Bacon, William Ruhl.

THE CHINESE RAGON.....Roland Winter, Mantan Moreland, Victor Sen Young, Louise Currie, Warren Douglas, Philip Ahn
GUN TALK.....Johnny Mack Brown, Ray Hatton, Christine McIntyre, Wheaton Chambers.

PANHANDLE (Champion).....Rod Cameron, Cathy Downs, Anne Gwynne
SONG OF THE DRIFTER.....Jimmy Wakely, Cannonball Taylor, Mildred Coles.

OVERLAND TRAILS.....Johnny Mack Brown, Raymond Hatton, Virginia Belmont.
ANGEL'S ALLEY.....Lee Gorcey, Huntz Hall, Geneva Gray, Frankie Darro.

CHARLIE CHAN IN NEW ORLEANS.....Roland Winters, Victor Sen Young, Mantan Moreland.
16 FATHOMS DEEP—(Lake).....Arthur Lake, Lloyd Bridges.

(In Release)

PRAIRIE EXPRESS (12/8).....75%
BOWERY BUCKAROOS (12/8).....75%
IN SELF DEFENSE (11/3).....80%
KING OF BANDITS (10/13).....85%
CODE OF THE SADDLE (9/22).....80%
SARGE GOES TO COLLEGE (5/5).....80%
FALL GUY (3/19).....80%
GINGER (1/28).....75%
GUILTY, The (Wrather) (3/26).....80%

HARD-BOILED MAHONEY (Bowery Boys)
HIGH CONQUEST (3/12).....85%
LAND OF THE LAWLESS (5/15).....80%
MR. HEX (12/3).....85%
RIDING CALIFORNIA TRAIL (2/11).....75%
SONG OF SIERRAS (12/17).....75%

TRAILING DANGER (4/1).....75%
VACATION DAYS (2/11).....80%
VIOLENCE (R & B) (4/8).....75%
NEWS HOUNDS (6/16).....75%
KILROY WAS HERE (6/30).....80%
HIGH TIDE (8/4).....80%
LOUISIANA (8/11).....85%

ROBIN HOOD OF MONTEREY (8/18) 75%

PARAMOUNT

(Now SHOOTING)

FOREIGN AFFAIR

Cast: Jean Arthur, Marlene Dietrich, John Lund, Millard Mitchell
Producer Charles Brackett
Director Billy Wilder
Assistant C. C. Coleman

A CONNECTICUT YANKEE

(Technicolor)

Cast: Bing Crosby, Rhonda Fleming, Sir Cedric Hardwicke, Wm. Bendix
Producer Robert Fellows
Director Tay Garnett
Assistant Oscar Rudolph

SEALED VERDICT

Cast: Ray Milland, Florence Marly, John Ridgely, Margaret Fields, Broderick Crawford, De Forest Kelly, Paul Lees.
Producer Robert Fellows
Director Lewis Allen
Assistant Alvin Ganzer

HAZARD

Cast: Paulette Goddard, MacDonald Carey, Stanley Clements.
Producer Mel Epstein
Director George Marshall
Assistant George Templeton

(Filming Completed)

THE VELVET TOUCH.....Rosaling Russell, Leo Genn, Claire Trevor, S. Greenstreet
 SAINTED SISTER.....Veronica Lake, Joan Caulfield, Barry Fitzgerald.
 WATERFRONT AT MIDNIGHT (Pine-Thomas).....Wm. Gargan, Mary B. Hughes, Dick Travis.
 THE PALEFACE.....Bob Hope, Jane Russell, Samuel Hinds, John Lital, Jack Searl.
 CAGED FURY.....Richard Denning, Sheila Ryan, Buster Crabbe, Mary Beth Hughes
 SO EVIL MY LOVERay Milland, Ann Todd, Geraldine Fitzgerald.
 NIGHT HAS A THOUSAND EYESEdward G. Robinson, Gail Russell, John Lund, William Demarest, Virginia Bruce, Richard Webb.
 SHAGGY (Color) (P-T).....Brenda Joyce, Robert Shayne, George Noakes
 WHISPERING SMITH (Technicolor)Alan Ladd, Robert Preston.
 DREAM GIRL.....Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Peggy Wood, Walter Abel, John Abbott.
 THE EMPEROR WALTZ (Technicolor) Crosby, Fontaine.
 SAIGON.....Ladd, Lake, Douglas Dick, Carnovsky, Luther Adler, van Rooten, Rasurnny
 I WALK ALONE (Wallis)Elizabeth Scott, Burt Lancaster, Kirk Douglas, Wendell Corey, Kristine Miller, George Rigaud.
 ALBUQUERQUE (Pine-Thomas; Clarion) (Color).....Randolph Scott, George Gabby Hayes, Barbara Britton, Russell Hayden, Catherine Craig, Lon Chaney.
 THE BIG CLOCKMilland, Laughton, Maureen O'Sullivan, Rita Johnson.
 MY OWN TRUE LOVE.....Phyllis Calvert, Melvyn Douglas, Wanda Hendrix, Phil Friend
 MR. RECKLESS.....William Eythe, Barbara Britton, James Mulligan.
 HAZARD.....Paulette Goddard, MacDonald Carey, Stanley Clements.
 THE LONG GREY LINE.....Alan Ladd, Donna Read, Audie Murphy, Dick Hogan.

(In Release)

WHERE THERE'S LIFE (10/6)85%
 UNCONQUERED (9/29)90%
 I COVER BIG TOWN (5/5)85%
 ★BLAZE OF NOON (3/5)90%
 CALCUTTA (4/15)85%
 ★CALIFORNIA (Color) (12/17)95%
 DANGER STREET (P-T) (4/22)75%
 EASY COME, EASY GO (2/4)85%
 ★FEAR IN NIGHT (P-T) (3/5)90%
 ★IMPERFECT LADY (3/12)85%
 JUNGLE FLIGHT (Pine-Thomas)85%
 LADIES' MAN (1/7)85%
 ★MY FAVORITE BRUNETTE (2/18)85%
 THE PERFECT MARRIAGE (Wallis) (11/19)80%
 SEVEN WERE SAVED (P-T) (2/25)80%
 ★SUDDENLY IT'S SPRING (2/11)90%
 PERILS OF PAULINE (5/15)90%
 VARIETY GIRL (7/14)90%
 ★WELCOME STRANGER (4/29)95%
 DESERT FURY (8/4)90%
 WILD HARVEST (8/4)85%
 ADVENTURE ISLAND (8/11)80%
 GOLDEN EARRINGS (9/1)85%
 ROAD TO RIO (11/10)85%
 BIG TOWN AFTER DARK (11/17)75%

P-R-C

(Filming Completed)

RED RIVER RENEGADESEddie Dean, Roscoe Ates, Jennifer Holt
 HAWK OF POWDER RIVEREddie Dean, Roscoe Ates, Jennifer Holt.
 THE WESTWARD TRAIL.....Eddie Dean, Roscoe Ates, Phyllis Planchard
 BLACK HILLSEddie Dean, Roscoe Ates.
 TOMORROW YOU DIE.....Hugh Beaumont, Sheila Ryan, John Ireland.
 CHECK YOUR GUNSEddie Dean, Roscoe Ates, Nancy Gates.
 BLONDE SAVAGELeif Erickson, Gale Sherwood Veda Ann Borg
 FIGHTING VIGILANTES.....Al LaRue, Jennifer Holt, Fuzzy St. John
 HEADIN' FOR HEAVEN (Ace)Stuart Fagin, Glenda Farrell, Russ Vincent.
 CHEYENNE TAKES OVER.....Al LaRue, Fuzzy St. John, Jennifer Holt.
 STAGE TO MESA CITYLash LaRue, Fuzzy St. John, Jennifer Holt.
 OPEN SECRETJohn Ireland, George Tynne, Ellen Lowe.
 THE ENCHANTED VALLEY(Jack Schwarz) Alan Curtis, Charles Grapewin, Anne Gwynn.
 TORNADO RANGEEddie Dean, Roscoe Ates, Jennifer Holt.
 PRAIRIE OUTLAWEddie Dean, Roscoe Ates, Jennifer Holt

(In Release)

RAILOADED! (10/13)85%
 GAS HOUSE KIDS IN HOLLYWOOD (10/6)80%
 PHILO VANCE'S SECRET MISSION (12/1).....75%

BURY ME DEAD (9/29).....85%
 PHILO VANCE RETURNS (5/5).....80%
 PHILO VANCE'S GAMBLE (5/5).....75%
 THE BIG FIX (5/5).....75%
 BORN TO SPEED (1/28)75%
 DEVIL ON WHEELS (1/28)80%
 DON RICARDO RETURNS (1/21).....75%
 HER SISTER'S SECRET (9/17).....85%
 LADY CHASER (1/7).....75%
 LIGHTHOUSE (2/18)70%
 SECRETS OF SORORITY GIRL (10/1).....75%
 STARS OVER TEXAS (1/7)80%
 THREE ON A TICKET (Shayne) (4/1).....75%
 TUMBLEWEED TRAIL (3/19)75%
 UNTAMED FURY (4/22)85%
 WILD COUNTRY (1/28)75%
 WILD WEST (Color) (12/3)80%
 RANGE BEYOND THE BLUE (9/8)70%
 HEARTACHES 1/780%
 TOO MANY WINNERS (5/27).....75%
 STEP CHILD (6 16)80%
 PIONEER JUSTICE (6/30)80%
 GAS HOUSE KIDS GO WEST (7/21).....65%
 WEST TO GLORY (10/4)80%
 GHOST TOWN RENEGADES (11/17).....70%

R-K-O

(Now SHOOTING)

GUNS OF WRATH

Cast: Tim Holt, Nan Leslie, Myrna Dell, Richard Martin, Jason Robards
 ProducerHerman Schlom
 DirectorLeslie Selander
 AssistantJohn Pommer

JOAN

(Technicolor)

(Sierra)

Cast: Ingrid Bergman, Jose Ferrer, George Coulouris, Richard Ney, R. Barrat.
 ProducerWalter Wanger
 DirectorVictor Fleming
 AssistantEddie Salven

THE WINDOW

Cast: Barbara Hale, Arthur Kennedy, Bobby Driscoll, Paul Stewart, R. Roman.
 ProducerFrederick Ulman, Jr.
 DirectorTed Tetzlaff

(Filming Completed)

MYSTERY IN MEXICO.....William Lundigan, Jacqueline White, Jacqueline Dalya.
 STATION WEST.....Dick Powell, Jane Greer, Agnes Moorehead, Burl Ives
 WAR PARTY.....Henry Fonda, Shirley Temple, John Wayne, George O'Brien, Ward Bond, Irene Rich, John Agar, Victor McLaglen
 THE MIRACLE OF THE BELLS (Jesse L. Lasky) Fred MacMurray, Valli, Frank Sinatra
 RACE STREET.....George Raft, William Bendix, Marilyn Maxwell
 TARZAN AND THE MERMAIDS (Sol Lesser) Johnny Weissmuller, Brenda Joyce, Linda Christian, John Laureenz
 FIGHTING FATHER DUNNE.....Pat O'Brien, Ruth Donnelly, Myrna Dell, Darryl Hickman.
 INDIAN SUMMER.....Alexander Knox, Ann Sothern, George Tobias, Sharyn Moffett, Myrna Dell, James Warren, Leza Holland.
 IF YOU KNEW SUSIE.....Eddie Cantor, Joan Davis, Bobby Driscoll, Allyn Joslyn
 HOW DEAR TO MY HEART (Disney) (Color) Luana Patten, bobby Driscoll, Beulah Bondi, Burl Ives
 RETURN OF THE BADMEN.....Randolph Scott, Gabby Hayes
 ROUGHSHOD.....Robert Sterling, Claude Jarman, Jr., Gloria Grahame, Myrna Dell.
 YOUR RED WAGON.....Cathy O'Donnell, Early Granger Howard da Silva.
 UNDER ARIZONA SKIES Tim Holt, Nan Leslie, Richard Martin Carol Foreman
 GOOD SAM (Rainbow).....Gary Cooper, Ann Sheridan, Edmund Lowe
 I REMEMBER MAMA.....Irene Dunne, Barbara Bel Geddes
 RACHEL.....Loretta Young, William Holden, Robert Mitchum
 THE ARIZONA RANGERTim Holt, Jack Holt, Steve Brodie, Nan Leslie, Richard Martin, Jim Nolan.
 BERLIN EXPRESS.....Merle Oberon, Robert Ryan, Charles Korvin, Paul Lukas.

(In Release)

TYCOON (12/8)85%
 MOURNING BECOMES ELECTRA (12/1).....90%
 SO WELL REMEMBERED (11/3)90%
 DICK TRACY MEETS GRUESOME (9/29)85%
 A LIKELY STORY (4/22)80%
 BANJO (4/15)75%
 BEAT THE BAND (3/5)75%
 ★BEST YEARS OF OUR LIVES (Goldwyn) (12/3)100%
 BORN TO KILL (4/22)80%
 CODE OF THE WEST (3/5)75%
 DESPERATE (5/7)85%
 DICK TRACY'S DILEMMA (5/6)75%
 DICK TRACY VS. CUEBALL (11/12)75%
 ★FARMER'S DAUGHTER (3/12)95%
 ★HONEYMOON (4/15)85%
 IT'S A WONDERFUL LIFE (Capra-Liberty) (12/24)95%

SAN OQUENTIN (12/3).....85%
 THE FUGITIVE (11/10)85%
 SECRET LIFE OF WALTER MITTY (7/14).....90%
 ★SINBAD THE SAILOR (Color) (1/14).....90%
 TARZAN AND HUNTRESS (Lesser) (4/1).....85%
 THE LOCKET (12/24)80%
 THEY WON'T BELIEVE ME (5/8)90%
 THUNDER MOUNTAIN (5/7)80%
 TRAIL STREET (3/19)85%
 VACATION IN RENO (10/15)75%
 SEVEN KEYS TO BALDPATE (6/9)75%
 UNDER THE TONTO RIM (6/9)80%
 CROSSFIRE (6/30)90%
 MAGIC TOWN (8/25)90%
 FUN AND FANCY FREE (8/25)85%
 THE LONG NIGHT (6/2)80%
 BACHELOR & BOBBY SOXER (6/9)95%
 MAN ABOUT TOWN (10/27).....85%
 THE BISHOP'S WIFE (11/17)95%
 NIGHT SONG (11/17)85%
 OUT OF THE PAST (11/17)80%
 WILD HORSE MESA (11/17)85%

REPUBLIC

(Now SHOOTING)

HEART OF VIRGINIA

Cast: Janet Martin, Robert Lowery, Paul Hurst, Frankie Darro
 ProducerSidney Picker
 DirectorR. G. Springsteen
 AssistantRoy Wade

CIMARRON TRAILS

Cast: Allan Lane, Eddie Weller
 ProducerGordon Kay
 DirectorPhilip Ford
 AssistantJoe Dill

UNDER CALIFORNIA STARS

Cast: Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Pioneers.
 ProducerEdward J. White
 DirectorWilliam Witney
 AssistantJack Lacey

(Filming Completed)

I, JANE DOE.....Ruth Hussey, John Carrol, Vera Ralston, Gene Lockhart, J. Howard
 THUNDER IN THE FOREST.....Lynne Roberts, Warren Douglas, Don Barry, A. Booth.
 MADONNA OF THE DESERT.....Don Castle, Lynne Roberts, Donald Barry.
 CALIFORNIA FIREBRAND.....Monte Hale, Adrian Booth, Foy Willing
 CAMPUS HONEYMOONRichard Crane, Lynn & Lee Wilde, Hal Hackett.
 THE MAIN STREET KID.....Al Pearce, Janet Martin, Adele Mara, Alan Mowbray
 END OF THE RAINBOW.....Marsha Hunt, Wm. Lundigan, Charles Winniger, Gail Patrick, Gene Lockhart, Florence Bates, Allen Jenkins
 THE FLAMEVera Ralston, John Carroll, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling Hattie McDaniel
 MACBETHOrson Welles, Jeanette Nolan, Edgar Barrier
 UNDER COLORADO SKIES.....Monte Hale, Adrian Booth, Fay Willing, Riders of the Purple Sage
 THE RED PONY.....Myrna Loy, Robert Mitchum.
 THE GAY RANCHERO.....Roy Rogers, Tito Guizar, Jane Frazee, Andy Devine.
 SLIPPIY McGEEDonald Berry, Dale Evans, Tom Brown, Maude Eburne, Dick Elliott, James Caseary, Harry Cheshire, Murray Alper.
 BILL & COOKen Murray and Birds
 OLD LOS ANGELESWm. Elliot, Catherine McLeod, John Carroll.
 UNDER ARIZONA STARS (Trucolor) Roy Rogers, Jane Frazee, Andy Devine, Bob Nolan and Sons of the Pioneers.
 OKLAHOMA BADLANDSAllan Lane, Mildred Coles, Eddy Waller.

(In Release)

BANDITS OF DARK CANYON (12/8)85%
 DRIFTWOOD (11/3)75%
 THE WILD FRONTIER (10/13)85%
 EXPOSED (9/22)70%
 ROBIN HOOD OF TEXAS (9/15)70%
 ALONG THE OREGON TRAIL (9/8)80%
 SPRINGTIME IN THE SIERRAS (7/28)80%
 WYOMING (7/28)80%
 ANGEL AND THE BADMAN (2/11)85%
 APACHE ROSE (Color) (3/26)80%
 BELLS OF SAN ANGELO (5/21)85%
 ★CALENDAR GIRL (2/18)85%
 FABULOUS SUZANNE (12/24)80%
 GHOST GOES WILD (2/25)80%
 HELLORADO (1/7)80%
 HIT PARADE OF 1947 (4/29)85%
 WINTER WONDERLAND (5/21)75%
 LAST FRONTIER UPRISING (Color) (2/25)75%
 MAGNIFICENT ROGUE (12/3)80%
 NORTHWEST OUTPOST (5/13)85%
 OREGON TRAIL SCOUTS (5/16)80%
 RUSTLERS OF DEVIL'S CANYON (7/14)80%
 THE TRESPASSER (7/14)75%
 SPOILERS OF THE NORTH (5/5)85%
 THAT BRENNAN GIRL (11/12)90%
 ★THAT'S MY MAN (4/8)90%
 TRAIL TO SAN ANTONIO (2/4)80%
 TWILIGHT ON RIO GRANDE (4/15)75%

VIGILANTES OF BOOMTOWN (3/5).....80%
 YANKEE FAKIR (Wilder) (4/15)75%
 WEB OF DANGER (6 16)70%
 BLACKMAIL (8/4)75%
 THE PRETENDER (8/25)75%
 MARSHAL OF CRIPPLE CREEK (8/25).....75%
 ON THE OLD SPANISH TRAIL (Trucolor) (10/27)80%
 THE FABULOUS TEXAN (11/10)85%

20TH CENTURY-FOX

(Now SHOOTING)

THIS IS THE MOMENT

(Technicolor)

Cast: Betty Grable, Douglas Fairbanks, Jr., Cesar Romero, Walter Abel.
 ProducerErnst Lubitsch
 DirectorErnst Lubitsch
 AssistantTom Dudley

SITTING PRETTY

Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn
 ProducerSamuel Engle
 DirectorWalter Lang
 AssistantGaston Glass

WALLS OF JERICHO

Cast: Linda Darnell, Cornel Wilde, Anne Baxter, Kirk Douglas, Ann Dvorak
 ProducerLamar Trotti
 DirectorJohn Stahl
 AssistantArtie Jacobson

THE IRON CURTAIN

Cast: Dana Andrews, Gene Tierney, June Havoc, Lee J. Cobb, N. Joy, D. Hoey.
 ProducerSol Siegel
 DirectorWilliam Wellman
 AssistantBill Eckhardt

(Filming Completed)

DEEP WATER.....Dana Andrews, Joan Peters, Cesar Romero, Anne Revere.
 THE SNAKE PITOlivia De Havilland, Leo Glenn, Mark Stevens, Celeste Holm, Minna Gombell.
 CALL NORTHSIDE 777.....James Stewart, Richard Conte, Helen Walker, Lee J. Cobb.
 BALLAD OF FURNACE CREEK Victor Mature, Colleen Gray, Reginald Gardner.
 SCUDDA HOO! SCUDDA HAY! (Color)Lon McAlister, June Haver, Walter Brennan, Anne Revere, Robert Karnes, Natalie Wood, Geraldine Wall, Lee MacGregor
 DANGEROUS YEARS (Sol M. Wurtzel)William Halop, Ann E. Todd, Jerome Cowan, Anabel Shaw, Richard Gaines, Scotty Beckett, Dickie Moore, Darryl Hickman, Harry Shannon.
 YOU WERE MEANT FOR ME.....Jeanne Crain, Dan Dailey, Barbara Lawrence

(In Release)

THE TENDER YEARS (12/8)90%
 CAPTAIN FROM CASTILE (12/1)95%
 ROSES ARE RED (11/3)85%
 FOREVER AMBER (10/13)100%
 NIGHTMARE ALLEY (10/13)85%
 THE INVISIBLE WALL (10/13)85%
 THE FOXES OF HARROW (9/22)95%
 MIRACLE ON 34th STREET (5/5)85%
 BACKLASH (Wurtzel) (4/1)80%
 ★BOOMERANG (1/28)95%
 BRASHER DOUBLOON (2/18)80%
 CARNIVAL IN COSTA RICA (Color) (4/1)80%
 DANGEROUS MILLIONS (Wurtzel) (12/3)85%
 ★HOMESTRETCH (Color) (4/22)95%
 JEWELS OF BRANDENBURG (Wurtzel) (4/15)75%
 MOSS ROSE (5/20)85%
 THE GHOST AND MRS. MUIR (5/14)85%
 THE LATE GEORGE APLEY (2/4)80%
 ★THE RAZOR'S EDGE (11/19)100%
 ★SHOCKING MISS PILGRIM (Color) (1/7)90%
 13 RUE MADELEINE (12/24)90%
 WAKE UP AND DREAM (Color) (12/3)85%
 THE CRIMSON KEY (7/7)70%
 I WONDER WHO'S KISSING HER NOW (6/16)85%
 BOB, SON OF BATTLE (6/9)80%
 SECOND CHANCE (7/21)80%
 KISS OF DEATH (8/18)90%
 MOTHER WORE TIGHTS (8/25)95%
 GENTLEMAN'S AGREEMENT (11/10)100%
 DAISY KENYON (11/24)90%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)

Cast: William Tracy, Jane Powell, John Woodbury
 WHO KILLED 'DOC' ROBBIN? (Color).....Virginia Grey, Don Castle, Olsen, Janssen, George Zucco, Claire DuBrey, Whitford Kane.

SAMUEL GOLDWYN

(Filming Completed)

A SONG IS BORN (Technicolor) Danny Kaye, Virginia Mayo, Steve Cochran, Esther Dale, Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Douglas, Dan Tobin.

ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)

PARADINE CASE (Hitchcock).....Gregory Peck, Ann Todd, Charles Laughton, Ethel Barrymore, Charles Coburn, Vali, Louis Jourdan.

(In Release)

DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones, Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)

LAW OF THE MOUNTIES
CODE OF THE NORTH.....Russell Hayden, Jennifer Holt, Denver Pyle

DRAGNET (Conn)Henry Wilcoxon
Mary Brian, Virginia Dale Douglas Blacklev

THE PRAIRIE (Zenith).....Alan Baxter, Lenore Aubert, Charles Evans, Russ Vincent.

(In Release)

ROAD TO THE BIG HOUSE (11/3)75%
SHOOT TO KILL (5/5).....85%
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29)75%
GOD'S COUNTRY (Color) (6/11).....80%

HOLLYWOOD BARN DANCE
KILLER DILL (5/5)80%
MY DOG SHEP (12/31)80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color)80%
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18)80%
ROLLING HOME (12/3)85%
WILDFIRE (Color)75%
DRAGNET (7/7)80%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21)65%
FLIGHT TO NOWHERE (8/11)70%
CASE OF THE BABY SITTER (11/24).....75%
THE HAT BOX MYSTERY (11/24)75%

UNITED ARTISTS

(Now SHOOTING)

CAGLIOSTRO

(Edward Small)

Cast: Orson Welles, Nancy Guild, Frank Latimore, Akim Tamiroff, Stephen Bekassy.

ProducerEdward Small
DirectorGregory Ratoff

(Filming Completed)

STRANGE GAMBLE.....William Boyd, Andy Clyde, Rand Brooks, James Craven.

SO THIS IS NEW YORK (Screen Plays-Ent.)
Henry Morgan, Rudy Vallee, Hugh Herbert, Bill Goodwin, Virginia Grey.

VENDETTA (Hughes)George Dolenz, Hillary Brooke, Faith Domergue, Nigel Bruce, Donald Buka

RED RIVER (H. Hawks).....John Wayne, Walter Brennan, Joanne Dru, Montgomery Clift, John Ireland, Harry Carey, Noah Beery, Jr., Tom Tyler, Paul Fix

ARCH OF TRIUMPH (Enterprise)Bergman, Boyer, Charles Laughton, Ruth Warrick, Louis Calhern, Ruth Nelson, Stephen Bekassy, J. Edward Bromberg, Katherine Emery, Irene Ryan, Lilo Yarson.

A MIRACLE CAN HAPPEN (Bogaus-Meredith) Paulette Goddard, Henry Fonda, James Stewart, Fred MacMurray, Charles Laughton, Burgess Meredith, William Demarest, Hugh Herbert, Harry James.

ATLANTIS (Nebenzal).....Maria Montez, Jean Pierre Aumont, Dennis O'Keefe.

(In Release)

CHRISTMAS EVE (11/3)80%
FABULOUS DORSEYS (Roopers) (2/25)70%
FUN ON A WEEK-END (Stone) (4/15).....85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin) (4/15)Not Rated

NEW ORLEANS (Levey) (4/29).....70%
+OTHER LOVE, THE (Enterprise) (4/8).....90%
PRIVATE AFFAIRS OF 8EL AMI (Loew-Lewin) 3/12)85%

RAMROD (Sherman-Enterprise) (3/5).....70%
★THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong) (12/17)80%

HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morros) (3/26))No Rating

DANGEROUS VENTURE (Hopalong) (2/25)75%
★DISHONORED LADY (Stromberg) (4/22)95%

BODY AND SOUL (8/18)95%

STORK BITES MAN (8/18)70%

HAL ROACH COMEDY CARNIVAL (8/25)85%

UNIVERSAL INTERNATIONAL

(Now SHOOTING)

ANOTHER PART OF THE FOREST

Cast: Frederic March, Ann Blyth, Dan Duryea, Edmond O'Brien, Florence Eldridge

ProducerJerry Bresler
DirectorMichael Gordon
AssistantBen Chapman

ARE YOU WITH IT?

Cast: Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker, Pat Dane.

ProducerRobert Arthur
DirectorJack Hively
AssistantJoe Kenny

MAN-EATER OF KUMAON

(Monty Shaff)

Cast: Sabu, Wendell Corey, Joanne Page
Producers.....Monty Shaff and Frank Rosenberg
AssistantRobert Agnew
DirectorByron Haskin

(Filming Completed)

UP IN CENTRAL PARK.....Deanna Durbin, Dick Haymes, Vincent Price, Albert Sharpe

CASBAH (Marston).....Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre.

ALL MY SONS.....Ed. G. Robinson, Burt Lancaster, Mady Christians, Howard Duff.

THE NAKED CITY (Hellinger).....Barry Fitzgerald, Howard Duff, Dorothy Hart

A DOUBLE LIFE.....Ronald Colman, Signe Hasso
VENGEANCECharles Boyer, Ann Blyth, Sir Cedric Hardwicke, Jessica Tandy

TAP ROOTS (Technicolor)Van Heflin, Susan Hayward.

THE SENATOR WAS INDISCREETWilliam Powell, Ella Raines, Peter Lind Hayes, Arleen Whelan, Ray Coons, Cynthia Corley, Hans Conreid.

LETTER FROM AN UNKNOWN WOMAN (Rampart).....Joan Fontaine, Louis Jourdan

(In Release)

FRIEDA (11/10)85%
THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON GAP (10/6)85%

PINE THE PINK HORSE (9/15).....90%

THE YEARS BETWEEN (9/8).....85%

SOMETHING IN THE WIND (7/28)85%

ABIE'S IRISH ROSE (Crosby) (11/26) 85%

ADVENTURES OF DON COYOTE (Comet) (Color) (4/29)80%

BLACK NARCISSUS (7/14).....95%

SINGAPORE 18/11)80%

BUCK PRIVATES COME HOME (3/26)80%

★EGG AND I, The (3/26)95%

GREAT EXPECTATIONS (British) (4/22) 95%

I'LL BE YOURS (1/21).....85%

(11/19)80%

MICHIGAN KID (Color) (2/18)80%

ODD MAN OUT (British) (3/19)95%

STAIRWAY TO HEAVEN (Color) (British) (12/24)95%

SWELL GUY (Hellinger) (12/10)85%

TEMPTATION (Small) (12/17)85%

+TIME OUT OF MIND (3/19).....90%

SLAVE GIRL (7/21)80%

IVY (6/16)85%

THE EXILE (10/20).....85%

THE UPTURNED GLASS (10/27).....85%

NICHOLAS NICKOLBY (11/17).....80%

PIRATES OF MONTEREY (11/17).....85%

WARNERS

(Now SHOOTING)

DON JUAN

(Technicolor)

Cast: Errol Flynn, Viveca Lindfors, Robert Douglas, Romney Brent, Alan Hale

ProducerJerry Wald
DirectorVincent Sherman
AssistantDick Mayberry

WINTER MEETING

Cast: Bette Davis, James Davis, Janis Paige, John Hoyt.

ProducerHenry Blanke
DirectorBretaigne Windust
AssistantSherry Shourds

ProducerJerry Wald
DirectorJean Negulesco
AssistantMel Dellar

(Filming Completed)

TO THE VICTOR.....Dennis Morgan, Viveca Lindfors, Tom D'Andrea, Vic Francen.

THE TREASURE OF SIERRA MADREHumphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Carmen D'Antonio, Florita Romero, Bobby Blake, Clifton Young, Jack Holt.

APRIL SHOWERSJack Carson, Ann Sothorn, Bobby Ellis, S. Z. Sakall.

EVER THE BEGINNINGLilli Palmer, Sam Wanamaker.

NIGHT UNTO NIGHT.....Ronald Reagan, Viveca Lindfors, Bruce Bennett, Rosemary DeCamp, Osa Massen, Broderick Crawford, Craig Stevens.

MY WILD IRISH ROSE (Color).....Dennis Morgan as Chauncey Olcott, Andrea King,

WOMAN IN WHITE.....Alexis Smith, Eleanor Parker, Svdnev Greenstreet, Gig Young

CHRISTOPHER BLAKE.....Alexis Smith, Robert Douglas, Ted Donaldson, John Hoyt, Mary Wickes.

JOHNNY 8ELINDA.....James Wyman, Lew Ayres, Charles Bickford, Agnes Moorehead

(In Release)

ESCAPE ME NEVER (11/3)85%

THE UNSUSPECTED (9/22).....85%

BEAST WITH FIVE FINGERS (12/24).....85%

CHEYENNE (4/29)95%

★HUMORESQUE (12/24)95%

LOVE AND LEARN (3/26)75%

THE MAN I LOVE (12/31).....80%

★NORA PRENTISS (2/11)95%

★PURSUED (U. S.) (2/18)85%

★STALLION ROAD (3/19)95%

THAT WAY WITH WOMEN (2/18).....80%

★TIME, PLACE, GIRL (Color) (12/10).....85%

★TWO MRS. CARROLLS (4/1).....90%

CRY WOLF (7/7)85%

THE UNFAITHFUL (6/2)90%

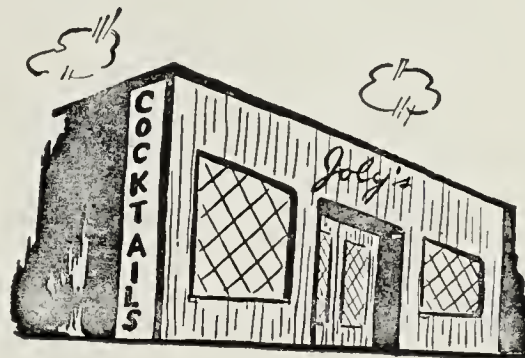
POSSESSED (6/2)95%

DEEP VALLEY (8/4)90%

LIFE WITH FATHER (8/18)100%

THAT HAGEN GIRL (10/27).....85%

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GEORGE METCALF
Your Host

Radio & Video

By Lee Reise

• It's a crying shame that Lou Costello's Youth Foundation is having such financial trouble when there's so much dough around. Helping the under-privileged kids through Lou's Foundation could salve a lot of consciences, but damned few want salving. I'd like to suggest to Lou that a drive via his program for nickels through the mail would bring the money in so fast and coming from the masses would do twice the job of citizen-building. Take a crack at it, Lou, and I'll guarantee plenty of rolls of nickels to start the ball rolling.

KMPC's Bill Layden has a halo riding on his shoulders, too, for the terrific job he's done on the Radio for Veterans' Christmas drive. If you've got an unused radio, recorder or records, phone him and give yourself a warm feeling deep down inside.

Eddie Cantor makes his annual visit to Birmingham Veterans' Administration Hospital for his Christmas Day broadcast with Lovely Esther Williams as his guest.

The new Philip Morris-Horace Heidt Show is a delayed give-away with quarterly, semi-annual, and annual awards totaling \$6,500.

Exec. Vice-President Frank E. Mullen of NBC says New York and Chicago will be linked by television late in '48 and LA with New York by 1950. So, until then, we, common people can see the World-Series three-hour games in two minutes of newsreels.

"Magic Town" is the CBS-Lux offering tonight with originals James Stewart and Jane Wyman starring.

Hillbilly Burl Ives teams with Jo Stafford for some corny doings on Chesterfield's Thursday show.

Florence Halop returns to "Duffy's Tavern" in her original role of "Miss Duffy" in an effort to revitalize the character made famous by Shirley Booth.

Joe Louis appeared on "We, the People" flanked by three body-guards prior to his fight with Jersey Joe. He should have had the boys with him at the fight too.

Nelson Eddy and Jeanette MacDonald team again for Victor Herbert's "Sweethearts" on Screen Guild tonight.

Jascha Heifetz plays his fiddle for the peanut gallery on NBC's Telephone Hour tonight.

The B'Nai B'Rith sponsored Al Jolson Benefit at the Biltmore tonight will have Eddie Cantor as MC with almost everybody who is anybody in the entertainment world joining in to fete the perennial "youngster."

HOLLYWOOD SIDESHOW

● BING CROSBY has bought a large block of stock in the recently organized Billings, Montana, baseball club. This gives Bing a financial interest in 3-teams — the other two being the Pirates and the Stars. ☐ Despite the report of another columnist, Arthur Freed denies that Gene Kelly will play either Rogers or Hart in the biopic, "Words and Music," but that he will be used only for a dance specialty. ☐ Howard Brubaker is right about the peculiarity of the marksmanship of Chairman Ferguson of the Senate War Investigating Committee. As he said, the Senator aimed at Johnny Meyers (Howard Hughes' p.a.) and winged the Army's Maj. Gen. Benny Meyers.

PAUL GALLICO has been selected without opposition by the nominating committee of the Author's Guild. Who better? ☐ Ha! and Louise Wallis clocked their 20th. wedding anniversary the other day. ☐ Dick English, with a new and augmented editorial board, take over the publishing of SWG's "Screen Writer" mag with the Jan. issue. ☐ Glenda Farrell returns to N.Y. and into another play when she finishes her chore here with Dorothy Lamour in "Lulu Belle."

JACK DEMPSEY, over Xmas and New Years, will be cluttered up with ex-family responsibilities. The ex-Mrs. Hannah and the kids are Coasting for the Yule season, and Jack is spending a great deal of his time with ex-Mrs. Estelle. ☐ The Southern California branch of the Home Furnishing Industry deserves all the support you can give it for tossing that banquet next Jan. 27 in the Biltmore Bowl for the Damon Runyon Cancer Drive. Eddie Cantor will likely emcee the affair, the total receipts from which will go to the fund Walter Winchell started. Already skedded for contributing to the entertainment are Dennis Day, Danny Thomas, Jack Carson, Bob Burns, Jan Rubini, Doris Day — with Edgar Bergen, Jack Benny and many others attempting to clear their work slate so they can help. Mr. & Mrs. Johnny Johnston (Katherine Grayson), who are actually in the home furnishings biz as a sideline, will be there as top chirpers.

HENRY FONDA returns to B'way after a long absence on Feb. 16 in "Mister Roberts." ☐ Danny Kaye, Abbott & Costello and Mickey Rooney will each do a 2-week stand in the London Palladium early the coming New Year. ☐ Fannie Brice's boy, Billy, is having a one-man exhibition of his paintings in N.Y. ☐ Upsetting Hollywood's "you're not the type" tradition, Clifton Webb may play himself in the Marilyn Miller biog, "The Silver Lining."

MARIE WILSON, until recently a radio nonentity, gets an 18.2 Hooperating in latest poll for her "My Friend Irma" show. Nice going and really deserved, Marie. ☐ Rand Elliot and Sergio De Karlo are dickering for the old Hollywood Canteen headquarters for their theatre niterey, which will be opened early in the New Year. ☐ Marc Lawrence has gone to N.Y. for his role in the stage production of "The Survivors". While he is the house-guest of the Lee Sabinsons (Finian's Rainbow). ☐ Maxie Rosenbloom and Joe Frisco almost tore the house down the other eve when they put on an impromptu show at Charley Foy's Supper Club. Even the rest-room attendants got into the act.

PRODUCER BERT GRANET goes to Wash. to discuss with Army officials the feasibility of holding the premiere of "Berlin Express" in Frankfurt, Germany, for the American Occupation troops. Granet wants to show his appreciation of Army cooperation when pic was on location there. ☐ Delmar Daves will direct Joan Crawford in the Paradoxically named film, "Intimate Stranger." Meanwhile, Joan is going to make a very short-short on food conservation for showing quickly throughout the country.

LENA HORNE will get 7½-Gs a week in A. C. Blumenthal's forthcoming pitch, the Mexicity Vistae — when she finishes wowing 'em in Paris. ☐ Barry Fitzgerald will be profiled in Collier's by Irving Wallace. ☐ Mrs. Jesse (Bessie) Lasky opened a one-woman exhibition of her oil paintings in the new Beverly Hills Hall of Art last Friday. ☐ This is the season in which columnists go quietly mad—what are we saying? We mean madder—trying to keep up with who will be where and why, over the Holidays. So, we're skipping the chatty turmoil and saying instead: Buy plenty of Xmas Seals. And then plenty more. Remember the money goes to fight tuberculosis.

—Tidden.

It Says Here

By Peggy Weil

• Larry Parks enters the Big Bear Motorcycle Races when he completes his role in "Gallant Blade". For the 160 mile jaunt he'll drive an imported British bike and wear a crash helmet — to please worried execs at Columbia. ☐ Glenda Farrell will be able to fulfil her engagement for the Shuberts after all, thanks to Dorothy Lamour. Despite full work schedule on "Lulu Belle", the sarong star will do the advertising stills at night to expedite matters for Glenda. ☐ The reading of the Janet & Phil Stevenson play, "Declaration" at the Actor's Lab caused much excitement. It's dynamite. ☐ Curt Conway who just checked off "Corkscrew Alley" lot may play Alexander Hamilton.

Irving Reis, who directed "All My Sons" is going to miss Nan Wynn, Le Pavillon singer, when he visits New York to find a lead for his next, "One Touch of Venus". ☐ Enterprise is toying with the notion of doing a musical based on Johnny Green's life and songs. We're wondering whether Hammerstein & Rogers will be screened as a duo. ☐ The set at Metro drawing the crowds and laughs is "A Date with Judy", where Carmen Miranda is teaching the 225 pound Wally Beery to rhumba.

"Body and Soul" writer Abe Polonsky will do his first directorial chore on "The Call and Little Willie" for Enterprise. Bob Roberts will produce the Sheridan Gibney screenplay. ☐ Lester Cowan is trying to wangle Mike Curtiz for a one picture deal. ☐ When "Deep Are the Roots" opens locally, Lloyd Goff the appealing movie heavy will play the role he originated on Broadway. ☐ According to the Showman's Trade Review, Roy Rogers has jumped from 10th to 3rd place among the top stars. ☐ Three rival femme stars met in the lobby at the American Allied Artists opening. Although they were wearing fairly similar Barbara Barondess MacLean creations — it's reported that no bones were broken, but the smiles were icy.

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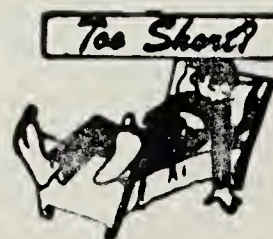
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THE EXHIBITORS' EXCLUSIVE WEEKLY

December 29, 1947

DAVID O. SELZNICK'S production of ALFRED HITCHCOCK'S

THE PARADINE CASE

starring

GREGORY PECK

ANN TODD

CHARLES COBURN

CHARLES LAUGHTON

ETHEL BARRYMORE

and introducing two new Selznick stars

LOUIS JOURDAN

and

Valli

photographed by LEE GARMES

In Current Release . . .

Walt Disney's

NEW FULL-LENGTH MUSICAL CARTOON FEATURE

Fun and Fancy Free

featuring

EDGAR BERGEN - DINAH SHORE

—with—

LUANA PATTEN

Donald Duck, Mickey Mouse, Charlie McCarthy, Mortimer Snerd, Bongo,
Lulubelle, Willie the Giant, and Goofy

and a parade of hit songs

"FUN AND FANCY FREE"

"SAY IT WITH A SLAP"



"LAZY COUNTRYSIDE"



"TOO GOOD TO BE TRUE"



"MY FAVORITE DREAM"



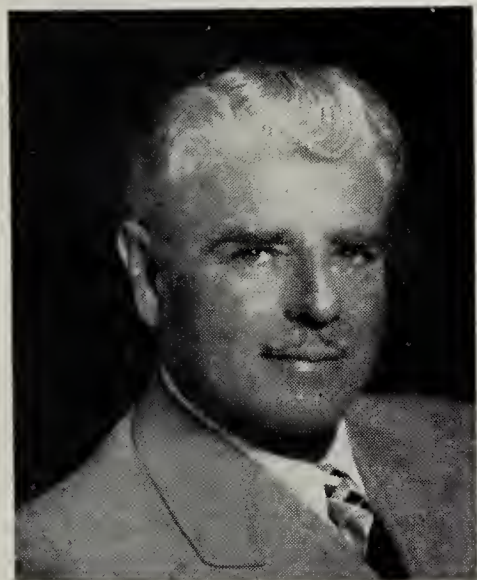
"HAPPY DAY"

RELEASED

through RKO Radio Pictures, Inc.

COLOR BY TECHNICOLOR

1948 BOUND TO BE AN 'IMPROVEMENT' YEAR



WILLIAM T. CRISPINEL

January launches his 41st year in color films. His Cinecolor Plan envisualizes steady growth which is to include commitments in practically all foreign lands.

CENSORSHIP

National Board Asks Aid In Battling Film Muzzle

● The National Board of Review has launched a nation-wide fight against the rising tide of film censorship.

Says Quincy Howe, board president, "Efforts to muzzle the screen, efforts to influence, direct, or censor the content of motion pictures, have been on the increase since the end of the war. State and municipal censors have been using their discretionary interpretative powers more and more arbitrarily. More recently, government agencies and legislative bodies have used their investigatory powers to attempt, by indirection, to dictate to motion picture producers what films they shall and shall not make."

The Board will push a membership drive throughout the nation.

Shrinking Markets And Rising Costs Were Handicaps Precipitated By 1947, But Survey Shows They Should Prove Disguised Blessings

TOP NEWS

MGM AWARD—Esther Forbes' novel, "The Running of the Tide," has been selected by Metro as winner of the semi-annual novel award. Authoress will get a minimum of \$150,000, with a possibility of \$250,000, depending upon sales and another \$25,000 in the event that the book is selected for the Pulitzer prize.

LEGION AWARD—Citations of honor are being presented to L. B. Mayer, Jack Warner and 21 others of the industry, by the American Legion on Jan. 6. Awards are based upon attitude
(Continued on Next Page)

HAPPY NEW YEAR may seem an empty and ironic phrase for a large portion of the film industry. Decimated world markets and zooming production costs lie heavily on Hollywood as the new year opens.

Actually, they are blessings. They are the urgent proof that the time to realistically take inventory is now.

The film industry had grown fat and mentally sluggish on returns from inferior product. Last year, and the years before that, Hollywood had been sowing the seeds of its own destruction. Alert, foreign competition has grown while Hollywood made carbon copies of itself, wasted its talent and perpetuated its adult-infantilism.

Now the first wave of hysteria and
(Continued on Next Page)



DEBORAH KERR

... winner of Hollywood Review's honor award for "Outstanding Actress of 1947," shown here as she appears in 'The Adventuress,' a new release from Arthur Rank for Eagle-Lion.

INJUNS

A.A. Will Make Story Of The Navajo's Problems

● Producer Jeffrey Bernerd plans to produce "Return of the Navajo" on his future Allied Artists' slate. Story will be based on the Navajos' current plea for the government's aid in solving their present difficulties.

Bernerd, who produced "Black Gold," leaves in January for a tour of the southwest reservations. Negotiations are now underway for Anthony Quinn to play the lead.



**. . hoping to scale the high wall of evidence against him, he submits . .
Audrey Totter & Robert Taylor in Metro-Goldwyn Mayer's "High Wall"**

12 PREVIEWS TODAY

(Page)	(Release)
2-'HIGH WALL'	MGM
2-'T-MEN'	E-L
3-'IF WINTER COMES'	MGM
3-'ALWAYS TOGETHER'	WB
4-'UNDER COLORADO SKIES'	Rep.
4-'BLONDIE'S ANNIVERSARY'	Col.
4-'BORDER FEUD'	PRC
5-'INTRIGUE'	UA
5-'A WOMAN'S VENGEANCE'	U-I
6-'SWEET GENEVIEVE'	Col.
7-'HEADING FOR HEAVEN'	PRC



HAPPY NEW YEAR



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HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)
 of the recipients during the recent Thomas Committee hearings on Communist activities in Hollywood. The occasion will be marked by broadcasts, and general fanfare.

TAX CUT?—Heavy cut in tax rate for film's big-money earners, is embodied in new tax reduction measure introduced by Rep. Harold Knutson, Chairman of the House ways and means committee. Slash would amount to at least 10 percent. No admission tax reduction is included.

BIG NET—Biggest profit in Columbia's history has been announced for the fiscal year ending June 30. Receipts totaled \$48,000,000. Net comes to \$5.33 per share, as compared to \$5.22 for the prior fiscal year. Increase in production costs and the slashed foreign market is expected to drastically reduce returns in the coming months.

PIX FIRST—A comprehensive survey by General Foods shows that the top preference of television users would be "good movies" if they are made available.

IMPROVEMENT YEAR

(Continued from Preceding Page)

aimless chaos is over. Studios are re-organizing along straight business lines, based on individual responsibility. Product with straight-from-the-shoulder themes is beginning to take the place of celluloid cream-puff. Subjects heretofore shrugged off as tabu are beginning to hit the screens.

A new, important era in Hollywood's history is here. That marks the beginning of a really . . .

HAPPY NEW YEAR!

P R E V I E W S

'HIGH WALL' Is Fine Murder-Drama Given Every Production Blessing

The Title Means 'Wall of Evidence,' Built Here Around A Supposedly-Psychopathic Ex-Soldier

★★ "HIGH WALL" is a finely drawn murder story, given every blessing of fine production. It possesses all the distinguishing features of theatrical value—presented with full believability. Perhaps its outstanding virtue is the manner in which it sustains interest through its ever-mounting graph of thrills and suspense.

The picture's title sums up the entire story. It is a "wall of evidence." The audience is quickly in on the know of who is the real murderer—and that all the evidence stacked up against the innocent ex-soldier is purely circumstantial, but . . .

It's fine entertainment for the audience, trying to figure out just how the innocent party will ever be able to prove his innocence. The evidence against him is appalling. Since he is very definitely marked a psychopathic case, no statement coming from him can mean anything.

Just to top off all this, the real murderer pays the ex-soldier a visit in the institution where the latter is being studied—and actually confesses it was he who had committed the murders. When the ex-soldier leaps for his throat in vengeance, it only adds to the insanity evidence against him.

Robert Taylor is starred as the innocent victim who is accused of choking his wife to death in a fit of jealous anger. In reality, he had started to choke her, but stopped and then suffered a blackout.

Hero Takes The Rap

Herbert Marshall is co-starred along with Audrey Totter under the Taylor billing. Marshall is the real murderer who entered the room to visit Taylor's wife just after Bob's mind went black. Glad to get rid of her, Marshall does the real choking and then leaves Taylor there to take the rap.

Only through the interest of the leading femme doctor (Audrey Totter) in the psychopathic ward does Taylor have the slightest chance.

The principals are all ideal for their roles and the supporting talent registers equally strong.

Robert Taylor's portrait of the ex-soldier is an exceptionally fine performance. Herbert Marshall gives just the right touch of his personal "slickness" to the part of the real murderer.

Miss Totter had a difficult assignment, but made the utmost of it—combining the influences of technical research on the one hand, and romance on the other.

Many outstanding bits are in evidence throughout the supporting play-

ers, principally that of H. B. Warner as one of the inmates of the mental hospital.

For the general result, credit first
 (Continued on Page 5)

FEATURE CLASSIFICATION

METRO-GOLDWYN-MAYER
 Presents

"HIGH WALL"

FINE

90%

Murder Drama, produced by Robert Lord and directed by Curtis Bernhardt. Screenplay by Sidney Boehm and Lester Cole. Suggested by a story and play by Alan R. Clark and Bradbury Foote. Musical score by Bronislau Kaper. Photography by Paul Vogel, ASC. Tradeshown at Academy Theatre, Wednesday evening, Dec. 10, 1947. Running time, 104 min.

The Players—ROBERT TAYLOR, AUDREY TOTTER, HERBERT MARSHALL, Dorothy Patrick, H. B. Warner, Warner Anderson, Moroni Olsen, John Ridgeley, Morris Ankrum, Elisabeth Risdon, Vince Barnett, Jonathan Hale and Charles Arndt.

'T-MEN' A Documentary Insight Into Treasury Dept. Operation

Flawless Integration Of All Elements Gives It A Stark, Brutal Realism For A Click Response

FEATURE CLASSIFICATION

Eagle-Lion
 Presents
 "T-MEN"

(Edward Small Prod.)

FINE

90%

Documentary melodrama, produced by Aubrey Schenck and directed by Anthony Mann. Screenplay by John C. Higgins, suggested by a story by Virginia Kellogg. Photography by John Alton. Musical score by Paul Sawtell. Trade-shown at Eagle-Lion studios, Friday PM, Dec. 12. Running time, 92 min.

The Players—Dennis O'Keefe, Mary Meade, Alfred Ryder, Wally Ford, June Lockhart, Charles McGraw, Jane Randolph, Art Smith, Herbert Hayes.

★★ "T-MEN" is a documentary insight into the dangerous and intricate operations of our Treasury Department. Made with governmental cooperation, the pic is 92 minutes of dramatic and informative dynamite. Flawless integration of all elements by Edward Small gives "T-Men" a stark, brutal, suspenseive realism which will keep audiences on the edges of seats. Pic can easily take top end or act as supporting feature for gilt-edge marquee pix. Either way, it's bound to click.

Action Is Frequent & Even

Reminiscent of "House On 92nd Street," this documentary has more power because action is much more frequent, evenly spaced and unusually grim.

Producer Aubrey Schenck and associate Turner Shelton share honors with director Anthony Mann, scripter John C. Higgins and the shrewdly selected cast.

The Schenck-Shelton teamwork has resulted in an aura of factual authenticity. None of the setting, background or technical elements seem to be even slightly tinged with the "Hollywood touch".

A major factor is John Alton's realistic yet highly dramatic photography.

Director Anthony Mann attuned

every directorial element to the illusion of stark reality set by Alton's camera and Higgins' fine script. Mann puts himself in the top bracket of megging talent with "T-Men".

Smart casting places only two well-known thespians in key roles. Result is further emphasis on the actuality motif. Dennis O'Keefe turns in a standout job as the central figure—a T-Man who almost loses his life tracking down an elusive band of counterfeiters. The caper, like everything and everyone involved in the pic, is based upon a case history in the files of the Treasury Department.

Has Governmental Blessing

Elmer L. Irey, retired Coordinator of Treasury Law Enforcement agencies, sets the official tone by explaining the Treasury Department machinery and introducing the case as a typical example of T-Men' activity.

Action moves quickly into retrospective account of Agents O'Keefe and Alfred Ryder, portraying actual men who broke the nation-wide ring. The trail begins in Hollywood, moves to Detroit, back to Los Angeles and ends in a tanker anchored at Santa Monica.

Calibre of T-Men Shown

The magnificent training and calibre of these Federal agents is powerfully established, as they move into danger which means death and brutal torture at any moment a slip is made. The atmosphere of implacable menace is constantly maintained.

Ryder is unmasked and murdered, O'Keefe badly wounded, before the criminals are rounded up. Ryder, knowing he is to be shot, subtly tips O'Keefe to the location of evidence, in the presence of his executioners.

"T-Man" is a pic to make Yanks proud of their federal investigators. It's a swell combination of education and entertainment.

—Bill.

'IF WINTER COMES' A Mild Remake Brought Up To Date Sans Verve

Pungent Bitterness And Caustic Implication Of The Book Soft-Peddled For A Gentle Philosophy

★ "IF WINTER COMES" is a mild remake of the A. S. M. Hutchinson novel, brought up to date. Pungent bitterness and caustic implication of the book and earlier film version have been soft-pedaled into gentle philosophy. Result is a well-intentioned delineation of how unselfish friendship and simple compassion can be twisted by evil or thoughtless minds into ugly tragedy.

Story pace is leisurely, often departing from the basic premise to develop little side points of character or color. This device sometimes adds flavor, but more often gives the yarn a loose quality which keeps it from delivering its emotional content with punch and verve. Pic nevertheless holds enough merit and marquee voltage to profitably pay its way.

Prepping Has MGM Touch

The Pandro S. Berman production effort carries the typical MGM signature. George Folsey turns in a graceful camera job, catching the authentic English countryside tone of art directors Cedric Gibbons and Hans Peters. Of particular importance is Herbert Stothart's musical score, which subtly fuses the changing emotional elements.

Aside from permitting the erratic tempo, Victor Saville's direction is sound, developing natural and believable portraits.

Particularly vivid is Deborah Kerr's interpretation of a woman who unwittingly precipitates tragedy by marrying the wrong man. Miss Kerr builds into her characterization specific feminine traits which unfold as the stress of social pressure calls them into being. This capacity to exude changing facets of personality gives Miss Kerr a great edge over many other competent femme thespians.

Small-Minds Well Portrayed

Angela Lansbury, as Walter Pidgeon's shrewish wife, turns in a thoroughly satisfactory chore. She and Binnie Barnes, equally small-minded friend, give this year's meatiest mirror of those nasty garbage-gossip traits which mark the thin-souled and frustrated.

Pidgeon, as usual, walks through his role casually and with restraint.

Supporting cast is excellent. Janet Leigh, Dame May Whitty, Rene Ray, Virginia Keiley, Reginald Owen, John Abbott, Rhys Williams and others each contribute distinctive bits.

Yarn starts just before the recent war. Pidgeon, a text-book writer, tries fruitlessly to make his rebound marriage to Lansbury harmonious. She's

FEATURE CLASSIFICATION

MGM
Presents

"IF WINTER COMES"

GOOD 85% Social drama, produced by Pandro S. Berman and directed by Victor Saville. Screenplay by Marguerite Roberts and Arthur Wimperis, based on the novel by A. S. M. Hutchinson. Tradeshown Wednesday, PM, Dec. 17, 1947, at the Academy theatre. Running time, 98 min.

The Players—Walter Pidgeon, Deborah Kerr, Angela Lansbury, Binnie Barnes, Janet Leigh, Dame May Whitty, Rene Ray, Virginia Keiley, R. Owen, J. Abbott.

one of those gals who delight in tormenting servants with petty tyrannies and driving husbands to the nearest exit.

Kerr, too late, has realized that her marriage to Hugh French is a mistake and that she really loves Pidgeon. Being highly ethical people, they try to forget it. While they're trying, the war begins.

Naturally, they drift back together. Meanwhile Janet Leigh, a sweet local lass, is in that well-known trouble. Boy-friend James Wethered is off at the front. Pidgeon, a natural Samaritan, comforts her.

He gets her a job as nurse to old villager Dame May Whitty, whose son is at war. His frequent visits there are noted by the villagers.

Later, when her father, Rhys Williams, turns her out—he takes her home with him.

It is in this adroit buildup of factors which eventually engulf him, that the script achieves its best moments.

Wethered's dad, John Abbott, is an associate in the publishing company for which Pidgeon writes. Anxious to get rid of Walter for business and political-philosophy reasons, Abbott drums up a scandal inference between Walter and Leigh.

Shock Drives Girl To Suicide

This leads to a walk-out by frau Lansbury and divorce preparations.

The shock of being named corespondent drives Janet to suicide. A coroner's jury trial brings out the pattern of innocent but damning circumstances. Pidgeon is a pariah.

Kerr has learned that her husband is a war casualty. She comes to Pidgeon, ready to share his ostracism.

He has discovered a letter, left by Janet, which can clear him. When he hears that Wethered has also been killed in action—he and Kerr burn the letter. The pic finales on this note of nobility—Bill.



... he pays a terrible price to act as a Good Samaritan for the girl ...
Walter Pidgeon & Janet Leigh in "If Winter Comes" (MGM)

'ALWAYS TOGETHER' A Whimsical, Gay Comedy For Every Audience

Holds Satiric Overtones For Sophisticates And Gobs Of Cinderella Sentiment For The Wide-Eyed

★ "ALWAYS TOGETHER" is a gay and whimsical comedy which is bound to prove pleasant diversion for any audience. Pic holds satirical overtones for the sophisticated, gobs of Cinderella sentiment for the wide-eyed, and piquant fun for everybody. Pic has further versatility of being usable for either end of double bills. It can hold up comfortably as top feature or give valiant support to big-budget drama. Either way it's a booking bet.

Producer Alex Gottlieb does a thoroughly sensible prepping job. Background values are completely adequate but obviously not extravagant. Technical chores have been handled carefully.

Although the Phoebe & Henry Ephron-I.A.L. Diamond screenplay picks up late and quickly drops its brightest possibility, script nevertheless develops a lilting charm which director Frederick De Cordova work over with warm humor. He builds up a casual quality which balances the rather hectic plot, and he elicits smooth portrayals which make absurd situations seem plausible.

Yarn gets off to a raffish start with multi-millionaire Cecil Kellaway, on his death-bed, willing a million smackers to a gal he's never seen — Joyce Reynolds. Kellaway's lawyer, Ernest Truax, can't figure it out. His boss is tighter than Jack Benny. The answer lies in Cecil's dark past. Years ago, he swindled Joyce's Pop out of 600 grand. Cecil craftily reasons that he'd better face his maker without this blemish.

Joyce is a stenographer who spends a large chunk of her 35 per-week helping boy-friend Bob Hutton. Bob's

FEATURE CLASSIFICATION

Warners
Presents

"ALWAYS TOGETHER"

GOOD 85% Comedy, produced by Alex Gottlieb and directed by Frederick De Cordova. Original screenplay by Phoebe and Henry Ephron and I. A. L. Diamond. Photography by Carl Guthrie, ASC. Music by Werner Heymann. Previewed at the Forum theatre, Friday PM, Dec. 12, 1947.

The Players—Robert Hutton, Joyce Reynolds, Cecil Kellaway, Ernest Truax, Don McGuire, Ransom Sherman, Douglas Kennedy.

a struggling young writer. He hasn't sold anything so far—but Joyce.

Miss Reynolds, by the way, is a fervid movie fan. Life's greatest truths are mirrored on film, as far as she's concerned. Bob goes with her — she buys the tickets — but he thinks pix are made only for morons.

So when she finds she's a millionaire, she's scared to tell him. The last film they saw proves to her that the lordly American male can't stand feminine subsidizing.

Luckily, Bob sells a yarn, so he proposes. The honeymoon and sundry other expenses are all managed out of his two-hundred buck check — she says.

Kellaway climbs back from the brink of the grave about this time, and is going nuts trying to figure out how to get his million back.

Perhaps he can get it by wrecking the marriage. He sees that Bob learns of his wife's new riches. Instead of being angry, he's delighted. They

(Continued on Page 5)

'UNDER COLORADO SKIES'

Trail-Ballads, Good Yarn & Action Should Pay Off

SECONDARY CLASSIFICATION

Republic
Presents

"UNDER COLORADO SKIES"

GOOD

85%

Western melodrama in Trucolor, produced by Melville Tucker and directed by R. G. Springsteen. Original screenplay by Louise Rousseau. Photography by Alfred S. Keller. Tradeshown at Republic studios, Friday AM, Dec. 12, 1947. Running time, 65 min.

The Players—Monte Hale, Adrian Booth, Paul Hurst, William Haade, John Alvin, LeRoy Mason, Tom London, Steve Darrell, Gene Evans, Ted Adams.

★ "UNDER COLORADO SKIES" throws more emphasis on old trail ballads than on the usual action routines. But the songs are pleasant and there's more than enough gunning, galloping and knuckle-bruising to qualify "Colorado Skies" for strong oater support spots. Trucolor, and a better-than-average plot add flavor.

Producer Melville Tucker has mounted the piece appropriately, taking advantage of color-appeal by using settings and backgrounds which naturally emphasize tint values.

Alfred S. Keller's camera work is geared to this exploitation of color. He gets clean-cut results which are enhanced by art director Frank Hotaling and special effects directors Howard and Theodore Ledecker.

Veteran saddler director R. G. Springsteen pulls the most out of action sequences, although he permits that usual western weakness: professional gunmen who fire a hundred rounds without re-loading—and never hit anything.

Tunes Are Authentic

A compensation for old-time westerners are the authentic cow-poke tunes which hero Monte Hale, Foy Willing and his Riders of the Purple Sage render effectively. Included are such nostalgic round-up numbers as "Old Chisholm Trail," "Wait For The Wagon," "I Ride An Old Paint" and "Jim Crack Corn."

Hale, big-framed, good-looking, easy in manner, is believable as a western lead. Teamed with him again is Adrian Booth who has both talent and charm.

Outstanding in the supporting cast is Paul Hurst who adds immeasurably to the story interest by a flavorful characterization. William Haade, John Alvin, Tom London and the recently deceased LeRoy Mason turn in competent chores.

Hale is a young medical student who earns his way by a summer job clerking in a small-town bank. Girlfriend Booth thinks her brother, John

Alvin, has an honest job in Denver.

When Alvin, secretly a member of Bill Haade's notorious gang, robs the bank, Hale is incriminated. He breaks away and sets out to bring Alvin back to his senses and the right side of the law.

His medical knowledge takes him into the outlaw gang when he's kidnapped to dress bullet wounds.

Appropriate scripting brings Miss Booth to the scene. She, Hale and saloon proprietor Paul Hurst, work out



... a decision that meant life ...
Paul Hurst & Monte Hale in
"Under Colorado Skies" (Republic)

'BLONDIE'S ANNIVERSARY'

Repeats Rubber-Stamp Of Series' Predicament - Fun

SECONDARY CLASSIFICATION

Columbia
Presents

"BLONDIE'S ANNIVERSARY"

AVERAGE

75%

Comedy, directed by Abby Berlin. Original screenplay by Jack Henley, based upon characters created by Chic Young. Photography by Vincent Farrar. Reviewed at Loew's State theatre, Sunday, Dec. 14, 1947. Running time, 66 min.

The Players—Penny Singleton, Arthur Lake, Larry Simms, Marjorie Kent, Adele Jergens, Jerome Cowan, Grant Mitchell, Wm. Frawley, Edmund MacDonald.

● "BLONDIE'S ANNIVERSARY" repeats the rubber-stamp formula upon which this series depends. Story problem, action and humor carry on faithfully in the Blondie tradition. Fans will be quite happy about it. Most other customers will find it tolerable, as a comedy dueler.

The Chic Young characters are intact, except of course for Mr. Dithers who dropped out several chapters back.

a strategy which eventually rounds up and captures the whole gang—or as many as are upright after the smoke clears.

Alvin, of course, pays for his misdeeds with his life, Hale doubtless gets his medical degree along with Adrian.

"Under Colorado Skies" may have a wider pull than many action secondaries because the romantic element gets more footage than most: And Miss Booth is a danged-sight purtier than most cow-lassies. —Bill.



... it's hard to dictate to beauty ...
Arthur Lake & Adele Jergens, secretary
in "Blondie's Anniversary" (Col.)

Jerome Cowan, Bumpstead's new boss, has ingratiated himself nicely and keeps the boss-stooge routines in high gear.

This time, Dagwood forgets his anniversary. Blondie grabs up a gorgeous watch he's brought home. Trouble is, the watch was bought by boss Cowan for the secretary of banker Grant Mitchell from whom Cowan is angling for a building contract. The watch is diplomacy insurance, to be delivered by Dagwood.

Dagwood borrows 30 bucks from a loan shark and gets a cheap imitation for the secretary, Adele Jergens. The hoax is discovered, Dagwood loses his job and is hired by a new rival construction company.

Newcomers, Edmund MacDonald and Fred Sears are slickers. Through gorgeous but greedy Jergens whom they've bribed, Ed and Fred get low-down on Cowan's construction bid.

Dagwood overhears their plans, goes through standard chase-suspense routine and shows up the phonies just in time to keep 'em from getting the contract.

Abby Berlin's megging, Vincent Farrar's camera work and other technical elements are up to the series' par. —Bill



'BORDER FEUD'

Minor Oater Has Enough Gunning' To Satisfy Fans

SECONDARY CLASSIFICATION

PRC
Presents

"BORDER FEUD"

OKAY

80%

Western melodrama, produced by Jerry Thomas and directed by Ray Taylor. Original screenplay by Joe O'Donnell and Patricia Harper. Photography by Milford Anderson. Reviewed at the Hitching Post theatre, Thursday PM, Dec. 11, 1947. Running time, 54 min.

The Players—Al LaRue, Al St. John, Bob Duncan, Brad Slavin, Kenneth Ferrel, Gloria Marlen, Cassey MacGregor, Ian Keith, Mikel Conrad, Ed Cassidy.

● "BORDER FEUD" isn't top-flight western fare, even in the minor budget category, but it has enough gunning', ridin', fussin' and feudin' to satisfy the average ozoner fan—and then some. It should do plenty of biz in the regular saddler Circuit.

Producer Jerry Thomas has given the pic all the physical assets required, and director Ray Taylor keeps the pace pounding.

Yarn opens right up in a blazing stock-shot montage of murder, mayhem, mad chases and clouds of gun-smoke. Bodies litter the screen for miles around—thar's a feud agoin'on between the Condons and the Harts.

They're partners in a rich mine. Little do they suspect that the town's doctor is behind their mutual distrust and dislike. Doc Ian Keith, the rat, has pitted 'em against each other so's they'll knock each other off and he'll grab the mine.

The Marshall Arrives

This dastardly plan is doin' swell, until sheriff Fuzzy St. John gets tired of having bullets constantly buzz past him as he tries to break up the fun. He sends for his pal, Marshal Lash LaRue.

Lash dashes into the melée with his whip and trusty six-guns and sets things to rights in short order. He quickly figures out that there's an evil genius behind the nefarious goings-on. By sly saddle-sleuthing, he eliminates Keith's stooges—permanently. That leaves the Doc. So Lash knows who the Brain is. Simple.

Interwoven is a half-hearted romance—Montague-Capulet fashion. Gloria Marlen is a right purty Condon. She's got a yen for one of them Harts, Ken Ferrel, but her brother, Brad Slavin keeps 'em apart until the traditional time which is eighty seconds before Lash rides off into the sinking sun.

Kiddies of all ages'll love it. —Bill.

'Intrigue' Strictly A Formula But Is Timely & Well Mounted Meller

Fine Photography And Smart Dialogue Hypo Tale Of Chinese Black Market And Yank Who Stops It

★ "INTRIGUE" is one of the 'magic, menace & mystery of the East' mellers. As such, it's well done along formula lines and has added value of news timeliness. Plot deals with the black market in China and a disgruntled Yank who first joins it and then (it says here) destroys it. Pic will please Raft fans, the action-adventure group and should do satisfactory business.

Strong points are Lucian Andriot's low-key photography, which captures the exotic mood presumed typical of the East by the Westerners—and art director Arthur Lonergan's emotion-provoking backgrounds. All of which reflects nicely on producer Samuel Bischoff.

The script by Barry Trivers and George Slavin, from Slavin's original

ALWAYS TOGETHER

(Continued from Page 3)

move into a swank penthouse, and buy finery like mad.

Kellaway has taken an apartment next to 'em, to be close to operations. He's incognito so they don't know him, but they soon find he's sharp with money — so they hire him as business manager.

While they're driving him crazy by spending lots of what he still thinks is his money — he's plotting more deviltry. Result of his careful chicanery is a growing rift between the youngsters — which culminates in a trip to Reno by Joyce.

Bob follows. He files counter-charges and demands alimony. He figures that if he can collect a neat pile from her — he'll have enough dough to marry her again and support her.

The suit is a nifty, embodying grand satire. There's just not enough of it. The case becomes a national issue—the battle of the sexes. American manhood lines up behind Bob. The hands that rock the cradles of the nation carry "We gave our best years" signs and picket the court.

Results are hectic, clever and accomplish nothing. Joyce runs from the courtroom, is followed by Bob, Kellaway, whose identity is unmasked, and Truax. She's finally found in a movie, crying gently over a sad, sad scene. Boy and girl are finally reconciled.

He puts his arms around her and whispers, "The three of us are going to be very happy."

"The three of us?" she whispers . . . "Yes," Bob says tenderly. "You, me and the money."—Bill.

FEATURE CLASSIFICATION

United Artists
Presents

"INTRIGUE"
(Star Films, Inc.)

GOOD
85% Melodrama produced by Samuel Bischoff and directed by Edward L. Marin. Screenplay by Barry Trivers and George Slavin, from an original story by George Slavin.

Photography by Lucian Andriot, ASC. Music by Louis Forbes. Tradeshown at the Academy theatre, Friday PM, Dec. 19, 1947. Running time, 88 min.

The Players—George Raft, June Havoc, Helena Carter, Tom Tully, Marvin Miller, Dan Seymour, Jay Flippen, Phillip Ahn, Charles Lane, Marc Krah.

yarn, is essentially stylized but builds enough suspense to sustain the average audience's interest. Strongest element is the dialogue.

The cast is quite adequate to its tasks. Outstanding job is turned in by Tom Tully, as a conscientious, courageous news-crusader who eventually gets bumped by the black market operators. This, of course, awakens George to the enormity of his sins, and sends him into action against his erstwhile playmates.

Raft is an ex-army flyer, embittered by a courtmartial which drummed him

HIGH WALL

(Continued from Page 2)

the authors of the film's very clever screenplay—Sydney Boehm and Lester Cole—who created punchy material from the suggested story and play by Alan Clark and Bradbury Foote.

Then to Curtis Bernhardt for a fine job of smoothly mounting the interest and thrills and his masterful direction generally.

That may sound like producer Robert Lord's job was not so important—which would be furthest from fact. Without the special attributes and blessings with which Lord invested "High Wall," neither the fine screenplay nor the direction could have counted for much.

It simply sums up as a finely coordinated job—between producer, director and writers.

Enhanced with plenty of box office values this murder-drama will build itself even beyond that through sheer audience satisfaction and by-word-of-mouth advertising.

Spot on your book as a profitable entry for the dates this type of filmfare will fit.
—Eddy.

from the service for a smuggling deal of which he is innocent.

Hitting back at the society which has made him an outcast, he's flying for black-market smugglers. When he meets June Havoc, head of the ring, he strong-arms himself into a partnership.

About this time, his old newspaper pal, Tully, shows up to expose the operators. Tom digs into assorted files and discovers that one of George's bomber crew is guilty of the smuggling for which Raft took the rap.

When, despite George's attempts to protect him, Tully is killed, our hero sees to it that the newsman's exposé article is published. He then opens the black-market ware-house to the starving Chinese who are dying on the streets.

Finale is the good old fisticuff finish between regenerated hero and the minions of evil.

Miss Havoc, as the sexy menace, turns out to be responsible for Raft's

court-martial. The gal who gets George is Helena Carter, a sweet worker at the Shanghai orphanage. She's come to China to clear her brother, another member of the bomber crew—all of whom had been dishonorably discharged for the smuggling.

The direction of Edwin L. Marin is competent but fails to pull full value from the exotic plot elements. The pace is not too even. High-points of emotional pressure and physical danger are never quickened or stressed. Part of the blame, of course, relegates to editor George Arthur, who permits extension of comparatively unimportant scenes.

Marvin Miller, Dan Seymour, Jay C. Flippen, Phillip Ahn, Charles Lane and Marc Krah handle their assignments ably but with a bit of over-emphasis which reflects back to director Marin.

Miss Havoc creates quite a bit of it, effectively, and contrasts properly with Miss Carter's wide-eyed serenity.
—Bill.

'I LOVE TROUBLE' A Murder Meller With Loose Plot & Good Megging

Smooth Prepping By Simon And Swell Thesping Of Tone Give It Enough Zip To Please The Fans

☉ "I LOVE TROUBLE" is a murder meller predicated on the pattern set up by "Murder, My Sweet." The plot is inconclusive and rambling, but cast, direction and strong technical values pull it up to okay status for nabe upper-end feature. Pic is too long for supporting spot, running 96 minutes, but would give yeoman service where the other half of dual program is weak or short.

Franchot Tone is the Private Eye and turns in a really fine job. Tone's personality lends authenticity to the whole film and merits a series of shamus sagas.

S. Sylvan Simon handled both prepping and megging chores. He's garnished the piece with effective backgrounds and gets more from the script than the story actually warrants. Simon builds a strong illusion of reality with small, significant touches of timing and technique.

Of importance is Charles Lawton, Jr.'s smart camera work. He moves from low-key to open focus in keeping with the changing pattern of action and mood. Aiding Lawton, art directors Stephen Gosson and Carl Anderson imbue the settings with a carefully contrived effect of casualness.

Also contributing to the high technical standard is the music of George Dunning, under M. W. Stoloff's direction.

The cast is almost a parade of lovely gals, all highly photogenic and palpitatingly interested in our hero. Janet Blair, Janis Carter, Adele Jergens

Presents

"I LOVE TROUBLE"

(A Cornell Prod.)

OKAY Murder Mystery, produced and directed by S. Sylvan Simon.

80% Screenplay by Roy Huggins, from his novel, "The Double Take." Photography by Charles Lawton, Jr. Music by George Dunning. Reviewed at the Vogue theatre, Friday PM, Dec. 19, 1947. Running time, 96 min.

The Players—Franchot Tone, Janet Blair, Janis Carter, Adele Jergens, Glenda Farrell, Steven Geray, Tom Powers, Lynn Merrick, John Ireland, D. Curtis.

—there are plenty of exploitation angles.

All these lassies are competent, turning in credible performances. But outstanding is Glenda Farrell, as Franchot's realistic, fast-thinking secretary.

Tone is hired by city official Tom Powers to find a cafe thrush who disappeared several years before.

It's the beginning of a long series of encounters with various gentry who trail him, almost run him down in speeding cars and generally keep the action moving.

There are a couple of killings before the final clinch and of course Tone is blamed for both. He eludes the police, sets the proverbial trap and catches the culprit, who turns out to be his client, Powers. Seems Powers' wife committed one killing and he the other. She's the other. Just why it all happened is never made quite clear. But it's fun.
—Bill.

'A WOMAN'S VENGEANCE' Is Finely Done, But Hurt By Cliche Story

Korda's Glittering Direction Hangs A Grand Set Of Portraits On Old-Hat Mystery Meller

★ "A WOMAN'S VENGEANCE," for all its gloss finish, excellent performances and superb direction, totals up to just one more murder-melodrama. Reason is an old, old plot which has not been enlivened with fresh approach and which telegraphs its development, almost from the outset.

Aldous Huxley's original screenplay is gracefully written, contains flawlessly finished dialogue and thoughtfully designed characters. This combination of fine scribbling and quality production give the piece an artistic tone which will please the intellectual. Happy also will be Charles Boyer's followers.

It is doubtful, however, that general entertainment seekers will find more than a casual interest.

Producer Zoltan Korda is responsible for the exquisite blend of silken mounting with collectively outstanding portrayals.

Academy Performances

Jessica Tandy, under the knowing Korda touch, gives an academy interpretation of an extremely difficult role — a woman whose repressed love, avowed and thwarted, drives her to murder and the slow insanity of unbearable guilt.

Also of Academy calibre is the work of Sir Cedric Hardwicke as the physician who eventually frustrates a gross miscarriage of justice. He delineates the type of calm, patient strength which stems from perceptive intelligence, governed by a warm and understanding heart.

Boyer, Ann Blyth as his youthful, immature second wife, and Mildred Natwick, narrow-minded, neurotic family nurse, all turn in expertly finished chores.

Story of a Poisoning

Rachel Kempson, seen briefly as Boyer's first, unhappy and tragic wife, scores sharply. Cecil Humphreys, Hugh French, Valerie Cardew, Carl Harbord and other supporting players are excellent.

Yarn centers around the poisoning of Miss Kempson. Her death, at first presumed natural, is brought to light as murder through an autopsy, demanded by nurse Natwick.

The idea is subtly suggested to her by Tandy. Not until Boyer has been convicted and faces the gallows, does Tandy tell Boyer that she is the real killer. The scene is a highlight, done with consummate deftness. The confession is indirect, made more dynamic by its inference and coldly vicious innuendo.

As the time draws close to execu-

FEATURE CLASSIFICATION

Universal-International
Presents

"A WOMAN'S VENGEANCE"

GOOD 85% Psychological murder-melodrama, produced and directed by Aldous Huxley. Photography by Russell Metty, ASC. Music by Miklos Rozsa. Tradedown at the Academy theatre, Monday PM, Dec. 15, 1947. Running time, 96 min.

The Players—Charles Boyer, Ann Blyth, Jessica Tandy, Sir Cedric Hardwicke, Mildred Natwick, Cecil Humphreys, Hugh French, Rachel Kempson.

tion, Hardwicke who knows her guilt, works desperately to force an admittance. He dares not openly accuse her. There is no evidence.

Slowly, he instills fear and infers the only escape from fear. She breaks down, after the clock intones the execution hour. Hardwicke, however, has set the clock back. He calls the prison.

This scene is particularly effective because of its unusual characterization contrast. Tandy, at the cracking point from a mounting internal pressure, finally becomes hysterical. Hardwicke remains impassive, almost indifferent.

Bulk of the footage between Miss Kempson's death and the suspenseful moments of Jessica's psychical disintegration are given over to progressive evidence that Boyer cannot escape the doom closing in around him. This element is adroitly handled, giving the pic its major value, as far as script merit is concerned.

Well done also, is the indirection of the poisoning scene. Boyer, his wife, and Tandy are together. He offers to get Kempson's medicine, leaving the two women alone.

When he returns with the sedative, Kempson drinks it and then takes the coffee offered by Tandy. Prior circumstances have planted Boyer's unhappy life with his wife. When she dies shortly thereafter, the implication of Boyer's guilt is set.

Miss Blyth, while establishing her love, furthers the presumption of her lover's guilt, by asking him point-blank why he killed his wife.

Nurse Natwick, obviously a man-hater, spends much of her time denouncing him as a murderer.

The total effect is a solid presumption of his guilt. It makes the sudden, viciously tantalizing admission by Tandy an explosive piece of drama.

Russell Metty's photography, the art direction of Bernard Herzbrun and Eugene Lourie team gracefully with Miklos Rozsa's music and the sets of Russell Gausman and T. F. Offenbecker, to produce tastefully appropriate backgrounds and mood. —Bill



... their love was dangerous as it was deep— as held in mortal coils ...
Charles Boyer & Ann Blyth in "A Woman's Vengeance" (U-I)

'SWEET GENEVIEVE'

Musicomedy Slanted To Teenagers & Hep-Hounds

SECONDARY CLASSIFICATION

Columbia
Presents

"SWEET GENEVIEVE"

SNAFU 70% Musicomedy-drama, produced by Sam Katzman and directed by Arthur Dreifuss. Screenplay by Jameson Brewer and Arthur Dreifuss. Photography by Ira Morgan. Reviewed at the Pantages theatre, Friday, PM, Dec. 12, 1947. Running time, 68 min.

The Players—Jean Porter, Jimmy Lydon, Gloria Marlen, Ralph Hodges, Lucien Littlefield, Tom Batten, Kirk Allen, Mary Newton, Virginia Belmont.

● "SWEET GENEVIEVE" is one of those modestly budgeted musicals which fail to achieve more than a few good performances and a couple of pleasant tunes. Pic is slanted directly to teenagers, jivers and the young in heart and mind.

Script evinces a distinct lack of first-hand knowledge concerning high-school psychology and mentality. Since the tale pivots around high school activities, the element of reality is absent. Obviously, so is essential audience interest.

On the bright side are nifty performances by peppy and pretty Jean Porter and Gloria Marlen. Miss Marlen turns in a neat sample of how nasty a gal can get.

Good old Franklin High is in for a big-money bequest if the gals' basketball team wins that vital game. Crack player Marlen gets herself ineligible at the psychological moment. Jean, fresh from elsewhere, steps in and subs for both her position on the team and with



Jean Porter and orchestra leader Al Donahue in Sam Katzman's musical "Sweet Genevieve" (Columbia)

her boy-friend, Jimmy Lydon.

Gloria, having no scruples, frames her. But sacred film tradition says Jean's gotta get back in there and win in that good old nick of time. So Jean gets back in there and wins in the nick of time.

The plot is concerned with several things. Jean thinks her Dad, Lucien Littlefield, is having an affair. The students buy hot tips on the ponies, to aid their hot-rod activities. The school principal is so interested in improving gasoline that the school practically falls apart from neglect.

But despite these odd activities and others even odder, such as collisions at high speed where no one is mangled—everything comes out wonderfully. Love is triumphant, skullduggery is thwarted and brought to book and everybody is happy but a large segment of the audience. —Weakley.

'HEADING FOR HEAVEN'

Routine Corn Comedy OK For Nabe Support Fare

● "HEADING FOR HEAVEN" is routine corn comedy, built from standard brands of time-tested plot clichés. Finished product is good hinterland humor, designed for family consumption, and offers adequate support for bigger-budgetters. Pic is not strong enough for urban runs in adult areas.

Production by George Moskov meets budget needs, which are not demanding.

Stuart Erwin gives his usual, unhurried, small-town lad performance. He gets stellar aid from Glenda Farrell, as his empty-headed, well-inten-

tioned wife. Russ Vincent, Irene Ryan, Milburn Stone, George O'Hanlon and others offer satisfactory support.

The yarn pivots entirely around Stu, a real estate operator in a prosperous hamlet.

Erwin owns a large tract at the east end of town. His dad and grand-pop before him have passed it on, with the injunction not to sell—to subdivide as the town grew. The town grew all right—but to the west.

True to his forebears, Stu has refused offers for everything from making the land a cemetery to turning it into the city dump. Action starts when he's offered a minor fortune to convert it into an airport.

This brings phony Swami Russell Vincent into the game. He has the town's ladies in a high tizzy over seances with the departed. Vincent makes a deal with local shady characters to slicker our hero.

Meanwhile Stu is having other tribulations. He's taken out an insurance

policy for plot reasons, and mistakes the doc's report on a dying man for his own.

Desperation leads Erwin into more trouble, which culminates in a rupture with wife Farrell. For further plot convenience, he wanders to the near-by river, loses his clothes in the current and is presumed drowned.

He gets back, after wild adventures, in time to horn in on the Swami as he's holding another seance—this time to conjure up Stu's ghost. Idea is to convince Farrell that Stu wants her to let the Swami handle the land deal.

Naturally Erwin silently knocks out Vincent's accomplice, takes over and scares the deuce out of all the crooks, who relinquish the deed Glenda's signed. Finale, planted by a line from Stu, shows Pa and Grand-Pa turning over in the family plot—they're so ecstatic over the way junior has handled his sacred trust. Audiences won't be that happy—Bill.

SECONDARY CLASSIFICATION

PRC
Presents

"HEADING FOR HEAVEN"

AVERAGE 75% Comedy-melodrama, produced by George Moskov and directed by Lewis D. Collins. Screenplay by Lewis D. Collins and Oscar Mugga. Based on a play by Charles Webb and Daniel Brown. Photography by George Robinson. ASC. Music by Hal Borne. Tradeshown Thursday, PM, Dec. 18, 1947, at Eagle-Lion studios. Running time, 72 minutes.

The Players—Stuart Erwin, Glenda Farrell, Russ Vincent, Irene Ryan, Milburn Stone, George O'Hanlon, Janice Wilson, Ralph Hodges, Dick Elliott.



... trouble en route to Heaven . . .
Glenda Farrell & Stuart Erwin in
"Heading For Heaven" (PRC-Ace)

HORSE PLAY . . .

By Milton Luban

I love press agents. They're so hard-working and unselfish. Night after night they stay awake pounding on their heads in the hope that world-shaking scoops will drop out to brighten up the lives of news-hungry columnists. And as soon as the flash comes, they leap into action to spread the good news.

They spend thousands of dollars in order to flood newspaper offices with amazing facts like Thomas W. Duncan is an ardent circus fan or that Columbia Pictures sent its flock of 22 tame pigeons out for exercise. When the birds came back an hour later, there were 31 pigeons. I understand the rabbits are skeptical about that last item.

Publicity Makes Life Interesting

But all this activity on the part of the publicity boys makes life interesting for a columnist. It is a thrill to hear from U-I that Max Opuls is in Palm Springs for a 10-day vacation, and to be informed by RKO that Richard Berger is happy over a folk-ballad sung by Loretta Young and Robert Mitchum in "Tall, Dark Stranger." It must make post office workers happy to know they are forwarding such heart-warming news.

And don't think it isn't exciting to get a palpitating release from Maggie Ettinger to the effect that a Beverly Hills barber has a neon sign flashing the startling news that "The Haircut gets his hair cut here." In our land of rugged individualism and free enterprise a release like that offers hope. It inspires the dream that someday I'll be so big a barber will put up a sign, "Baldpate Luban left his hair here."

However, not all the releases are so encouraging. Columbia has sent in a really alarming one. It seems that

Charles Vidor has devised a heating device employing six senior arc lights to keep Rita Hayworth comfortably warm. The news should serve as a warning to mankind that it is slowly losing its fight against the machine. But tell me, Columbia Publicity, do you really think the arc light will take



MILT LUBAN

. . . the Review columnist who says he will play the equestrian lead in "Ram-page," initial Crestview production in Cinecolor by Matthew Rapf and Jerry Briskin for Eagle-Lion release. The mare is really "Bess," the wonder horse, but Luban insisted upon a photo with hair.

the place of man?

Another story, with international complications, comes from Gibraltar Productions which says, in rather threatening tones, that should the Moslems and Hindus declare open warfare, "Song of India" will be filmed in Hollywood instead of India. What with Gibraltar issuing its ultimatum and Tyrone Power renouncing Lana in order to fight communism, Hollywood is showing the world it really means business.

A disappointing release comes from the Johnston Office which emphatically denies that Hollywood studios are considering selling advertising pictures. This is a real letdown. It had been fun to anticipate a scene showing Adolph Menjou walking down the street with the legend, "Krowned Kraniums Klap for Kollege Kut Klothes" sewn onto the back of his coat.

Goldwyn Staff Is Scholarly

The erudite Goldwyn publicity staff, in a learned mood, offers the scholarly information that, according to philology, Cary Grant's name means The-great-one-from-the-forest. Loretta Young is The-small-wise-child and David Niven is The-beloved-nephew. That takes care of "The Bishop's Wife." Other Goldwyn players are Dana Andrews, The-manly-Dane; Virginia Mayo, The-maidenly-kinswoman, and Danny Kaye, The-exultant-prophet. Research on your reporter's part reveals that Milton Luban means He-who-holds-his-nose-at-press-releases.

Then there are releases that sneer at other releases. For instance, Jean Hersholt announces that no one can "enter" a picture or player for an Academy Award, pointing out that members of the craft receive blank nomination ballots from which nom-

inations are determined. Final balloting on all Achievement Awards is done by Academy membership only and by secret ballots. Meanwhile, the week's mail brings us the information that "The Paradine Case," "The Bishop's Wife" and "Mourning Becomes Electra" are their respective studio's Academy Award entries. Gee, do you suppose that sometimes studio publicity handouts are just a little bit inaccurate?

U-I sends along the intriguing information that Irving Pichel is being fitted for a diving suit for "Mr. Peabody and the Mermaid." Pichel has decided he can't get a director's perspective on the underwater scenes of Ann Blyth, the mermaid, unless he submerges with her. How does Ann play the scene? Or don't actors breathe too? It's a good thing Pichel didn't direct "The Snake Pit." He might not have gotten out of Camarillo.

And of course we can always count on an announcement from Arthur Eddy that Fortunio Bonanova has either started or suspended a concert tour or opened a music publishing house. Memory is rather vague but impressions from past releases indicate that by now Bonanova should have a publishing house in every hamlet and village in America.

Radio & Video . . .

By Lee Reise

• NBC informs me that they won 10 first place honors in Motion Picture Daily's Annual Hall of Fame with the nearest competing network winning only 7 first places. And CBS says they won 10 first places in the same poll. From where I sit, it looks like a draw.

KMPC's disc jockey, Gene Norman, goes all out with his holiday concerts Dec. 26 and 27 at the Long Beach Civic Auditorium and the Shrine Auditorium in L. A. Benny Goodman and his sextet, plus Kay Starr and a host of others are starred. Gene, himself, is being televised over KTLA Friday nights from 7:30 to 8:00 p. m.

Stanley Vainrib, 28-year-old Chicago announcer, has replaced Lew Valentine in the role of "Dr. I. Q." NBC quiz show. Valentine is now with the Grant Advertising, Inc., agency handling the show.

Little Margaret O'Brien visits Jimmy Durante for his Christmas Eve party broadcast.

CBS's Dwight Weist is getting billing as Announcer-Actor-Emcee and Singer. What next?

NBC's "Telephone Hour" stars soprano Blanche Thebom in a program of rare Christmas songs.

Abe Burrows, entertainment plus, is going to Palm Beach, Florida, to sell Listerine at the National Association of Chain Drugstores convention.

Art Gilmore's book "Radio Announcing" is thriving in educational institutions throughout the country.

Hanley Stafford spins the yarn "Pinochio" through Baby Snooks heckling over Screen Guild tonight.

Matty Malneck takes over the baton on Abbott and Costello along with his "Day" show. Matty's own compositions are still bits of masterpieces.

Danny Thomas is down with the flu from overwork, having made 10 charity appearances in 13 days, plus his MGM stint.

J. Carrol Naish, Motion Picture's fair-haired drama boy, is flirting with a couple of juicy radio offers.

Edmund Gwenn, Mr. Santa Claus, will bring his wonderful screen portrayal to the Lux Show tonight when the "Miracle of 34th Street" opens there. Incidentally, Maureen O'Hara and John Payne will be around, too.

Chet Lauck and Norris Goff, "Lum 'n' Abner," trek east for the "March of Dimes" January 14 with Jimmy Durante and his troupe following shortly afterward.

Alex Gaby and Nate Kaplan, for-

mer newspapermen, have joined the KNX-CBS News Bureau as senior writers.

Penny Singleton, "Blondie," is plugging for entertainers to visit Pasadena's McCormack General Hospital. It seems the boys, mostly plastic surgery cases, have not been released from the army yet and so are not on veteran lists. If you've never been in one of those joints, believe me, it gets pretty lonely around Christmas.

Cy Howard pulled a beaut at "My Friend Irma" rehearsal last week. Distracted by whispering behind him, Cy said "Shhh" without looking around. The engineer, in turn, told Cy he had just hushed two top CBS execs. So Cy merely repeated the "Shhh"—adding "Sirs."

Milton Berle gives his version of "How Scrooge Got That Way," Tuesday at 8:30, and "Amos 'n' Andy" are a must for their interpretation of "The Lord's Prayer" on their 6 p. m. Wednesday spot.

KNX shifts "Hoagy Carmichael Sings" and "Sweeney & March" to new times beginning with Dec. 21 and Dec. 24 broadcasts respectively.

Martha Tilton joins the "Jack Smith Show" Monday night for a duet with Mr. Teeth, Inc.

And Christmas Day's "Two Hours of Stars," CBS 1:00 to 3:00 P. M., will take top stars, Bob Hope, Don Ameche, Edgar Bergen, Amos 'n' Andy, and others away from their own homes to bring added cheer into yours. Thanks to all of them and a Merry Christmas, too.

Names In The News

Barbara Bel Geddes steps into femme lead of "Baltimore Escapade" in February for RKO. Richard Berger produces.

William Pereira begins preparation for "Bed of Roses" for RKO as soon as he gets back from England.

Merle Oberon and husband Lucien Ballard are on their way to Sun Valley for a three-weeks' vacation.

Susan Hayward has been borrowed from Walter Wanger by Universal-International for co-starring role with Robert Montgomery in "The Saxon Charm," which rolls in January.

Ingrid Bergman and hubby Dr. Pet-

er Lindstrom are off to Sun Valley for two weeks.

Hoagy Carmichael and the King Cole Trio will do musical numbers for George Pal's "The Adventures of Tom Thumb," released through UA.

Abigail Adams has been assigned an important role in Columbia's latest "Boston Blackie" meller — "Trapper" by you-know-who.

Veronica Lake takes the lead in "It's Always Spring," which lenses this month at Paramount.

Alan Ladd takes the title role in "The Great Gatsby." It rolls in January.

Wanda Hendrix stars with John Lund in Para's "Tatlock Millions" which Richard Haydn will produce.

Don Castle has been set as star in Allied Artists' "Favorite Son," which rolls early in the year.

Albert Dekker has been added to the

cast of "Christ In Concrete," set for a late January start in Rome.

Otto Preminger has cancelled plans to produce "The Scenic Route" on Broadway.

Joe Gershenson has formed a new indie, "Social Guidance Productions," and expects to turn out four a year. First is "Your Town."

Charles Coburn will star in "The Buck Passer," musical prepped by Irving Salkow.

Maria Montez' suit for \$250,000 against U-I on grounds that the studio didn't give her top billing in "The Exile," has been settled out of court.

John Ford has left for Mexico to prepare for his next Argosy pic, "The Family." Writers Lawrence Stallings and Frank Nugent join him.

Mickey Rooney 'll probably go dramatic for CBS soon on a series of airers.

It Says Here . . .

By Peggy Weil

When and if Henry Morgan goes off the air, he'll do a syndicated newspaper feature for McNaughton, tentatively titled "Morgan's Folly."

Kay Thompson of Cirofame has been offered a top spot in Mike Todd's new Broadway show.

Myrna Loy will contribute over a thousand dollars to the United Nations Children's Relief Fund which she would have ordinarily used for Xmas presents.

Tony Quinn has come back to town after his short-lived stage spree in Emmett Lavery's ill-fated "Gentlemen From Athens," which did an el foldo on the Main Stem after an anemic run. With all the controversial publicity it received, too!

Walter Wanger is activating flacks for Oscar build-up for Susan Hayward in "Smash Up," released early part of the year.

Abbott and Costello will make all their outside pix on the Eagle Lion lot—not counting the one for Metro.

Leslie Charteris is donating 3,000 volumes of Saint and other mystery stories to the vets at Sawtelle Hospital.

Lauren Bacall is saving her studio a pretty penny. Her entire outfit in "Key Largo" will cost only \$75.

• Alfred Hitchcock will shoot "The Rope" at Warners on a 9-day sked, it's rumored. If true, it establishes something of a record for an "A" picture.

Jane Greer and hubby Ed Lasker honeymooning in South America refuse to answer letters or cables from her RKO bosses as to when she's returning home.

Glenn Ford, one-time fencing champ, will have to unlearn all he knows for "The Loves of Carmen"—in which he has to fight like an amateur.

Richard Thorpe announces he is tired of technicolor films. He's just directed his fifth picture. "A Date With Judy." And dancer Tamara Toumanova will make six guest appearances with the San Francisco Civic Ballet.

Laurence Tierney is still enjoying his coca colas with Rita Johnson.

The Actor's Lab is catering to the young fry this Christmas. They're currently rehearsing "The Dragon" for Yuletide presentation, in which Art Smith will play the lead. And a Happy New Year to you!

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HENRY BLANKE

Producer

WARNER BROS.





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Where Do We Go From Here?

By DORE SCHARY
Executive Vice-President
In Charge of Production, RKO Studios

● This is my credo, the things I believe in deeply, vitally regarding motion pictures:

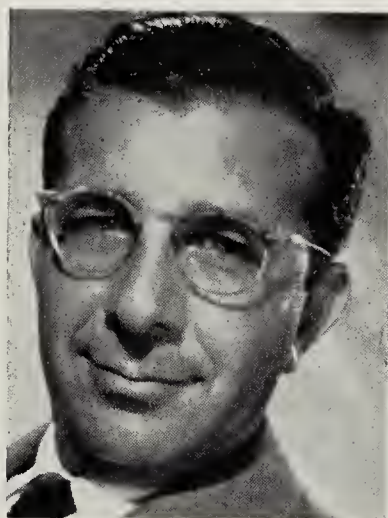
I believe in the contribution they have made to the world, and I'll be glad to examine the record at any time with anyone. It's something to be proud of, something that everyone connected with the industry is proud of. But we have reached a milestone. The question now is, where do we go from here?

I believe the answer lies in introducing the many intelligent adult subjects which have not yet been touched upon. A whole field of important issues lies fallow and we intend to plow them. For instance, justice in politics (not partisanship, mind you); respect for law; minority problems. There are great stories in these issues. I believe audiences will thrive on this more adult diet. Proof of this is shown in their response to "Cross-fire," a picture in which we pulled no punches in dealing with the savage undermining influence of bigotry and intolerance.

Pictures Have Plenty To Say

I believe that any medium improves as it becomes more articulate. And this is a time when pictures should have plenty to say, when they should develop a strength of purpose that has been lacking to make the screen really articulate. If an art is solely escapism, it dies. That must not happen to motion pictures. The responsibility of picture makers is to disseminate the truth that there can be real "brotherhood among men." We must point out in films that World War II was worth fighting, that the past was worth living and that the future will be more worth living because of the past. If we contribute to cynicism and disillusionment, we will have failed in our job.

I believe that every producer worth his salt must gamble. The biggest box-office hits have been made by men who were willing to get away



from formula pictures and take a chance. This is healthy both for the studios and for the theatres. It's a matter of leading with your chin and accepting the fact that you may get hurt. But it's the only way to make the screen "grow up" and develop a definite point of view on things.

Stress Careful Preparation

I believe it's time we spent less and said more on the screen by the careful preparation of each story. Give a movie a real story and a real point of view, and you won't need to spend a million or two to make it worth while. For this reason, I think that low-budget pictures should be approached with the same careful preparation as "A" pictures. They should be experimental in nature and should give opportunity to new writers, directors, and actors.

I believe there should be self-imposed good taste in the movies, but nothing of a namby-pamby nature. We've got to stop projecting a Never-Never land and be factual. The infinitely wider scope that motion pictures have today demands it. For example, in shooting "Berlin Express," a story that deals with the tense drama of post-war Germany, we sent a company headed by Merle Oberon and Robert Ryan straight to the scene of action. Their experiences over there while making the film were not pretty. They had a close-up of the heart-scald in

Europe of people driven to desperation. These people are the ones who will be seen as background subjects in the picture, with the suffering they have known written on their faces. No actor could duplicate their expressions. No set-designer in the world could represent the havoc of those bombed cities. The scenes are literal, with the unmistakable touch of realism that cannot be faked. This is what I mean by making pictures factual.

John Ford accomplished the same thing when he went into the jungles of Mexico to film "The Fugitive." He captured the color and romance of the country with bold sweeping strokes that have a haunting quality and an authenticity that cannot be denied.

Novel Ideas Needed

I believe that by using time-proven tactics of showmanship and salesmanship, we can counteract to a large extent the loss of some of our foreign markets. I look to see more novel ideas unearthed and screened in '48 than we have had for many years. Not long ago, I received a telegram from Henry Grunwald, contributing editor to Time and Life Magazines that contained one of the most excitingly original story ideas I have come across. It was inspired by the United States War Department's decision to bring back nine unidentified American soldiers killed in action. A chapter will be devoted to each of these nine unknowns, to their supposed lives, dreams, and dramas. As the picture ends it will be left to the imagination of the audience to decide which of the nine lies at rest in the Tomb of the Unknown Soldier. The cast, so far, includes such top talent as Cary Grant, Robert Ryan, and Tim Holt. Because of the episodic nature of the story it will be made by a group of producers, writers, and directors, and creative contributions will be secured from all the people on the RKO lot.

There is no reason why imagination cannot be mixed with economy or why the industry should be jitter-ridden instead of calmly setting the pace towards world progress.

I believe whole-heartedly in the future of motion pictures. We have the greatest medium of expression possible, and it is up to us to see that it is used for the greatest good for all.

Merry Christmas . . .

Happy Birthday!

◀ That is what VALLI, lovely star of RKO's "Miracle of the Bells," is saying on the opposite page. It means Merry Christmas and Yuletide Greetings to all of the motion picture industry — and Happy Birthday to the HOLLYWOOD REVIEW, commemorating its 12th Anniversary this issue.

THE REVIEW AWARDS FOR 1947

The Maximum In Production-Coordination Of Effort Made It No Easy Task To Select Winner In Each Branch Of Endeavor

★★★★ In dealing with the Hollywood Review's Annual Awards for Production and Individual Achievement Honor, each item is one of the most serious 4-star consideration.

In connection with those for 1947, the task became even more serious because production most certainly made great strides forward in coordination of effort.

It was no easy task to differentiate in most cases where one individual's contribution started and where another's terminated.

That is why the Hollywood Review this year is making a special awards for merit in production—to the Best Producer, Best Producer-Writer, Best Producer-Director and Best Director.

There was considerable difficulty in making the selections for winners in all phases of performance—particularly that branch under the classification of "Best Supporting Actor."

For the Best Actress, the award to Deborah Kerr — the English actress now under contract to MGM—was not so difficult to make. Her closest competition came from Katharine Hepburn's performances in "Song of Love" and "Sea of Grass" for MGM, and from Dorothy McGuire's in 20th's "A Gentleman's Agreement."

The Kerr artistry of performance in Arthur Rank's "Narcissus" left no doubt. A careful analysis of the task confronting her in the role she was handed in MGM's "The Hucksters" and the manner in which she handled it—clinched the award.

Rating highest in the bracket labeled Best Supporting Actress were: Wanda Hendrix ("Ride the Pink Horse"—U-I), Jean Peters (Captain from Castile)—20th), Karin Booth ("Unfinished Dance"—MGM) and Geraldine Brooks ("Possessed"—WB). Of these, Wanda Hendrix led by a slight margin, especially when her outstanding bit in Para's "Welcome Stranger" was considered.

As Outstanding Actor for 1947, William Powell lopes in a rather easy winner. His work in Warner's "Life with Father" in itself might have landed him the honor, but his portrait of the Senator in U-I's "The Senator Was Indiscreet" removed any doubt about the decision.

Strongest runners-up for the honors were Rex Harrison for his work in "The Foxes of Harrow" and "The Ghost and Mrs. Muir" (both 20th Century-Fox), and Danny Kaye for his "Secret Life of Mr. Mitty" (Goldwyn).

The real difficulty arose in the selection of the Best Supporting Actor. In that group there were such con-



tenders as Edmund Gwenn's famous Santa Claus portrayal in 30th's "Miracle of 34th St.," Thomas Mitchell's work in MGM's "Romance of Rosy Ridge," Danny Thomas for his performance in MGM's "Unfinished Dance," Edgar Buchanan's fine work in MGM's "Sea of Grass," Billy DeWolfe's rich comedy role in Para's "Perils of Pauline," and Richard Widmark for his unforgettable portrait of the moronic gangster in 20th's "Kiss of Death."

Most of these performances, however, were based almost entirely upon sympathetic roles which very naturally strengthens the spotlight of favor upon the performer. In the case of Richard Widmark, such was not the case. The part was case-hardened, cold and clammy with requirements for the utmost in acting artistry.

After much balloting by members of the staff, the award was finally made to Richard Widmark.

Amongst the producers, Dore Schary appeared to loom as an easy victor — what with his "Farmer's Daughter," "Crossfire," and "The Bachelor and the Bobby Soxer," all for RKO where he holds forth in charge of all production.

But, when Darryl Zanuck came forth with "A Gentleman's Agreement," the race became tight—and then demanded the statistical background for analysis. In the final conclusion, Dore Schary emerged the winner as the Outstanding Producer of 1947 — with his "Bachelor and Bobby Soxer" being chosen the best comedy of the year and with Darryl Zanuck's "Gentleman's Agreement" being chosen the best drama of the year.

For the best combination of writing and production, Don Hartman reached the highest with his musical-comedy "Down to Earth" for Columbia. The closest competition given Hartman was by Lamarr Trotti for his writing and producing "Captain from Castile" (20th), and by Chester Erskine and Fred Kinklehoff for their writing and producing "The Egg and I" (U-I).

The combination bracket of production-direction narrowed down to a race between Clarence Brown for his double handling of MGM's "Song of Love" and Don Hartman for the similar dual role in connection with Columbia's "It Had To Be You."

Although the latter as exceptional

from both the production and direction angles, the Clarence Brown job emerged the more important effort on several counts.

In straight direction, Elia Kazan had little difficulty in copping top honors with his megging of the year's dramatic winner, "Gentleman's Agreement" for 20th and one of the serious runners-up for the same honor, "Sea of Grass" for MGM.

John Stahl was his nearest competition through his direction of "The Foxes of Harrow" for 20th.

For the Best Screenplay honor, there were four serious entries. Moss Hart finally won out for his script on "Gentleman's Agreement" for 20th., over Wanda Tuchock's on "The Foxes of Harrow" for 20th., Donald Ogden Stewart's on "Life With Father" for Warners, and Richard Murphy's on "Boomerang" for 20th.

In the musical scoring division, Bronislau Kaper of MGM had little opposition. His score for that studio's "Green Dolphin Street" was the only 4-star element of the picture. His arrangement and direction of the Schumann-Liszt-Brahms melodies for "The Song of Love" was equally clever.

Brian Easdale's musical score of Arthur Rank's "Narcissus" was also a 4-star item and came nearer than any other as a runner-up for the musical award of the year.

For photographic honors there were actually scores of strong entries, particularly in the black-and-white bracket. James Wong Howe emerged the victor — principally because of his wonderful camera action in catching the fights in Enterprise's "Body and Soul."

Runners-up for black-and-white consideration included: George Folsey for "Green Dolphin Street" (MGM), Harry Stradling for "Song of Love" (MGM), and Joe McDonald for his photographic showcase efforts in connection with Miss Peggy Cummings in 20th's "Moss Rose."

In color-photography, Jack Cardiff's efforts on Rank's "Narcissus" easily won top recognition. The English cameraman's work was extremely outstanding. The nearest competitors in this field were: Leon Schamroy's work on 20th's "Forever Amber," Lee Garmes' color work on the Danny Kaye starrer, "Mr. Mitty," and the combined efforts of Sidney Wagner, Charles Roshner and Wilfred Cline on the Esther Williams vehicle, "Fiesta."

As mentioned above, the outstanding pictures of the year—chosen for tops in the groups of drama, comedy and musicals—were selected as follows: "A Gentleman's Agreement," "The Bachelor and the Bobby Soxer" and "Down to Earth."

THE
HONOR
SECTION

Hollywood Review

is pleased and proud

to present

its salute to the

ACHIEVEMENTS
of the YEAR



OUTSTANDING ACTRESS of 1947

DEBORAH KERR

... Her magnificent portrait of Sister Superior 'Clodach' in the Arthur Rank special production of "Narcissus" for an Universal-International release, was such that her artistry of performance overshadowed all other entries.



BEST SUPPORTING ACTRESS, '47

WANDA HENDRIX

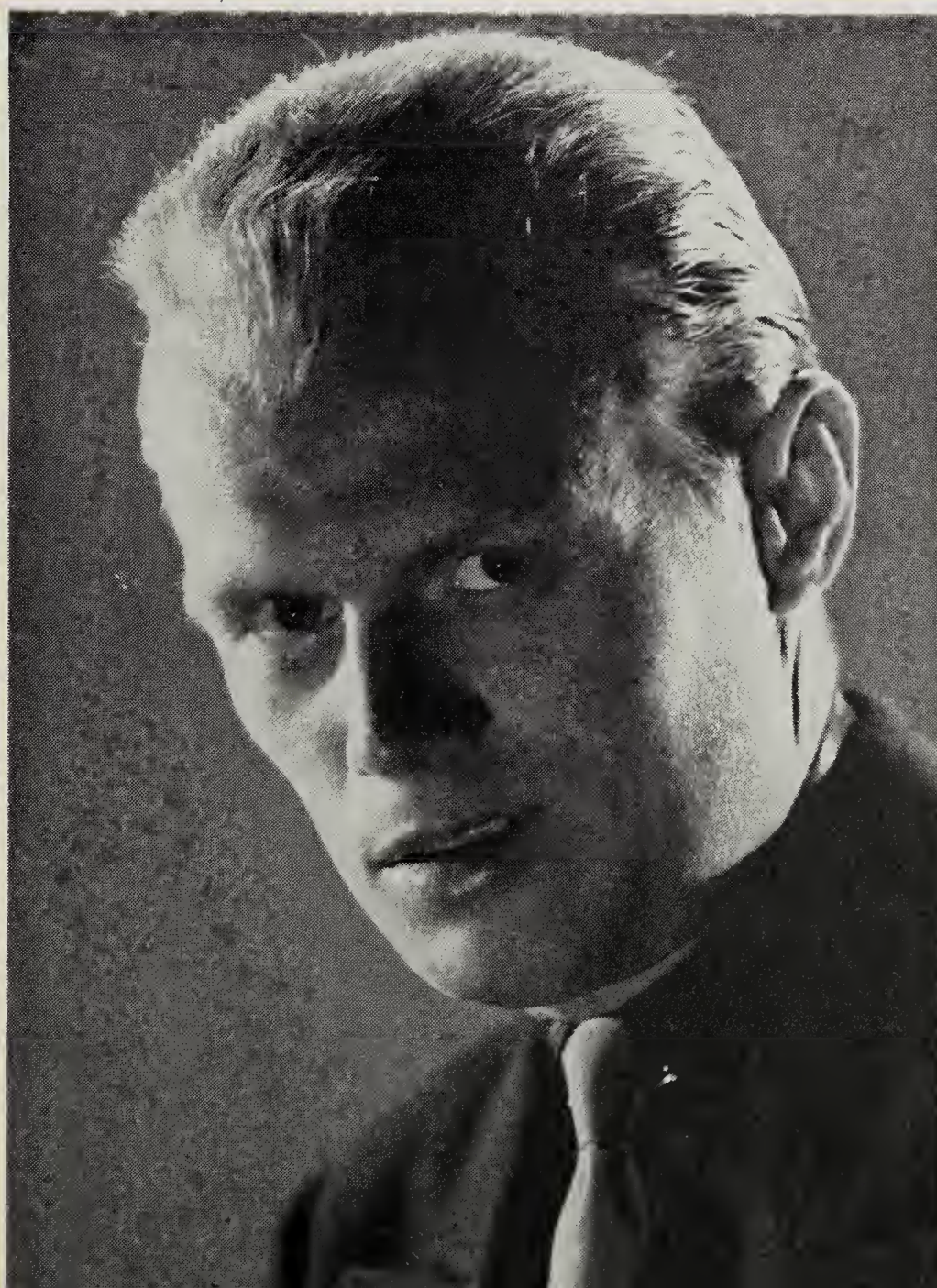
... "The outstanding element of the Universal-International release, 'Ride the Pink Horse,' is Wanda Hendrix's magnificent performance which calls for kudos from every type of fan and every branch of the industry."—Review, Sept. 15.



OUTSTANDING ACTOR of 1947

WILLIAM POWELL

... As though his very fine performance in Warner's "Life with Father" were not enough to bag the honor, he then eclipsed all entries with the portrait of the Senator in U-I's satirical gem, "The Senator Was Indiscreet."



BEST SUPPORTING ACTOR, 1947

RICHARD WIDMARK

... Whose portrait of a moronic gangster in 20th Century-Fox's "Kiss of Death" was so outstanding that he won out in the hottest contest of all for awards in the Review's Honor Section. There were seven other entries.

OUTSTANDING PRODUCER, 1947

DORE SCHARY

... For his personally produced "The Farmer's Daughter," "Cross Fire" and "The Bachelor and the Bobby Soxer"—and for his constant pressure to maintain the highest quality of clean entertainment and creative tolerance.



BEST WRITER-PRODUCER, 1947

DON HARTMAN

... For his clever writing and production in the making of the Columbia musical-comedy, "Down to Earth." Smartly modern, this Rita Hayworth-Larry Parks starring vehicle was rich in every talent and technical investment.

BEST DIRECTOR-PRODUCER 1947

CLARENCE BROWN

... For his personal production and direction of one of the most outstanding achievements of the year—"The Song of Love"—for MGM. The picture ran second only to "A Gentleman's Agreement" for Tops in 1947 Dramatic Efforts.



OUTSTANDING DIRECTOR, 1947

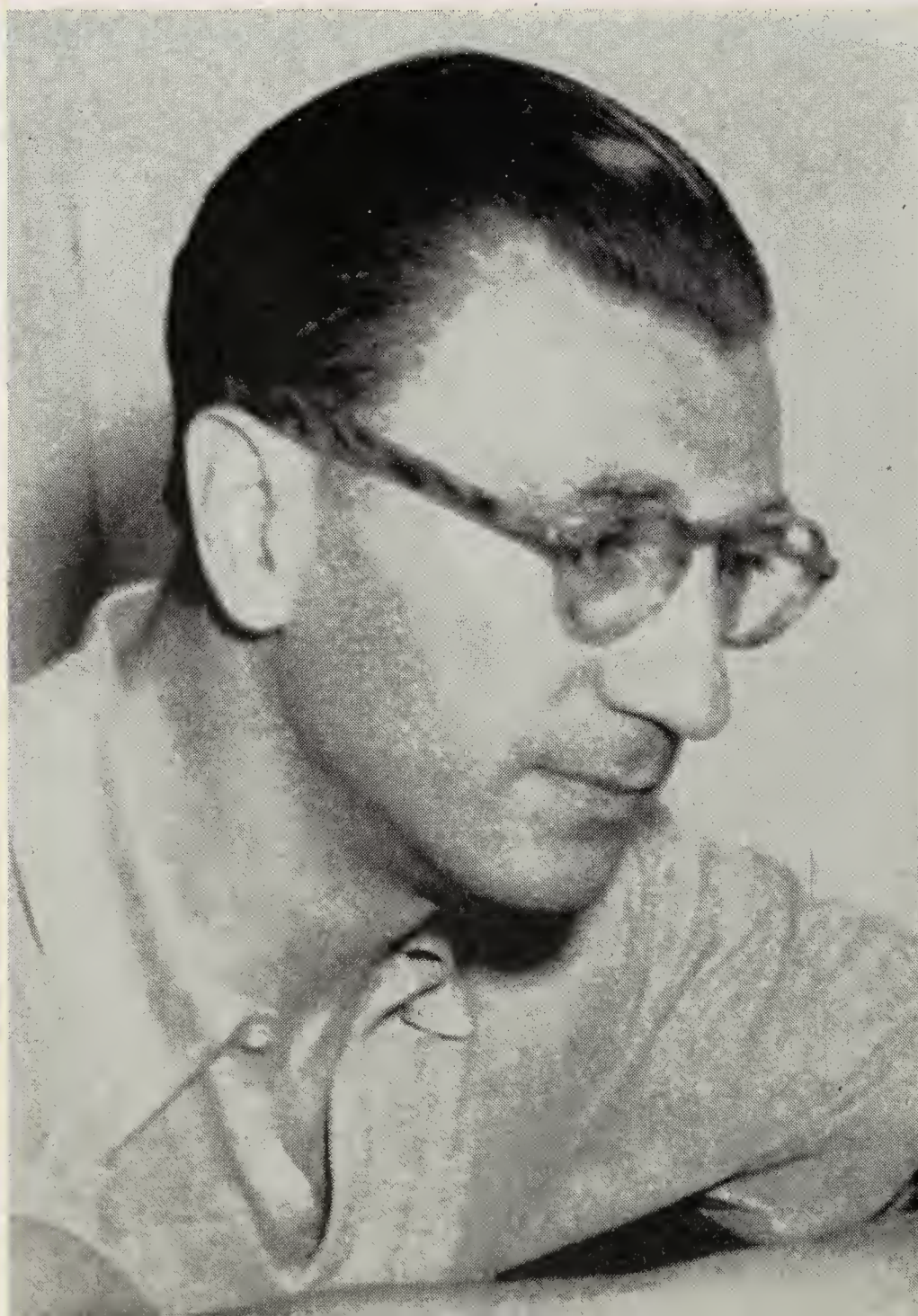
ELIA KAZAN

... The gentleman who directed "A Gentleman's Agreement," the outstanding dramatic endeavor of the year (for 20th Century-Fox) as well as one of the strongest of the runners-up for that honor, "Sea of Grass"—MGM smash hit.

OUTSTANDING SCREENPLAY '47

MOSS HART

. . For his clever screenplay of "A Gentleman's Agreement" for 20th Century-Fox—the film that won top dramatic honors for the year in the Review's awards of honor in production and individual performance achievements.



OUTSTANDING MUSICAL-SCORE

BRONISLAU KAPER

. . For his exceptional musical score for "Green Dolphin Street," the spectacular MGM production, plus his equally clever musical arrangement and direction of all the beautiful music of Schumann, Brahms and Liszt in 'Song of Love.'



OUTSTANDING PHOTOGRAPHER

JAMES WONG HOWE

. . For his action-camera work in connection with Enterprise's "Body and Soul" — the photography of which was so outstanding that even the layman noticed the influence which made the fights much more believably authentic.



BEST COLOR PHOTOGRAPHY, '47

JACK CARDIFF

. . The photographer who led all others for color camera work in connection with the Arthur Rank-Universal International special, "Narcissus." His work gave rise to the picture review's banner: "A triumph in exquisite murals."



★ OUTSTANDING PRODUCTIONS of 1947 ★

Best Drama

'GENTLEMAN'S
AGREEMENT'

(20th. Century-Fox)



Best Comedy

'BACHELOR
AND THE
BOBBY SOXER'

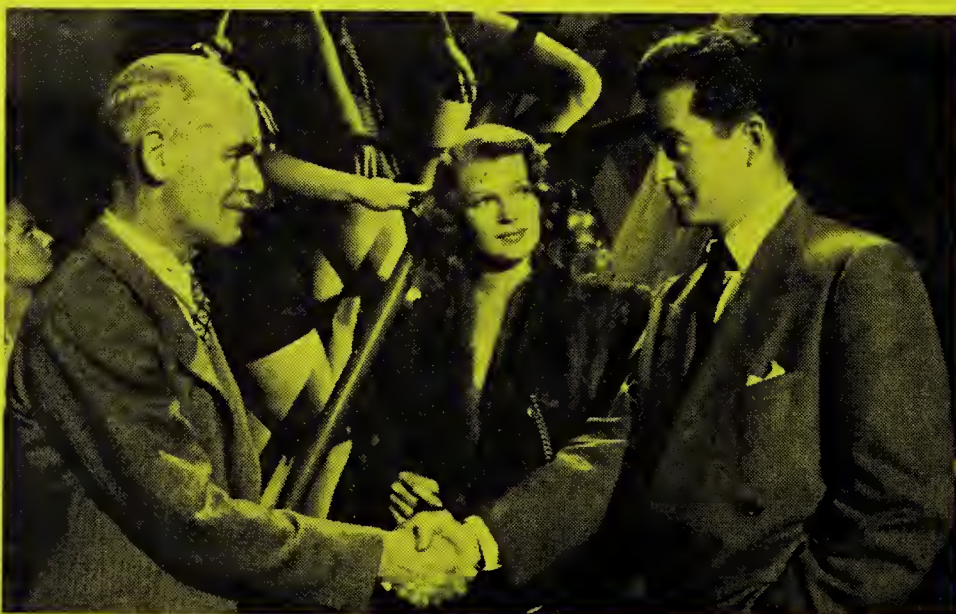
(RKO-Radio)



Best Musical

'DOWN
TO
EARTH'

(Columbia)



LEADERS IN THE MODEST BUDGET

The Premise Of The Oaters With Main Appeal To Youngsters * And The Big Demand For Action Still Handicap Secondaries

• Picking awards for the secondaries is comparatively simple. Dualers, as a group, are not primarily dependent upon marquee strength, production finesse or the other filmic niceties which must be artfully combined for strong A-group appeal. Support films get right down to the fundamentals of entertainment.

Westerns typify this. They appeal to the deep-down yen in most of us for derring-do. That yen wells up in us from our kidhood, when we galloped a broom-stick over mom's carpet and yelled "Boom!" as we wiped out the Injuns or badmen. And we never quite get over that thrill.

In this is a key to the merit of oaters. When we were kids we never missed our target. We were western supermen. The roughest, toughest, most dead-eyed gun-toters in all them thar hills. Of course our motives were always noble. And we expect our film hero to be just as deadly and just as noble as we were. Because while we're watching our hero—he's us—we're him. Or, if we wear skirts, we're the gal he rescues . . .

It's an ideal we're fulfilling. And ideals were never intended to be broken. That's why a western hero should be—must be—superlative in every department of manly ability. That's why our hero must hit what he shoots at with the first shot. Because subconsciously it's us that's shootin'. And how could we ever miss?

Oaters which use thousand-shot six-guns, gunmen who can shoot the pistols from each others hands in one sequence and can't hit anything in the next—are defeating the cardinal purpose of western entertainment.

Whodunits have their super-sleuths, but the weakness in most mysteries is that the audience usually walks out still mystified. Most mysteries are unraveled in a fast two-minutes of dialogue at the finale. Good mysteries flash back with the camera and make the explanation visual, which clarifies it immediately.

But whatever type of plot, the secondary appeals because it's invariably the compact record of a struggle, brought out in physical action. Not having the time or budget to develop complex characters and plots or play to a star's vanity, the actioner gets right down to the problem facing the hero, quickly delineates the opposition and the skullduggers behind it.

From here, any action yarn can quickly be judged in terms of the series of clashes which make up the body of the story, and the way in which plot crises are either developed or disregarded.

Take "Wild Frontier" selected as best action western. The plot hews so tightly to a single line of conflict

that it takes no time out at all for romance. It's straight concentrated battle. Hero against the forces of disorder. No comedy routines break into the struggle. No cow-poke crooning or hill-billy ballads skid the story to a halt while time is taken out for music as so many westerns are prone to do.

The resultant compact pace is a concentrate of what it was intended to be—it's an all action western.

In the family-section group "King Of Wild Horses" go the nod because it's an outstanding example of shrewd showmanship. The dramatic appeal of men-against-a-wilderness is utilized to the full pictorially, while physical struggle is softened and tempered by homeopathic appeal.

The warm, sentimental values of home-and-fireside are developed with restraint and used to complement the bone & muscle background. Result is a smooth blend which draws sympathetic interest from everyone—Grandma, the folks and the kids. It hits the target center. Action entertainment for the whole family.

Best in the musical western field choice is "The Last Round-Up." It had to be. It's one of the few musical westerns which sacrifice neither central element for the other. Most films in this group scramble the plot, chop it to pieces, to fit in its tunes.

"Round-Up" is loaded with scrap-ping which is never detoured by worbling. The tunes are so intimately woven into the threads of action that they are an impetus to the movement. The music merely emphasizes the pace, never slows it. Truly a musical western.

Best straight melodrama rating goes to "Railroaded" for the same reason "Wild Frontier" was chosen as best straight western. It sticks rigidly to a single, tenacious line of conflict, milking the plot of all its highly dramatic potentialities.

"Railroaded" concerns a murder and the framing of an innocent boy. The entire running time is focused on the slow, inexorable mills of the law—which weave a web of evidence around him, before reweaving the factors of truth which save him.

Every single element in the 71 minutes of running time is devoted to this basically dynamic problem—the dialogue, the camera, the players. No exterior factor is permitted to break the grim pattern.

The stark quality thus fabricated is emphasized by the careful attention to police methods and technique, which enhances an already strong illusion of reality. It's literally straight melodrama, at its best.

Best psychological melodrama award is perhaps a misnomer. "Repeat Performance" strictly is fantasy

with a political core. The yarn is predicated on the ancient philosophical question of whether we could or would change things if we were permitted to live a part of our lives again. "Repeat Performance" contends that life is predetermined and we must fulfill the patterns of destiny.

The pic is outstanding in its category because its makers knew the key to dramatic power for this type of yarn. The key is a proper relationship among characterization, motivation and logical consequence.

All important characters were assigned dominant traits, which determined their motives—and thus their actions—which in turn predetermined their consequences.

The whole plot pattern was integrated through this shrewd scripting trick, giving it a smooth, silken flow. An A job on a B budget.

Best Whodunit salute is taken by "High Tide," despite several weaknesses common to this group. It was selected because it holds to a strong dramatic focus on the factors which precipitate murder and the characterizations which keep the menace authentic and the killing an inevitability.

Equally important is the manner in which the story is laid out. The "circle plot" technique gives maximum initial impetus, by opening on the climactic crisis and moving backward to the causes. When the history of the climax is fully delineated, the finale answers the provocative question planted in the audience's mind by the first scene.

Properly done, it's an arresting plot method. "High Tide" is properly plotted, and effectively carried out.

Best biography easily is "Louisiana" for several good reasons. Least important is the unfortunate fact that it's the only biog. listed among secondaries.

"Louisiana" utilizes all the right biog. scripting tricks. It sifts the facts down to their fundamental drama and reweaves them in terms of maximum audience interest. The invariably strong appeal of the Horatio Alger poor-but-honest-lad-who-strives-and-succeeds premise is adroitly squeezed of all its potentialities, without resort to the natural hoke inherent in it.

Music is smartly woven right through the plot threads, in the same pertinent manner that gave "Last Round-Up" top spot for musical westerns. The songs emphasize the story purpose, never slow it or detract. That's a rarity on any budget.

It is to be hoped that eventually all product on every budget will so consistently exemplify the sound plotting and production-integration of these toppers that selecting the best will prove impossible, instead of comparatively simple.

Tops in Secondaries...

Best Action Western of 1947

Republic

'WILD FRONTIER'

Produced by Gordon Kay and directed by Philip Ford. Screenplay by Albert DeMond. Photography by Alfred S. Keller, ASC. Musical direction by Mort Glickman.

"We are told that this (new series) means the discontinuance of the Red Ryder series but, if the quality of "Wild Frontier" is any criterion, the Republic change of policy is a step of progress."—*from Hollywood Review*, Oct. 13.



Best Family Western of 1947

Columbia

'KING OF WILD HORSES'

Produced by Ted Richmond and directed by George Archainbaud. Screenplay by Brenda Weisberg from a story by Ted Thomas. Photography by George B. Meeker, ASC, and Philip Tannure, ASC. Musical direction by Mischa Bakaleinekoff.

"Now comes an audience honey worth 90%, the first time a rating that high was ever given to strictly a budget job. It's a budget job in cost only . . . resembling the finest studio's finest product."—*from Hollywood Review*, April 1.



Best Musical Western of 1947

Columbia

'THE LAST ROUND-UP'

Produced by Armand Schaefer and directed by John English. Screenplay by Jack Townley and Earle Snell, from an original story by Jack Townley. Photograph by William Bradford, ASC.

"Pic has the ingredients of top-oater entertainment . . . "The Last Round-Up" will please audiences beyond the regular Autry and general ozoner fans."—*from Hollywood Review*, Oct. 6.

Tops In Secondaries (Continued)

Best Straight Melodrama of 1947

PRC

'RAILROADED!'

Produced by Charles F. Riesner and directed by Anthony Mann. Screenplay by John Higgins, from an original by Gertrude Walker. Photography by Guy Roe. Music by Alvin Levin.

"A terse, hard-hitting murder-melodrama. The action is vividly realistic, generating 71 minutes of strong secondary entertainment . . . Pic gets into high gear right from the start and stays there."—*from Hollywood Review*, Oct. 13.



Best Psychological Melodrama of 1947

Eagle-Lion

'REPEAT PERFORMANCE'

Produced by Aubrey Schenck and directed by Alfred Werker. Screenplay by Walter Bullock, from a novel by William O'Farrell. Music by George Antheil. Photography by Lew W. O'Connell, ASC.

"Quality workmanship is reflected in practically every facet of 'Repeat Performance.' . . . An unusual picture in many ways, offering strong support to any special attraction."—*from Hollywood Review*, May 26.



Best Whodunit of 1947

Monogram

'HIGH TIDE'

Produced by Jack Wrather and directed by John Reinhardt. Screenplay by Robert Presnell, from an original by Raoul Whitfield. Photography by Henry Sharp, ASC. Music by Rudy Schrager.

"Ranks among the comparatively few low-budget whodunits which pay off in full-audience satisfaction . . . Pic builds and maintains a taut-paced and suspensive tempo which shunts it into the strong minor-support category."—*from Hollywood Review*, August 4.



Best Biography of 1947

Monogram

'LOUISIANA'

Produced by Lindsley Parsons and directed by Phil Karlson. Screenplay by Jack De Witt, based on an original by Steve Healey. Photography by William Sickner, ASC. Musical direction by Edward Kay.

"A mighty refreshing, homespun success-story . . . If properly edited, it could easily be the sleeper of the season . . . 'Louisiana' will fit anywhere. Swell for the entire family, it is the perfect fare for the kids."—*from Hollywood Review*, August 11.



CLAP HANDS

The Barometer Of A Comedian's Success Is Still Based Upon Audience Response As Measured 'From a Titter To a Gut-Roar'

By Ken Murray

Perennial Star of 'The Blackouts'

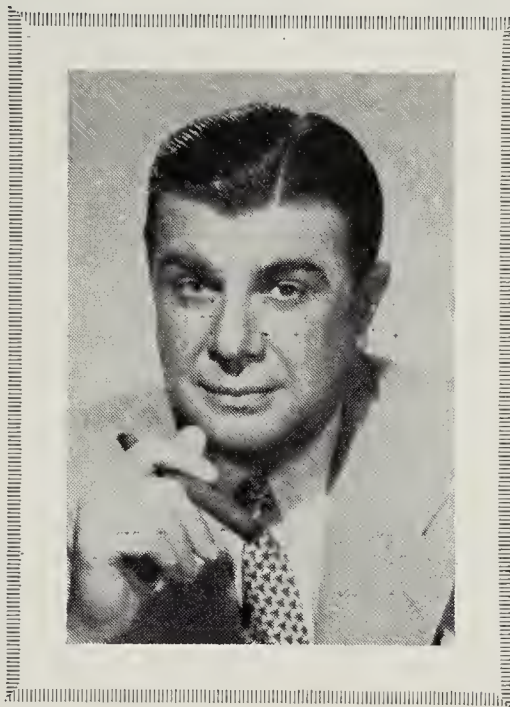
● There's an awful lot of things about show business I probably don't understand, but there's one element I've given great attention to during the years, and it's never failed to pay off.

It's applause. That's my gauge, and when I hear it, I know everything is okay. You don't have to wait for the morning papers and the reviews if the patrons have given out with enthusiastic hand claps the night before. True, the sheets may not care for this and they may pan that, but that criticism never bothers me if the customers have made the joint ring with applause.

Nobody applauds an act or a performer overzealously, or overtime for that matter, unless he means it. The Emily Post set may give out with a mild ovation to be polite but that is as easy to detect as a titter compared to a gut-roar. So when the theater comes down with applause and laughs, I say everything is okay regardless of the AM and PM quarter-backs.

The Laughter Had 'Schmaltz'

That was the reason I wasn't too distressed when some of the boys and girls weren't too enthusiastic about my "Blackouts of 1942" when it first opened at El Capitan on June 24th



of that year. Sure, it needed some fixing, which we did. Sure, this and that were wrong and were corrected before too many shows had gone by. But the guy who predicted the theater would be dark again in a couple of weeks or so didn't bother me at all. I had heard that laughter and applause opening night and it was sincere. It had "schmaltz". I would have bet every dime I had on it. What am I saying—I did!

But what I'm getting to is that it's five and a half years later and it's "Blackouts of 1947," and the applause is still the sweetest bunch of hand-claps and guffaws I've ever heard, and that's the reason for me sticking my chin out again.

A few months ago I hired an act. It was George Burton and his love-birds, sixteen of them, all trained to do a series of "out of this world" tricks. Burton had been playing night clubs around the country with great success, but I gave him a one-week deal in "Blackouts."

Birds Clicked In Big Way

The reason—I wasn't sure the act would go in a large theater because of the size of the birds. But after his opening night we tore up the one-

week contract and he's been here ever since. The audience tore the place apart with ejaculations and applause, and Burton's birds are a nightly show-stopper.

And now we come to the "sticking my chin out" reference. I have just completed a full-length motion picture in Trucolor, to be released by Republic, starring not George Burton or Ken Murray, but just the love birds. That includes Burton's stage troupe plus 250 more he trained for atmospheric parts in the film.

There isn't a human in the picture. The birds are the actors portraying comedy, a love story, and thrills aplenty in their town of "Chirpendale," with a crow providing the menace, attempting to wreck the town, only to be thwarted by our hero who winds up with the leading lady, taking their marriage vows before Mayor Bent-beak. In the interim there's a complete circus, a hotel fire set by our heavy, and dozens of other dramatic and comedy sequences played by the birds, who, believe it or not, never fly during the unfolding of the story.

Films Named After Leads

That's about all, except the picture is named after the hero and heroine, "Bill and Coo," and it will be released shortly. But, to tie up this piece, "Bill and Coo" is the result of applause. When I heard the enthusiasm this act received in "Blackouts" night after night, I figured a motion picture using the birds' talents couldn't miss.

So, if I know anything about applause, and I pride myself that I do, I expect to hear a lot of it very soon when "Bill and Coo" hit the nation's screens.

..Never To Be Forgotten.. Always New . . . 'BAMBI'

Incidents in the life and love of Walt Disney's romantic and heroic deer, 'Bambi,' as sketched for the production by the animation artists. In the center above, you see Bambi being conducted on his first wobbly adventure by Thumper, the Rabbit, and his pals.

The grown-up Bambi, making a leap for his life, and the Great Stag (Bambi's sire) are shown at either side. Below, the young deer discovers love and Flower, the Skunk, brings his first born out for inspection. The wise old Owl in circle is shouting advice to his forest fellows.

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Lewis Milestone

DIRECTED

“The Arch of Triumph”



PRODUCED-DIRECTED

“The Red Pony”



Henry Hathaway

DIRECTED

“Kiss of Death”

20th CENTURY-FOX



WILL ECONOMY AFFECT FILM MUSIC?

The Music That Fits The Action And Mood Is So Important That Budget Slashing Must Be Made With 'Competence' And Care

By Rudy de Saxe

Music Editor, Hollywood Review

● We hear a great deal of talk during these days of slashed budgets, elimination of waste, and cutting down of expenses in general. How is all this wave of economy going to affect music in the films? And by this we don't mean musical pictures, but music used for ordinary background.

But, first of all, let us find out what a musical background does for a story. Is it really an important asset in the making of motion pictures? The answer is definitely yes. Through years of trial and experimentation, dating all the way back to the days of "silent pictures," music has finally reached the stage where it becomes one of the most necessary items in film production. No picture is made today without a musical background of some sort.

The composing of music for the films, conducting, orchestrations, arrangements, and the services of performing orchestras, have cost the Motion Picture Industry millions of dollars each year. The expenditure of such enormous amounts of money can mean only one thing: that the Industry considers music a very important factor in the making of pictures.

A motion picture score is not written with the intent of standing out or predominating over the story. Being an integral part of the picture and created to fit the mood and the action, it is not meant to interfere or clash with the development of the story or to distract the audience from interest in the plot. The public must thus remain only half-conscious of the music in the background, but should we take that music entirely away, something will be definitely missing.

Music thus becomes as important to a film as the excellent designing of a set, proper lighting of scenes, good editing or clever recording. But, in many respects, it is more important than these, for it deals with moods and the portrayal of human emotions. The ability to communicate such emotions to the listener through the medium of music and connect them with visual action on the screen, is unquestionably an artistic achievement.

Unfortunately, this viewpoint is not generally shared by all the people connected with the Industry. There are still many, and several producers among them, who are prone to dis-



miss or minimize the importance of a good musical score. From their standpoint, music is something of a "necessary evil," required only to enhance the action on the screen.

It is needless to point out here how wrong this attitude is, for no artistic endeavor can be classified as a "necessary evil." That the general public does not share this viewpoint is manifest by the many thousands of letters received every year by the various studio music departments here in Hollywood. All such letters show a definite interest in picture music, a desire for a better acquaintance with the composer, and a strong wish that more film music could be made available to the public through commercial recordings.

The time is passed when a film music score was something thrown together in haste, just to make a background of sorts under the development of the story on the screen. Today, careful planning and thought is given to every small detail. A great deal of effort is made by the composer to see that his music fits with the action and the mood. The best way to achieve this is to have music that has a message in itself. And whenever music has something to say in itself, it becomes an artistic expression.

It thus becomes obvious to all of us that music, used intelligently and carefully as background to the story, is a definite asset and a real contribution to the success of the picture. Consequently, no wave of economy or cutting down will seriously hamper

or curtail music in films, for it still remains one of the dominant factors in carrying the mood and the action over to the public from the screen.

True, many music departments have laid off composers and arrangers, but such actions are due to the slowing down of production. It is apparent that there is no need for continually carrying on the payroll a large number of composers and arrangers when fewer and fewer pictures are scored.

The cost of composing, conducting and arranging, however, are relative expenses and are easily absorbed by the budget of a production, however modest that budget may be. The real cost comes from the use of very large orchestras and the time spent on the recording stage. If any cutting-down is to be made, it will no doubt have to come from those directions.

Will the use of smaller orchestras affect the quality of the music? In many respects, yes. To produce a first-rate symphonic background, a composer must have the use of a fairly good-sized orchestra. No amount of microphones or dial manipulations can make six violins sound like twenty, or twenty musicians sound like sixty. There are certain acoustical laws which no mechanical gadget can change.

Writing for a smaller orchestra is also a challenge to the composer. His ability and musicianship must excel here, for there are no ways to hide errors of judgment or mistakes. While a large orchestra will cover a multitude of sins, a smaller combination will bring out in sharp contrast every detail. The true competence and ability of the composer are thus laid bare to the critical ear.

How about the curtailment of time spent on the recording stage? Can a conductor record a first-rate score in two days instead of a week as done previously? Here the answer rests within the conductor and his ability as an individual. There are conductors who take a great deal of time to record their music, while others take half the time to do the same job, and do it well.

It all boils down to one word: COMPETENCE. If studios are to economize by eliminating unnecessary expenses, and yet keep a high quality of production, they must surround themselves with able, competent men. Men who can do a first-rate job, even though the means at their disposal may have been greatly curtailed.

Hal Wallis

Presents

'I
Walk
Alone'

(Right) A quintette of recent 'discoveries' who owe their promising careers to Hollywood 'Columbus'—Hal Wallis. They are Burt Lancaster, Lizabeth Scott Kirk Douglas, Kristine Miller and Wendell Corey. All of them appear in Paramount's "I Walk Alone," a scene from which is shown below. In it is shown Kirk Douglas holding a gun on Burt Lancaster and Lizabeth Scott.



Things Look Great
For '48 ^{at}
ALLIED ARTISTS



Completed Productions

"Song of My Heart"

"Panhandle"

"The Hunted"

"Smart Woman"

"The Tenderfoot"



And In Preparation . . .

"The Babe Ruth Story"



JAMES S. BURKETT

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Starring Roland Winters
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Recently Completed
"CHARLIE CHAN
IN DOCKS OF NEW ORLEANS"



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"ANGEL'S ALLEY"



HAL E. CHESTER

PRODUCER

"SMART WOMAN"

Starring

**BRIAN AHERNE, CONSTANCE BENNETT, BARRY SULLIVAN,
with MICHAEL O'SHEA, JAMES GLEASON**



A SYMPHONY FILMS PRODUCTION

Song Of My Heart

Produced By

NATHANIEL FINSTON and J. THEODORE REED

Written and Directed By

BENJAMIN GLAZER



GREETINGS FROM . . .

ROY DEL RUTH PRODUCTIONS, Inc.

(ALLIED ARTISTS RELEASE)

JOSEPH KAUFMAN, Associate Producer

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In Preparation

"RED LIGHT"

"THE LIFE OF BABE RUTH"

ALLIED ARTISTS



JACK WRATHER

PRODUCER

Next Release

"PERILOUS WATERS"

In Preparation

"NIGHT WITHOUT MORNING"



Arthur Dreifuss

DIRECTOR

In Release

"GLAMOUR GIRL"
"MARY LOU"

In Preparation

TWO MUSICALS
Starring
GLORIA JEAN

All For
COLUMBIA



BELITA & PRESTON FOSTER In **'THE HUNTED'**
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A strong warm love story and the enchanting music of Tchaikovsky offer exhibitors a top-bracket attraction in Allied Artists' "Song of My Heart," a Benjamin Glazer and Nathaniel Finston production. Starred in this beautiful picture depicting the life of the famous composer, are Frank Sundstrom as Tchaikovsky and Audrey Long as the unattainable love of his life. They are shown here in one of the tense romantic scenes of this exceptional musical biog.



Allied Artists

Present

'Song of My Heart'

Starring

FRANK SUNDSTROM and AUDREY LONG

A Benjamin Glazer & Nathaniel Finston
Production



(Left) Frank Sundstrom is shown here as the famous Russian composer Tchaikovsky conducting the famous symphony orchestra of his day, just after his return to his native country after a tour of most of the world capitals. The politics of royalty interfered with his one great romance until he achieved international fame—too late.

DORE SCHARY



SID ROGELL



Don Hartman

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JUST WHAT IS AN ART DIRECTOR?

He Is the First of 48 Crafts To Form a Production Image
—and Then Designs Everything But Actors and Activities

By William Farrari

President, Society of Motion Picture Art
Directors

● People are always asking me how one goes about becoming a motion picture Art Director. Frankly, I am at a loss to answer that question. Perhaps this is because it is difficult to put your finger on just what motion picture art direction really is. The functions of the Art Director are so varied that many definitions of the scope of his activities have been developed and equally as many have been discarded.

One useful definition is that he designs and supervises all the physical aspects of the motion picture. Whatever is viewed in a motion picture, with the exception of the actors and their activities, can be attributed to the Art Director.

The 'Out of Focus' Angle

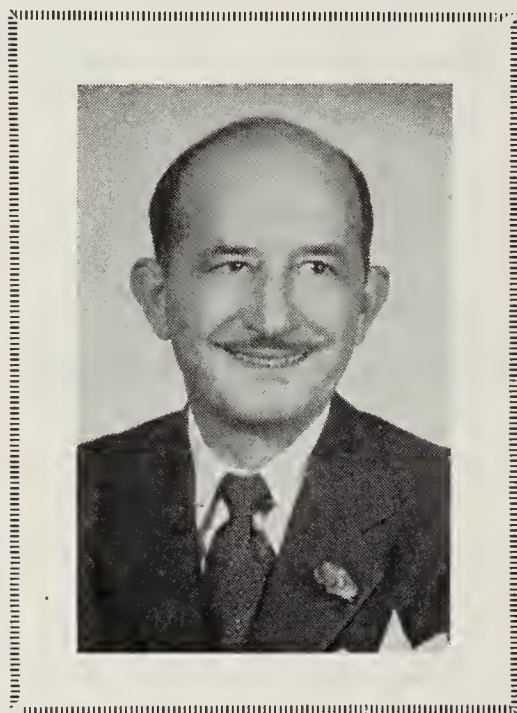
Some, however, claim this facetious definition: That the Art Director is responsible for that portion of the screen's happenings that are usually out of focus.

While it is difficult to define his over-all activities, it is possible to state that the complicated and precise planning he must do affects approximately 70% of the studio employees, and in the performance of his functions, he is the coordinator of 48 different crafts during the preparation and shooting of a picture.

Before any of the people in the 48 crafts can begin to function, he is handed a script, and thus becomes the first person in the preparation of the movie to visualize the finished product. He is the first person to form a mental image of a character speaking lines, performing within an area, and doing all these things within a setting to match and create the mood of the production.

How 'Design' Is Approached

He first analyzes the script to determine the number and extent of sets required. He then starts designing. Occasionally sets must be designed with a particular star in mind. The set designed for an actor who photographs best on the left side of his face will be an entirely different set than for an actor who refuses to take a profile shot. If the picture is to be in Technicolor, it is still more important that the colors be shown in relation to the star to be photographed against these colors.



When the sets are designed, the sketches, costs estimates and models are prepared; when the producer and director approve everything, complete working drawings are made by art department draftsmen, and blueprints are furnished to all the departments involved. Occasionally when a more complete "production design" job is necessary, he works in complete coordination with the writers.

Must Supervise Construction

He then supervises the construction of the sets in the mill and their erection on the stage. The paint colors and materials and furnishings are okayed by him. The set dresser works under his supervision. At this point, when the set is completed, he is often able to aid the director in several ways; through his ability to visualize, he is able to furnish continuity sketches; he expedites the arrangement for movement of the actors in relation to the background, and he enhances the effect of the finished scene through design-like patterns and effects.

Use of Special Devices

In addition to the above usual chores, there regularly occur difficult and costly sequences utilizing miniatures, back projection screens, matt paintings and many other devices either by themselves or in varied combinations. It is in this phase of the Art Director's work that his knowledge and imagination are most fully utilized, saving money, time and ma-

terial. The decision to use these time-saving devices is made by the Art Director.

For example, in "Thirty Seconds Over Tokyo," design treatment was a necessity for the aircraft carrier scenes. In his race scenes for "National Velvet," Urie McCleary was fortunate in being able to plan his shooting at an actual racetrack near the studio. He maintained the drama of the original at a cost far below a location trip abroad.

The 'Color' Responsibilities

The increasing use of color has brought about a new set of responsibilities. The first is color sense, or educated taste in the use of color in motion against a static though variable background. Due to peculiarities and limitations of the color process, the desired colors must usually be modified before being applied to the settings.

All the above duties and responsibilities are carried out under pressure. Shooting schedule deadlines. Constant emergencies due to script and schedule changes. The Art Director's first obligation is to keep his company shooting. An approximate overhead of \$10,000 a day—more or less—makes it imperative for him not only to be able to do his work capably but also on time.

Full Duties Limitless

It would be impossible to list the entire duties of the motion picture Art Director in much less than a book. Many people have tried, both in and out of the industry. No one has succeeded as yet. One reason for the difficulty in defining the work of the Art Director lies in the fact that his contribution varies from picture to picture.

Perhaps another reason is because the man best fitted to present a lucid account—the man who is busy doing this work—is just too busy!!

Monogram Presents Two Special Features

Monogram has an exploitation natural in "Louisiana," which stars Governor Jimmie Davis of Louisiana, shown below in a scene with Margaret Lindsay.



(Above) Rod Cameron and Cathy Downs in a scene from Mono's high-budgeteer, "Panhandle." (Below) Gov. Davis and his 'folk' musical boys.

(Below) Rod Cameron and Blake Edwards clash in an action packed scene from Monogram's special, "Panhandle," starring Cameron & Downs.





Bob
Hop
B

PARAMOUNT



CONGRATULATIONS

FROM

"THE BILLS"

PINE and THOMAS

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HAL WALLIS PRODUCTIONS, INC.

For Release In 1948:

BURT LANCASTER

LIZABETH SCOTT

in

"I Walk Alone"

with

WENDELL COREY

KIRK DOUGLAS

Directed by

BYRON HASKIN

Based upon an original play "BEGGARS ARE COMING TO TOWN," by Theodore Reeves

Produced on the stage by Oscar Serlin

RAY MILLAND

ANN TODD*

GERALDINE FITZGERALD

in

"So Evil My Love"

directed by

LEWIS ALLEN

*Miss Todd appears by courtesy of the
J. Arthur Rank Organization

Produced at the Denham Studios for
Paramount British Productions

For Production in 1948

"SORRY, WRONG NUMBER"

"BE STILL, MY LOVE"

"HOUSE OF MIST"

"ROPE OF SAND"



ALAN LADD

In Release
"WILD HARVEST"



Completed
"SAIGON"
"WHISPERING SMITH"
"THE LONG GREY LINE"



Showmen's Trade Review 1947 Exhibitors' Poll:

7★ out of First 10

top money-making pictures in

Color by

TECHNICOLOR

★ including first and second place

Technicolor Motion Picture Corporation

Herbert T. Kalmus, President and General Manager



What's Ahead For Animated Cartoons?

By **WALTER LANTZ**
(President of the Animated Cartoon
Producers Association).

• There's an old saying that it's foolish to cry over spilt milk, and that's just the advice we in the motion picture industry should take today. There's no use crying the blues over a foreign market that is gone—gone, at least temporarily.

I would not presume to speak for the rest of the motion picture industry or even for the other cartoon producers. Our small group is trying, with the rest of Hollywood, to hit on a workable plan to offset our curtailed earnings. We have not found a panacea, and in a certain sense we are all more or less on our own, because every studio is confronted with its individual problems of distribution.

Must Reconsider Our Market

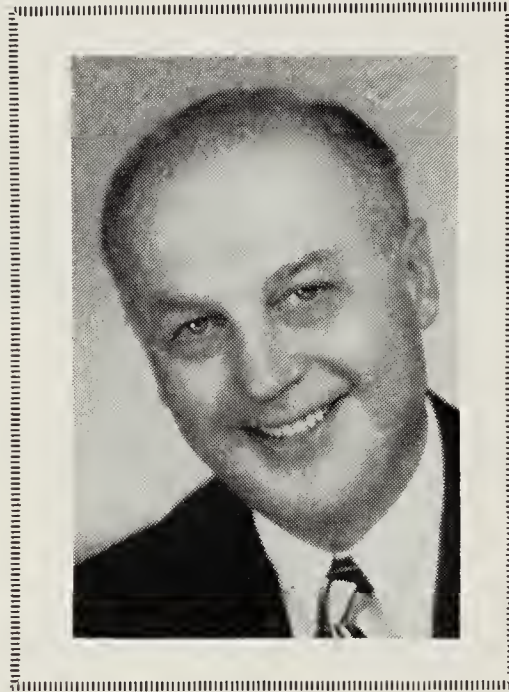
However, one thing I think we are all agreed on is that we have to consider the American market as never before in the history of the motion picture. If our biggest revenue this year and the next year and for who knows how many more years is to come from America, then it behooves us to **reconsider** the American market, tastes, likes, dislikes. Maybe we slipped a little in the years just past. Perhaps we need to re-evaluate our audiences, and learn how to make our product more attractive to the American market.

In my studio I am gearing all of my pictures to this end and the task is not too difficult. First of all, Americans like comedies, provided they are good ones. They get a kick out of animated cartoons, for we combine a form of entertainment that offers fantasy, beauty, and robust humor. We feature slapstick, if you will, but it does seem ludicrous when the characters involved are fellows like Woody Woodpecker, Donald Duck, or Bugs Bunny.

Small Chance to Be Subtle

And in a short that runs seven or eight minutes on the screen there is no time for finesse, so there is little point in trying to be subtle. There is no time to preach or philosophize, so we make no attempt to reform or point a moral. We are making comedies and we must never forget that.

Cartoon characters and situations must appeal to all ages and all classes, and in our eagerness to please every-



body we often spend more money on our films than we sensibly should. I know that I, as a cartoon producer, like to see beauty on the screen—and when you're dealing with such incongruous characters as a red-headed woodpecker, a timid panda, a gruff walrus, or an inquisitive bunny it's not always easy to keep your sense of balance! But now we will have to buckle down and give serious thought to the little leaks that run our operating costs up.

Economy Versus Quality

This can and must be accomplished without jeopardizing quality. As a matter of fact, we must make better pictures, not poorer ones, but we must be realistic about it. We must save money wherever we can. For instance, a considerable amount can be saved by paying attention to such inconsequential things as the number of buttons on a jacket, any unnecessary frills, fancy combs, jewelry, etc., etc. These seem like minor items, and they would be on a dozen drawings. But when you consider that the average cartoon short has around 10,000 drawings and you multiply that number by the extra time and material required to paint those added buttons and frills, you can readily see that this is a fair place to save,

Another thing we are doing is streamlining our stories, having fewer characters in the scene at one time. All of these tricks are devices that work, yet in no way impair the quality of our product. As we go along we will

discover other ways of keeping out of the red and continuing to make first-rate comedies.

As to the future of the animated cartoon in motion pictures, right now it's difficult to foretell. However, I do think that the medium will continue, primarily because the cartoon has become an important part of every moviegoer's life. Perhaps he would not stay away from theaters because of the cartoon's demise, but his movietime enjoyment surely wouldn't be as great. We need a touch of the fantastic in our lives, a breath of the unreal, the unbelievable. And where else can it be found in the pleasant capsules animated cartoons offer?

Cartoonists Started Field

When I first became a cartoonist in 1916, there was no animated cartoon industry. We were just a handful of newspaper cartoonists and artists who quit their jobs to enter a strange new field. What the outcome would be none of us knew; we hoped the venture would prove successful, but it was anybody's guess as to where the new medium would go.

Gregory La Cava didn't know, neither did Milt Gross. And it was a cinch that I, a sixteen-year-old kid who had been working for a year as an assistant artist on the New York Journal American, didn't know. One thing we shared an enthusiasm for, and a faith in, the future of animated cartoons. I still believe in them.

More Improvement Necessary

In my thirty-one years in the business, I've seen it go through its growing pains and reach success. The early crude drawings—sans backgrounds, color, music, and voice—jumped and skipped all over the screen. The smooth finished product of today is a far cry from those first attempts. We haven't gotten there the easy way. It's been an everlasting effort to improve our product; we're constantly experimenting with new techniques, new characters, new ways to improve our films. And we'll keep right on doing it.

Maybe I'm wrong, but I can't believe that all our years of trying, all our time, money, energy, imagination and patience have been invested in a form of entertainment that will die out after a little over thirty years. I think we can go right on making animated cartoons, and keep right on ringing the bell for the industry and our movie-going public for a long, long time.

Wurtzel Productions Celebrate Anniversary ☆



With their production start of "Half Past Midnight," the Sol M. Wurtzel Productions celebrated their second anniversary as an independent producing organization. Because the same technical crew has been kept intact throughout, the organization has become known as the "Wurtzel Production Family." This came about through Sol's belief that a crew which could work together long enough would become highly efficient and therefore become an important economy factor in production. This makes 32 years Wurtzel has been associated with Fox and 20th Century-Fox Film Corps.



Above are shown the principal officers of the Sol M. Wurtzel Productions. (L. to R.) I. B. Kornblum, vice-president; Sol M. Wurtzel, president; and Spencer Austrian, treasurer. It is this "big three" which adheres to the unique pattern of labor relations — of building a "family" out of their staff.



George "Beetlepuss" Lewis (right), recruit from the Follies Burlesque who is doing his first movie role, acts a very convincing drunk in 'Half Past Midnight.'



Below, a glimpse of what has become known as the "Wurtzel Production Family," which means cast and crew combined. Front row, seated (L. to R.): Buddy Longworth, who shot all of these stills; Winifred Shank, talent director; Peggy Knudson; William Claxton, the director; Sol M. Wurtzel; Kent Taylor. Knudson and Taylor will be featured in "Half Past Midnight."

Peggy Knudson and Gil Stratton, Jr. lend the feature a touch of romance.



CONGRATULATIONS

Arthur Freed



Joseph Pasternak



Produced

**"Unfinished Dance"
"This Time For Keeps"
"The Birds And Bees"
"Kissing Bandit"
"On An Island With You"**



Completed

**"Big City"
"Luxury Liner"**



Shooting

"Date With Judy"



In Preparation

**"His Only Son"
"Olympic Queen"**



GEORGE SIDNEY

DIRECTOR

★ ★ ★

"AS THOUSANDS CHEER"

★ ★ ★

"BATHING BEAUTY"

★ ★ ★

"ANCHORS AWEIGH"

★ ★ ★

"HARVEY GIRLS"

★ ★ ★

"HOLIDAY IN MEXICO"

★ ★ ★

"CASS TIMBERLANE"



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CONGRATULATIONS

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RODEO - RADIO - RECORDS

GENE AUTRY PRODUCTIONS

Soon for Columbia Release

THE LAST ROUND-UP

and the first Autry Cinecolor Picture

THE STRAWBERRY ROAN

Produced by Armand Schaefer



THAT AMAZING DISC BUSINESS!

The Figures On This Branch Of The Industry Are Fantastic
But The Factual Story Behind Its Growth Is Simple Enough

By GUY WARD

Consultant In Promotion, Sales &
Advertising For Indie Record
Companies

● If you have ever stopped to take inventory of the independent record labels now on the market—you would be amazed. Last year, while compiling figures for a survey of the record business in Southern California, we found that in Los Angeles alone there were over 120 different indie record labels with headquarters in the Southland. Multiply those figures—or a reasonable representative figure—by New York, Chicago, many other cities, large and small, and you have an idea of what has been going on in the record business.

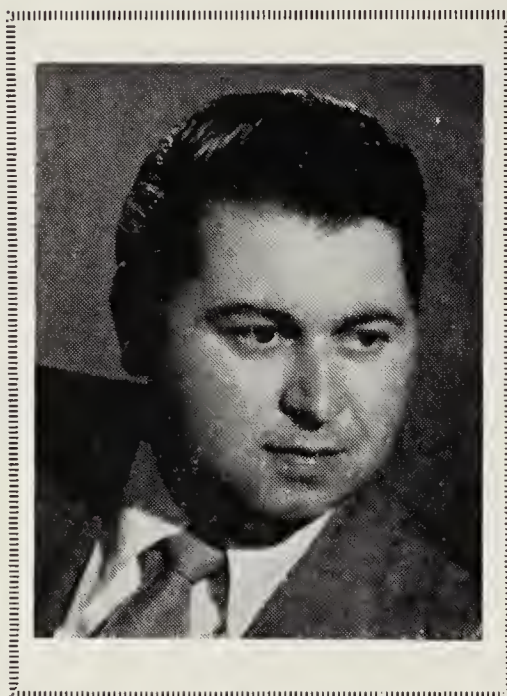
The figures are fantastic—but the story behind the growth of the record business is simple—a business grown large and highly competitive.

A lot of people are convinced that the war-shortage business-vitamin is responsible for the expansion of the record business. It helped to speed up matters and make the public conscious of labels rather than the “popular faur”. We can go along with an opinion that the shortage helped—but the firth of the new labels was bound to happen. You may place the blame—if that is what you want to call it—on the American way of doing business.

Every fellow working for a boss—no matter what the industry—has a secret desire to replace or compete against his superior. Some of the people working in the record business—like other people all over the country—like technicians, musicians and salesmen had the ambition to establish new record companies. They knew the business and often with the help of skilled co-workers they had the nucleus of a recording setup. It happens every day—in every walk of life—the “go-and-get” spirit that, in this case, helped a lot of people a great deal.

That is how some of the indie labels were started — a few of them. Many of them branched out of a business within the recording business. The mail-order record-maker who sold to collectors all over the country. Anybody who has collected records can tell you of this person—they have some of the finest stuff on records as a result of the work he has done.

In a way, this fellow did not change his way of business very much—merely expanded. For years, these “collector's items” makers worked with a small budget. They would perhaps buy some original jazz music or use “public domain” property. Then they would gather four or five or more capable instrumentalists—rent a recording studio for a session and record



some of the finest music for collectors.

Still working without too much money they would proceed to have four or five hundred records pressed—and they were in business. Through direct mail or advertising they would sell their records until they realized a small profit and enough capital to start on another venture—more original music, other fine musicians and more records.

The profits were small for these fellows but the experience large. So when the opportunity came—or the way paved for business in a big way to compete with the majors—it was logical that these fellows would be quick to organize.

The final group to enter the independent recording field were the smart, experienced businessmen from the factories, retail shops, etc. Observant businessmen from diverse fields saw possibilities in the singing-and-playing shellac and they approached a new venture with thoroughness and care. They knew something about success. Hadn't they made money before?

Somehow, these three different groups of people blended into a profitable new industry—the independent records. Some have lost money but many more have managed to earn a nice living or, the smarter ones, amass a fortune. It has gotten so that whenever a musician, a salesman and a businessman meet—another label is made.

That is a healthy development and it has contributed a great deal to our

employment situation. Aside from the fact that a lot of the talented artists who have been “making the rounds” for years finally had the opportunity to display their wares on wax. To the general public the indie record business has given many hours of enjoyment. Anyone may now walk into any record shop in any part of the country and buy, from a long and talent-filled stock, recordings of the music they prefer.

In the process of introducing their product to the public, via radio and advertising, the indie record makers have lifted into the public eyes musicians, composers and performers to the extent of their obtaining high fees for personal appearances all over the country. Ordinarily, the majors could never have used the talent you can now hear on wax. Not because they have ignored it but because as major companies with large investments they had to obtain the services of already established nationally known performers. Next time you meet a recording artist—inquire about their options of the indie records. They'll tell you how grateful they are.

A lot of people will tell you how much the majors resent the indies. That's natural, nobody really welcomes competition. But whether they want to admit it or not—and many of them will—the growth of the indies has resulted in keener interest and hasn't really hurt their business too much. In fact, if you pay attention to figures on how our top recording stars are doing—you will find millions of records sold annually. That's a lot of shellac—and a lot of money too.

And while we're passing out the cigars — let's not forget the people who spin the record for us over the kilocycles. The disc jockeys whose uncanny ability to detect hits and good music and recognize talent have done much to put the “off-label” over. Once these important people plug a record—success isn't too far off.

A lot of people complain that “everybody and his brother” is putting out a record—True but everybody and his brother (and sister too) is buyin' 'em.

MGM COMICS

Fourteen Cartoons Being Readied At Metro For '48

● A total of fourteen cartoon comedies, nine of which star the four-time Academy Award winning team "Tom and Jerry," are in various stages of production at M-G-M, according to Fred Quimby, M-G-M cartoon producer. These do not include cartoons in various stages of preparation, but only those in actual production.

The nine "Tom and Jerry" cartoons include "Mouse Cleaning," "Polka Dot Puss," "Hatch Up Your Troubles," "Heavenly Puss," "Little Orphan," "The Cat and the Mer-mouse," "Love That Pup," "Tennis Chumps," and "Jerry's Diary."

In addition to "Tom and Jerry" cartoons others in work include "Senor Droopy," "Out-foxed," "Dog Tired," "From Wags to Riches," and "Little Rural Riding Hood."

Eight cartoons, all of which have been completed, will be released during the first six months of 1948, including "The Bear and the Bean," "What Price Freedom," "Kitty Foiled," "Little Tinker," "The Bear and the Hare," "The Truce Hurts," "Half Pint Pygmy," and "Old Rockin' Chair Tom." M-G-M's entire cartoon program is in Technicolor.

WB's RECORD

Slate Of 55 Shorts And 38 Cartoons For 1948-49

● Warners is setting up a record-breaking schedule of 55 short subjects for the 1948-49 slate. In addition, 38 cartoons will be turned out.

Gordon Hollingshead, head of the shorts department for the past 8 years, will be in charge of the huge output. He has been handed a vastly expanded staff and new, larger quarters.

Major factor in the extended shorts activity is the increasing dearth of secondary films to round out programs.

The new shorts will be top quality, with name casts and big-bracket writers.

Says Hollingshead, "The entire program was predicated upon a first-hand survey made of exhibitors and exchanges and the variety of subjects has been tailored to the expressed needs."

QUICKIE-CUT

Columbia To Slash Minor Sked, Drops Six Dualers

● Columbia expects to cut its production schedule heavily in the coming year.

Slash probably will be from originally planned 44 to 36. Cut involves at least 6 of the minor-budget group, which have carried a cost of \$150,000 to \$175,000.

HOLLYWOOD SIDESHOW

● HAPPY NEW YEAR! Herbert Preston, one of WB's veepees, was nominated last week for membership on the LA Chamber of Commerce for '48. He's the only film industry representative among the new C of C execs.

☐ Incidentally although WB won't know it until they read this, they may have a lawsuit in the offing—to be brought by Frank Scully against Rita Olcott (Chauncey's widow) claiming he has an iron-clad contract calling for 50-per cent of the returns from the Olcott book which Scully alleges he ghosted. The author-columnist is also huddling with his attorneys to see whether to include the Warners in the suit for their production of "My Wild Irish Rose," based upon the Olcott story.

☐ Celeste Holm, who made another terrific hit in her return engagement in "Oklahoma," got back in Hollywood in time for the Holidays.

HAPPY NEW YEAR! Blake McVeigh heads, you might say, a group of SPC members spearheading a move to have the organization fight shy of all idealogies and spend its energy on the economical welfare of its members.

Speaking of "A Streetcar Named Desire," as who isn't?, it seems that Kim Hunter is accredited with being one of its chief attributes with Jessica Tandy. Kim is the gal who gave such an outstanding performance in "Stairway to Heaven" and then was overlooked in picasting. The same old story: She fled to B'way.

☐ Along with a lot of us, Warners thinks so much of Ann Sheridan, studio is trying to purchase her from MGM. De Mille is trying to borrow Vic Mature from 20th for one of the title roles in "Sampson and Delilah." Enterprise is trying to get Harry Olivier for "Cairo Incident." And Everybody wants to borrow Gable from his bosses for everything.

HAPPY NEW YEAR! UP's annual list of 10-femme stars developed in '47 does not include Jane Greer. This is either a careless oversight or an obtuse omission. It wouldn't be worth fussing about save for the fact that the UP service assures widespread publication, here and abroad. In many quarters, it is misconstrued as the selection of the industry, itself—such as the Oscar award—particularly in South America and Europe.

☐ Melvyn Douglas' son Peter and Connie Marshall are what some columnists would call an item. Peter visited his father on the set of RKO's "Mr. Blanding Builds His Dream House" and saw Connie, promptly dated her, carried home her school books, and helped her with her algebra that night.

☐ Come sundown, Tom Drake and Beverly Tyler are meeting.

HAPPY NEW YEAR! Jim Davis, Betty Davis' leading man in "Winter Meeting," will run for mayor of Dearbon, Missouri, to succeed his father—retired by illness if that hamlet's C of C has its way. The pop. of Dearbon is 456.

☐ John Conti and Marilyn Maxwell have resumed where they left off when the pfffft came. ☐ Rosemary DeCamp now has three daughters. And it'll be Grandpa Walter Pidgeon in early Spring. ☐ Three pressagents have breathlessly rushed word in that a client wants to know if "Captain From Castille" is a soap opera. ☐ Benny (not-Gen'l.-now) Meyers still gets boos and hisses when newsreel clips are screened of his saying: "I hate to drag a woman's name into these proceedings."

HAPPY NEW YEAR! Pertinent reading of the week: "The Squirrel Cage" by Edmund Gilbert, is still another of those attacks on Hollywood by the main character who comes West into the movies, fails to conquer, and then returns to the old home grounds with his tail between his legs. Nevertheless, it is well written. "Dragon Or St. George," by Bill Gottlieb of the Washington Post's Sat-Review-of-Lit, is an article on Petrillo, who seems to be in an anti-trust jam with the govt. right now, which presents both sides of the recording-ban question fairly, squarely, and concisely. Eddie Cantor's "We Call It Music" is a great jazzbandman's book and is fascinating reading for anyone interested in the serious side of hot licks. The actual writing was done inimitably by Tom Sugrue.

HAPPY NEW YEAR! Project to establish a local 'sanctuary' of the Lambs Club is rapidly taking concrete form. Application for the proper approval has been made to the board of directors. There are at least 200 Lambs living here now.

☐ Pulling that certain femme columnist abreast: The devoting of his entire department "Seeing Things" over to "Gentleman's Agreement" was not the first time John Mason Brown has pointed a picture to such prestige in his Sat. Review of Lit. He's done it several times—the last time being "Henry V." ☐ It is to be hoped that the half-hour long, technicolor-documentary featurette, "The Royal Wedding"—released by Rank-UI—is eligible for one of the heats in the Oscar derby.

HAPPY NEW YEAR! Aldus Huxley has just finished a new novel (unnamed), having the locale of a completely atomic-devastated California, and peopled by savages who lived like primitives. Could they be Hollywood-men?

☐ Charlie Jackson has finished his new novel (also untitled), which deals with the effect a murder has on a community. Could he mean Don't Call Me Bugsy Siegel?

☐ And Tom Duncan, author of "Gus The Great," is starting a new book which HAS a title, "The March Adventure," which could mean an account of The Ides.

☐ Bill Pereira, architect and RKO producer, has been appointed on the 5-man board of design for the \$35-million twin project—the L.A. War Memorial Auditorium and Opera House. The Board of Greater L.A. Plans, Inc. made the appointment.

☐ And now—not inadvertently lapsing into the first person singular—may I take this opportunity of wishing you all a really MIGHTY HAPPY NEW YEAR!

—Tidden.

JOHNSTON SEZ

Committee Formed To Aid MPA Public Relations

● Appointment of a public relations committee of the Board of Directors of the Motion Picture Association of America has been announced by Eric Johnston, MPA President.

The committee is made up of the following directors:

Nate J. Blumberg, Universal, chairman; Jack Cohn, Columbia; Austin C. Keough, Paramount; Sam Schneider, Warner Brothers; J. R. Vogel, Loew's; ex-officio: chairman of the advertising and publicity directors committee Charles Schlaifer, 20th Century-Fox; National director of information MPA Ken Clark.

The committee under the direction of Mr. Johnston and the board, and in co-operation with the advertising and publicity directors of the companies, will supervise the program of informational activities on behalf of the industry.

The purpose of the program is to present a sustained story of the many constructive activities and accomplishments of the industry in all its phases—production, distribution and exhibition.

BIG BALLY

Schary Launches Flacks On Vast 'Joan' Campaign

● Launching the longest pre-release publicity campaign in the organization's history, Dore Schary yesterday gave the green light to RKO Radio's publicity department on the Sierra Technicolor production, "Joan," starring Ingrid Bergman.

"As the picture with the highest negative cost in the history of films," Schary said, "we are going to complement it with a publicity campaign of similar size and importance that will be launched immediately and carry on through to the world premiere next November."

He pointed out that no other company has plans for a production of the magnitude of "Joan" for 1948.

NBR AWARD

'Monsieur Verdoux' Is Choice Of Review Board

● Charles Chaplin's "Monsieur Verdoux," has been named the best picture of 1947 by a special committee of the National Board of Review.

Mr. Chaplin was advised of the honor in the following telegram from Richard Griffith, executive director of the National Board of Review.

"The National Board of Review has the honor to announce that your great film 'Monsieur Verdoux' has been selected as best motion picture of 1947 by the committee on exceptional motion pictures of the National Board of Review."

ALLIED ARTISTS

(Now SHOOTING)

THE TENDERFOOT

Cast: Eddie Albert, Gale Storm, Barton MacLane, Binnie Barnes, James Gleason.
 Producer Maurice and Frank King
 Director Kurt Neumann
 Assistant Frank Heath

(Filming Completed)

THE HUNTED Belita, Preston Foster
 SMART WOMAN Constance Bennett,
 Brian Aherne, Barry Sullivan, Michael
 O'Shea.

(In Release)

SONG OF MY HEART (11/3) 90%
 THE GANGSTER (9/29) 80%
 BLACK GOLD (6/23) 85%
 IT HAPPENED ON FIFTH AVENUE (2/4) 85%

COLUMBIA

(Now SHOOTING)

THE LOVES OF CARMEN

(Technicolor)

Cast: Rita Hayworth, Glenn Ford.
 Producer Ralph Nelson
 Director Charles Vidor
 Assistant Earl Bellamy

THE GALLANT BLADE

Cast: Larry Parks, Marguerite Chapman, Victor Jory, George Macready
 Producer Irving Starr
 Director Henry Levin
 Assistant Jimmy Nicholson

BEST MAN WINS

Cast: Edgar Buchanan, Anna Lee
 Producer Ted Richmond
 Director John Sturges
 Assistant Paul Donnelly

(Filming Completed)

TRAIL TO LAREDO Charles Starrett,
 Smiley Burnette.
 BOSTON BLACKIE'S GREATEST DANGER
 Chester Morris, Richard Lane, Edward
 Norris.
 PORT SAID William Bishop, Gloria
 Henry, Steven Geray.

THE ETERNAL MELODY.....Jan Kiepura, Marta
 Eggerth, Janis Carter, Marc Platt.
 LULU BELLE (Bogaus).....Dorothy Lamour
 MICKEY.....Irene Hervey, Bill Goodwin,
 Louis Butler, Hattie McDaniel.

ADVENTURES OF SILVERADO.....William Bishop
 MY DOG RUSTY Ted Donaldson,
 Ann Doran, John Litel, Mona Barrie.
 CORONER CREEK.....Randolph Scott,
 Marguerite Chapman, George Macready,
 Edgar Buchanan

BLONDIE'S NIGHT OUT.....Penny Singleton,
 Arthur Lake.
 WEST OF SONORA.....Charles Starrett,
 Smiley Burnette

THE WOMAN FROM TANGIER.....Adele
 Jergens, Stephen Dunne, Steven Geray
 THE WRECK OF THE HESPERUS.....Willard
 Parker, Patricia White, Edgar Buchanan

A LITTLE SPANISH TOWN.....Gene Autry,
 Elaine Marion, Stephen Dunne
 WHIRLWIND RAIDERS.....Charles Starrett,
 Smiley Burnette, Nancy Saunders

MARY LOU.....Frankie Carle & Orchestra,
 Robert Lowery, Joan Burton, Glenda
 Farrell

THE MATING OF MILLIE.....Evelyn Keyes,
 Glenn Ford.

SIX-GUN LAW.....Charles Starrett, Smiley
 Burnette, Nancy Saunders, Paul Campbell
 UNRELENTLESS (Cavalier) (Color).....Robert
 Young, Marguerite Chapman, Willard
 Parker, Akim Tamiroff, Barton MacLane,
 Clem Bevans

THE LADY FROM SHANGHAI.....Rita
 Hayworth, Orson Welles, Glenn Anders
 TO THE ENDS OF THE EARTH (Buchman)
 Dick Powell, Signe Hasso, Edgar Barrier

THE PRINCE OF THIEVES (Cinecolor) Jon
 Hall, Alana Mowbray, Patricia Morison.
 THE STRAWBERRY ROAN (Cinecolor) Gene
 Autry, Gloria Henry, Jack Holt.

THE BLACK ARROW Louis Hayward
 HER HUSBAND'S AFFAIRS.....Lucille Ball,
 Franchot Tone

THE MAN FROM COLORADO.....Glenn Ford,
 Ellen Drew, William Holden
 I LOVE TROUBLE.....Franchot Tone, Janet Blair
 GLAMOUR GIRL.....Gene Krupa, Jack Leonard,
 Michael Duane, Susan Reed

THE SIGN OF THE RAM.....Susan Peters,
 Alexander Knox, Don Randel, Peggy Garner.
 BLONDIE'S ANNIVERSARY.....Penny Singleton,
 Arthur Lake, Adele Jergens

ROSE OF SANTA ROSA.....Hoosier Hot Shots,
 Eduardo Noriega

THE RETURN OF THE WHISTLER.....Michael
 Duane, Lenore Aubert
 SONG OF IDAHO.....Hoosier Hot Shots

THE RETURN OF OCTOBER.....Glen Ford
 THE FULLER BRUSHMAN.....Red Skelton,
 Janet Blair, Don McGuire, Hillary Brooke.
 BLAZING ACROSS THE PECOS.....Charles
 Starrett, Smiley Burnette.

(In Release)

DEVIL SHIP (12/15) 75%
 TWO BLONDES AND A RED HEAD (12/8) 75%
 LONE WOLF IN LONDON (12/8) 75%
 THE CRIME DOCTOR'S GAMBLE (12/1) 80%
 KEEPER OF THE BEES (10/13) 80%
 RIDERS OF THE LONE STAR (10/13) 75%
 THE LAST ROUND-UP (10/6) 85%
 BULLDOG DRUMMOND STRIKES BACK
 PACIFIC ADVENTURE (11/24) 75%
 (9/29) 85%
 ALIAS MR. TWILIGHT (2/25) 75%
 BETTY CO-ED (12/24) 80%
 BLIND SPOT (3/5) 80%
 BLONDIE KNOWS BEST (12/17) 80%
 BOSTON BLACKIE & LAW (1/7) 75%
 BULLDOG DRUMMOND AT BAY (4/15) 80%
 CIGARETTE GIRL (3/5) 75%
 SPORT OF KINGS (7/28) 75%
 ★DEAD RECKONING (1/14) 90%
 FOR THE LOVE OF RUSTY (4/29) 85%
 ★FRAMED (3/2) 90%
 HER HUSBAND'S AFFAIRS (7/21) 85%
 THE CORPSE CAME C.O.D. (7/21) 65%
 LAST OF THE REDMEN (7/21) 75%
 PRAIRIE RAIDERS (7/21) 75%
 GUILT OF JANET AMES (3/5) 90%
 KING OF WILD HORSES (4/1) 90%
 LONE STAR MOONLIGHT (1/14) 80%
 LONE WOLF IN MEXICO (2/18) 75%
 MILLIE'S DAUGHTER (3/19) 85%
 MR. DISTRICT ATTORNEY (12/31) 85%
 OVER SANTA FE TRAIL (4/8) 75%
 RETURN OF MONTE CRISTO

(Small) (12/3) 85%
 SECRET OF WHISTLER (1/14) 75%
 SINGIN' IN CORN (12/24) 80%
 SINGING ON THE TRAIL (9/24) 75%
 THAT TEXAS JAMBOREE (6/11) 80%
 THIRTEENTH HOUR ("Whistler") (3/12) 80%
 THE MILLERSON CASE (5/12) 80%
 FOR THE LOVE OF RUSTY (6/30) 80%
 LAW OF THE CANYON (6/30) 70%
 THE GUNFIGHTERS (6/9) 90%
 DOWN TO EARTH (8/4) 95%
 BLONDIE'S BIG MOMENT (8/11) 70%
 SON OF RUSTY (8/18) 80%
 LITTLE MISS BROADWAY (8/18) 80%
 BLONDIE'S HOLIDAY (8/25) 75%
 THE SWORDSMAN (10/20) 90%
 WHEN A GIRL'S BEAUTIFUL (10/20) 80%

EAGLE LION

(Distributed By PRC)

(Now SHOOTING)

RAMPAGE

(Crestview) (Cinecolor)

Cast: Cameron Mitchell, Audrey Long, James
 Millican, Fuzzy Night, J. Harmon
 Producer Jerry Briskin & Mathew Rapf
 Director Lew Landers
 Assistant Maurie Suss

THE COBRA STRIKES

Cast: Sheila Ryan, Leslie Brooks, Richard
 Fraser.

Producer Ben Stoloff
 Director Charles Riesner
 Assistant Howard Koch

ASSIGNED TO DANGER

Cast: Gene Raymond, Noreen Nash, Mary
 Meade, Martin Kosleck.

Producer Eugene Ling
 Director Bud Boetticher
 Assistant Emmett Emerson

(Filming Completed)

THE NOOSE HANGS HIGH Bud Abbott,
 Lou Costello, Kathy Downs, Mike Mazurki.
 CORKSCREW Dennis O'Keefe, Claire
 Trevor.

NORTHWEST STAMPEDE.....Joan Leslie,
 James Craig, Jack Oakie

A TEXAS STORY James Craig, Johnny
 Johnston.

ADVENTURES OF CASANOVA.....Arturo de
 Cordova, Lucille Bremmer, Turhan Bey,
 John Sutton, Noreen Nash, Nestor Paiva

T-MAN Dennis O'Keefe
 PRELUDE TO NIGHT.....Zachary Scott,
 Louis Hayward, Diana Lynn, Sydney
 Greenstreet

(In Release)

WHISPERING CITY (11/24) 75%
 RETURN OF RIN TIN TIN (11/3) 85%
 LINDA BE GOOD (11/3) 80%
 CARAYAN (9/15) 85%
 ADVENTURESS (British) (4/15) 80%
 BEDELIA (British)

(Seen but not reviewed) 75%
 ★IT'S A JOKE, SON! (1/21) 85%
 ★LOST HONEYMOON (3/12) 85%
 REPEAT PERFORMANCE (5/22) 85%
 KILLER AT LARGE (5/29) 70%
 RED STALLION (7/28) 80%
 GREEN FOR DANGER (7/28) 80%

INDEPENDENT

(Now SHOOTING)

THE UNWRITTEN LAW

(Falcon)

Cast: John Calvert, Rochelle Hudson, Lyle
 Talbot, Tom Kennedy, Paul Reagan.

Producer Philip N. Krasne
 Director John F. Link
 Assistant Mack Wright

13 LEAD SOLDIERS

(Reliance)

Cast: Tom Conway, Helen Westcott, Maria
 Palmer

Producer Bernard Small & Ben Pivar
 Director Frank McDonald
 Assistant Eddie Stein

ARTHUR TAKES OVER

(Sol Wurtzel)

Cast: Lois Collier, Jerome Cowan, Skip Ho-
 meier, Ann Todd, Wm. Bakewell

Producer Sol M. Wurtzel
 Director Mal St. Clair
 Assistant Paul Wurtzel

(Filming Completed)

THE FLAMING FOREST (Adventure)
 Robert Lowery, Martha Sherrill

HALF-PAST MIDNIGHT—(Sol Wurtzel).....Kent
 Taylor, Peggy Knudsen, Joe Sawyer.

LET'S LIVE AGAIN—(Seltzer).....John Emery,
 Hillary Brooke, Taylor Holmes.

FOR YOU I DIE (Arpi).....Cathy Downs,
 Paul Langton, Mischa Auer

THE LAST NAZI (Carl Krueger).....Martha
 Mirtovich, Lee Bonnell

THE CHALLENGE.....Tom Conway, June
 Vincent, Richard Stapley.

M-G-M

(Now SHOOTING)

EASTER PARADE

(Technicolor)

Cast: Fred Astaire, Judy Garland, Peter Law-
 ford, Ann Miller.

Producer Arthur Freed
 Director Charles Walters
 Assistant Wally Worsley

A DATE WITH JUDY

Cast: Wallace Berry, Jane Powell, Elizabeth
 Taylor, Carmen Miranda, X. Cugat.

Producer Joe Pasternak
 Director Richard Thorpe
 Assistant Jerry Bergman

(Filming Completed)

MASTER OF LASSIE Edmund Gwenn, Janet
 Leigh, Tom Drake, Donald Chisp.

THE BIG CITY.....Margaret O'Brien, George
 Murphy, Robert Preston, Danny Thomas

STATE OF THE UNION.....Spencer Tracy,
 Claudette Colbert, Van Johnson

HOME COMING Clark Gable,
 Lana Turner, John Hodiak, Anne Baxter,
 Cameron Mitchell.

LUXURY LINER.....George Brent,
 Frances Gifford, Jane Powell, Lauritz
 Melchior

THE KISSING BANDIT.....Frank Sinatra,
 Kathryn Grayson, Sono Osato.

TENTH AVENUE ANGELMargaret O'Brien
 George Murphy, Angela Lansbury, Phyllis
 Thaxter.

SUMMER HOLIDAY (Color).....Mickey Rooney,
 Walter Huston, Gloria de Haven, Marilyn
 Maxwell, Frank Morgan, Jackie "Butch"
 Jenkins, Agnes Moorehead, Selena Royle

THE BIRDS AND THE BEES (Cinecolor) Jean-
 ette MacDonald, Jose Iturbi, Jane Powell,
 Larry Adler, Sharon McManus

CASS TIMBERLANE.....Spencer Tracy,
 Lana Turner, Cameron Mitchell, Mary As-
 tor, Albert Dekker, Margaret Lindsay

IF WINTER COMES.....Walter Pidgeon,
 Deborah Kerr

VIRTUOUS.....Van Johnson, June Allyson,
 Hume Cronyn, Una Merkel, Richard Derr,
 Jackie Searle, Connie Gilchrist.

THE HIGH WALL.....Robert Taylor, Audrey
 Totter, Herbert Marshall, Warner Anderson

ON AN ISLAND WITH YOU (Technicolor) Es-
 ther Williams, Peter Lawford, Jimmy
 Durante.

B.F.'s DAUGHTER.....Barbara Stanwyck,
 Van Heflin, Richard Hart, Charles Coburn

(In Release)

GOOD NEWS (12/8) 90%
 THIS TIME FOR KEEPS (10/13) 90%
 DESIRE ME (9/29) 85%
 THE MIGHTY MCGURK (11/9) 85%
 THE ARNELO AFFAIR (2/18) 80%
 ★BEGINNING OR THE END (2/25) 85%
 DARK DELUSION (4/15) 75%
 ★HIGH BARBAREE (3/26) 90%
 LADY IN THE LAKE (12/3) 90%
 LITTLE MISTER JIM (6/11) 80%
 LOVE LAUGHS AT ANDY HARDY
 (12/17) 85%
 IT HAPPENED IN BROOKLYN (3/5)
 (Box Office Rating Only) 95%
 MY BROTHER TALKS TO HORSES
 (11/19) 85%
 ★SEA OF GRASS (2/11) 100%
 THE SECRET HEART (12/10) 90%
 UNDERCOVER MAISIE (3/12) 85%
 ★THE YEARLING (Color) (11/26) 100%
 ★CYNTHIA (5/13) 100%
 THE ROMANCE OF ROSY RIDGE (7/7) 85%
 FIESTA (6/16) 90%
 THE HUCKSTERS (6/30) 90%

MERTON OF THE MOVIES (7/21) 85%
 SONG OF LOVE (7/21) 95%
 SONG OF THE THIN MAN (7/28) 85%
 THE UNFINISHED DANCE (8/4) 90%
 THE MIGHTY MCGURK (11/19) 85%
 GREEN DOLPHIN STREET (10/20) 95%
 KILLER MCGOY (10/27) 90%

MONOGRAM

(Now SHOOTING)

RAWHIDE TRAIL

Cast: Johnny Mack Brown, Raymond Hatton,
 Lynne Carver, Kathy Frye.

Producer Louis Gray
 Director Lambert Hillyer
 Assistant Eddie Davis

(Filming Completed)

DEATH OF THE DOWNBEAT.....Freddie
 Stewart, June Preisser, Noel Neill, W. Mills.

JIGGS AND MAGGIE IN SOCIETY.....
 Joe Yule, Rennie Riano, Dale Carnegie,
 Arthur Murray, Sheila Graham

THE OLD GREY MAYOR.....Freddie Stewart,
 June Preisser, Noel Neill

A GUY NAMED JOE PALOOKA.....Leon
 Errol, Joe Kirkwood.

FLASHING GUNS.....Johnny Mack Brown,
 Raymond Hatton, Jan Bryant, Doug Evans.

SONG OF THE WINCHESTER Jimmy
 Wakely, Dub Taylor, Beverly Jons, Douglas
 Fowley.

ROCKY (Lindsley Parsons)
 Roddy McDowell, Edgar Barrier, Jonathan
 Hale, Irving Bacon, William Ruhl.

GUN TALK.....Johnny Mack Brown,
 Ray Hatton, Christine McIntyre, Wheaton
 Chambers.

PANHANDLE (Champion).....Rod Cameron,
 Cathy Downs, Anne Gwynne

SONG OF THE DRIFTER.....Jimmy Wakely,
 Cannonball Taylor, Mildred Coles.

OVERLAND TRAILS.....Johnny Mack Brown,
 Raymond Hatton, Virginia Belmont.

ANGEL'S ALLEY.....Lee Gorcey, Huntz Hall,
 Geneva Gray, Frankie Darro.

CHARLIE CHAN IN NEW ORLEANS.....Roland
 Winters Victor Sen Young, Mantan More-
 land.

16 FATHOMS DEEP—(Lake).....Arthur Lake,
 Lloyd Bridges.

(In Release)

THE CHINESE RING (12/15) 75%
 PRAIRIE EXPRESS (12/8) 75%
 BOWERY BUCKAROOS (12/8) 75%
 IN SELF DEFENSE (11/3) 80%
 KING OF BANDITS (10/13) 85%
 CODE OF THE SADDLE (9/22) 80%
 SARGE GOES TO COLLEGE (5/5) 80%
 FALL GUY (3/19) 80%
 GINGER (1/28) 75%
 GUILTY, The (Wrather) (3/26) 80%

HARD-BOILED MAHONEY (Bowery Boys)
 HIGH CONQUEST (3/12) 85%
 LAND OF THE LAWLESS (5/15) 80%
 MR. HEX (12/3) 85%
 RIDING CALIFORNIA TRAIL (2/11) 75%
 SONG OF SIERRAS (12/17) 75%
 TRAILING DANGER (4/1) 75%
 VACATION DAYS (2/11) 80%
 VIOLENCE (B & B) (4/8) 75%
 NEWS HOUNDS (6/16) 75%
 KILROY WAS HERE (6/30) 80%
 HIGH TIDE (8/4) 80%
 LOUISIANA (8/11) 85%
 ROBIN HOOD OF MONTEREY (8/18) 75%

PARAMOUNT

(Now SHOOTING)

FOREIGN AFFAIR

Cast: Jean Arthur, Marlene Dietrich, John
 Lund, Millard Mitchell

Producer Charles Brackett
 Director Billy Wilder
 Assistant C. C. Coleman

A CONNECTICUT YANKEE

(Technicolor)

Cast: Bing Crosby, Rhonda Fleming, Sir Ced-
 ric Hardwicke, Wm. Bendix

Producer Robert Fellows
 Director Tay Garnett
 Assistant Oscar Rudolph

SEALED VERDICT

Cast: Ray Milland, Florence Marly, John
 Ridgely, Margaret Fields, Broderick
 Crawford, De Forest Kelly, Paul Lees.

Producer Robert Fellows
 Director Lewis Allen
 Assistant Alvin Ganzer

HAZARD

Cast: Paulette Goddard, MacDonald Carey.
 Stanley Clements.

Producer Mel Epstein
 Director George Marshall
 Assistant George Templeton

(Filming Completed)

THE VELVET TOUCH.....Rosalind Russell, Leo
 Genn, Claire Trevor, S. Greenstreet

SAINTED SISTER.....Veronica Lake, Joan
 Caulfield, Barry Fitzgerald.

WATERFRONT AT MIDNIGHT (Pine-Thomas).....
Wm. Gargan, Mary B. Hughes, Dick Travis.
THE PALEFACE.....Bob Hope, Jane Russell,
Samuel Hinds, John Litel, Jack Searl.
CAGED FURY.....Richard Denning,
Sheila Ryan, Buster Crabbe, Mary Beth
Hughes
SO EVIL MY LOVERay Milland, Ann Todd,
Geraldine Fitzgerald.
NIGHT HAS A THOUSAND EYES
Edward G. Robinson, Gail Russell, John
Lund, William Demarest, Virginia Bruce,
Richard Webb.
SHAGGY (Color) (P-T).....Brenda
Joyce, Robert Shayne, George Noakes
WHISPERING SMITH (Technicolor)Alan
Ladd, Robert Preston.
DREAM GIRL.....Betty Hutton,
Macdonald Carey, Patric Knowles, Vir-
ginia Field, Peggy Wood, Walter Abel,
John Abbott.
THE EMPEROR WALTZ (Technicolor) Crosby,
Fontaine.
SAIGON.....Ladd, Lake, Douglas Dick,
Carnovsky, Luther Adler, van Rooten,
Rasmusky
ALBUQUERQUE (Pine-Thomas; Clarion) (Col-
or).....Randolph Scott, George 'Gabby'
Hayes, Barbara Britton, Russell Hayden.
Catherine Craig, Lon Chaney.
THE BIG CLOCK.....Milland, Laughton,
Maureen O'Sullivan, Rita Johnson.
MY OWN TRUE LOVE.....Phyllis Calvert,
Melvyn Douglas, Wanda Hendrix, Phil
Friend
MR. RECKLESS.....William Eythe, Barbara
Britton, James Mulligan.
HAZARD.....Paulette Goddard, MacDonald
Carey, Stanley Clements.
THE LONG GREY LINE.....Alan Ladd, Donna
Read, Audie Murphy, Dick Hogan.

(In Release)

I WALK ALONE (12/15) (Wallis)90%
WHERE THERE'S LIFE (10/6)85%
UNCONQUERED (9/29)90%
I COVER BIG TOWN (5/5).....85%
★BLAZE OF NOON (3/5).....90%
CALCUTTA (4/15).....85%
★CALIFORNIA (Color) (12/17).....95%
DANGER STREET (P-T) (4/22).....75%
EASY COME, EASY GO (2/4).....85%
★FEAR IN NIGHT (P-T) (3/5).....90%
★IMPERFECT LADY (3/12).....85%
JUNGLE FLIGHT (Pine-Thomas)
LADIES' MAN (1/7).....85%
★MY FAVORITE BRUNETTE (2/18).....85%
THE PERFECT MARRIAGE (Wallis)
(11/19)80%
SEVEN WERE SAVED (P-T) (2/25).....80%
★SUDDENLY IT'S SPRING (2/11).....90%
PERILS OF PAULINE (5/15).....90%
VARIETY GIRL (7/14).....90%
★ WELCOME STRANGER (4/29)95%
DESERT FURY (8/4)90%
WILD HARVEST (8/4)85%
ADVENTURE ISLAND (8/11)80%
GOLDEN EARRINGS (9/1)85%
ROAD TO RIO (11/10)85%
BIG TOWN AFTER DARK (11/17).....75%

P-R-C

(Filming Completed)

RED RIVER RENEGADES.....Eddie Dean,
Roscoe Ates, Jennifer Holt
HAWK OF POWDER RIVEREddie Dean,
Roscoe Ates, Jennifer Holt.
THE WESTWARD TRAIL.....Eddie Dean,
Roscoe Ates, Phyllis Planchard
BLACK HILLSEddie Dean, Roscoe Ates.
TOMORROW YOU DIE.....Hugh Beaumont,
Sheila Ryan, John Ireland.
CHECK YOUR GUNS.....Eddie Dean, Ros-
coe Ates, Nancy Gates.
BLONDE SAVAGE.....Leif Erickson,
Gale Sherwood, Veda Ann Borg
FIGHTING VIGILANTES.....Al LaRue,
Jennifer Holt, Fuzzy St. John
HEADIN' FOR HEAVEN (Ace)Stuart
Erwin, Glenda Farrell, Russ Vincent.
CHEYENNE TAKES OVER.....Al LaRue, Fuzzy
St. John, Jennifer Holt.
STAGE TO MESA CITY.....Lash LaRue, Fuzzy
St. John, Jennifer Holt.
OPEN SECRET
John Ireland, George Tynne, Ellen Lowe.
THE ENCHANTED VALLEY(Jack Schwarz)
Alan Curtis, Charles Grapewin, Anne
Gwynn.
TORNADO RANGEEddie Dean,
Roscoe Ates, Jennifer Holt.
PRAIRIE OUTLAW.....Eddie Dean,
Roscoe Ates, Jennifer Holt
(In Release)
RAILROADED! (10/13)85%
GAS HOUSE KIDS IN HOLLYWOOD
(10/6)80%
PHILO VANCE'S SECRET MISSION (12/1).....75%
BURY ME DEAD (9/29).....85%
PHILO VANCE RETURNS (5/5).....80%
PHILO VANCE'S GAMBLE (5/5).....75%
THE BIG FIX (5/5).....75%
BORN TO SPEED (1/28)75%
DEVIL ON WHEELS (1/28)80%
DON RICARDO RETURNS (1/21).....75%

HER SISTER'S SECRET (9/17).....85%
LADY CHASER (1/7).....75%
LIGHTHOUSE (2/18)70%
SECRETS OF SORORITY GIRL (10/1).....75%
STARS OVER TEXAS (1/7).....80%
THREE ON A TICKET (Shayne) (4/1).....75%
TUMBLEWEED TRAIL (3/19).....75%
UNTAMED FURY (4/22).....85%
WILD COUNTRY (1/28)75%
WILD WEST (Color) (12/3).....80%
RANGE BEYOND THE BLUE (9/8).....70%
HEARTACHES (1/7).....80%
TOO MANY WINNERS (5/27).....75%
STEP CHILD (6 16)80%
PIONEER JUSTICE (6/30)80%
GAS HOUSE KIDS GO WEST (7/21).....65%
WEST TO GLORY (8/4)85%
GHOST TOWN RENEGADES (11/17).....70%

R-K-O

(Now SHOOTING)

GUNS OF WRATH

Cast: Tim Holt, Nan Leslie, Myrna Dell, Rich-
ard Martin, Jason Robards
ProducerHerman Schlom
DirectorLeslie Selander
AssistantJohn Pommer
MR. JOSEPH YOUNG OF AFRICA
(Arko)
Cast: Ben Johnson, Robert Armstrong, Regis
Toomey, Terry Moore, Frank McHugh.
ProducersJohn Ford and Merian Cooper
DirectorsErnest Schoedsack and
Merian Cooper
AssistantSam Ruman

THE WINDOW

Cast: Barbara Hale, Arthur Kennedy, Bobby
Driscoll, Paul Stewart, R. Roman.
ProducerFrederick Ulman, Jr.
DirectorTed Tetzlaff

(Filming Completed)

JOAN (Technicolor) (Sierra)Ingrid
Bergman, Jose Ferrer, George Coulouris,
Richard Ney, R. Barrat.
MYSTERY IN MEXICO.....William Lundigan,
Jacqueline White, Jacqueline Dalya.
STATION WEST.....Dick Powell,
Jane Greer, Agnes Moorehead, Burl Ives
WAR PARTY.....Henry Fonda, Shirley Temple,
John Wayne, George O'Brien, Ward Bond,
Irene Rich, John Agar, Victor McLaglen
THE MIRACLE OF THE BELLS
(Jesse L. Lasky) Fred MacMurray, Valli,
Frank Sinatra
RACE STREET.....George Raft,
William Bendix, Marilyn Maxwell
TARZAN AND THE MERMAIDS.....(Sol Lesser)
Johnny Weismuller, Brenda Joyce, Linda
Christian, John Laurenz
FIGHTING FATHER DUNNE.....Pat O'Brien,
Ruth Donnelly, Myrna Dell, Darryl Hick-
man.
INDIAN SUMMER.....Alexander Knox,
Ann Sothern, George Tobias, Sharyn Moi-
fett, Myrna Dell, James Warren, Leza
Holland.
IF YOU KNEW SUSIE.....Eddie Cantor,
Joan Davis, Bobby Driscoll, Allyn Joslyn
HOW DEAR TO MY HEART (Disney) (Color)
Luana Patten, bobby Driscoll, Beulah
Bondi, Burl Ives
RETURN OF THE BADMEN.....Randolph Scott,
Gabby Hayes
ROUGHSHOD.....Robert Sterling, Claude
Jarman, Jr., Gloria Grahame, Myrna Dell.
YOUR RED WAGON.....Cathy O'Donnell,
Farly Granger, Howard da Silva.
UNDER ARIZONA SKIES Tim Holt, Nan Leslie,
Richard Martin, Carol Foreman
GOOD SAM (Rainbow).....Gary Cooper,
Ann Sheridan, Edmund Lowe
I REMEMBER MAMA.....Irene Dunne,
Barbara Bel Geddes
RACHELLoretta Young,
William Holden, Robert Mitchum
THE ARIZONA RANGERTim Holt,
Jack Holt, Steve Brodie, Nan Leslie,
Richard Martin, Jim Nolan.
BERLIN EXPRESS.....Merle Oberon, Robert
Ryan, Charles Korvin, Paul Lukas.
(In Release)
TYCOON (12/8)85%
MOURNING BECOMES ELECTRA (12/1).....90%
SO WELL REMEMERED (11/3).....90%
DICK TRACY MEETS GRUESOME
(9/29)85%
A LIKELY STORY (4/22)80%
8ANJO (4/15).....75%
8EAT THE BAND (3/5).....75%
★BEST YEARS OF OUR LIVES (Goldwyn)
(12/3)100%
8ORN TO KILL (4/22)80%
CODE OF THE WEST (3/5)75%
DESPERATE (5/7)85%
DICK TRACY'S DILEMMA (5/6)75%
DICK TRACY VS. CUEBALL (11/12)75%
★FARMER'S DAUGHTER (3/12)95%
★HONEYMOON (4/15)85%
IT'S A WONDERFUL LIFE (Capra-Liberty)
(12/24)95%
SAN OUINTIN (12/3)85%
THE FUGITIVE (11/10)85%
SECRET LIFE OF WALTER MITTY (7/14).....90%
★SIN8AD THE SAILOR (Color) (1/14).....90%

TARZAN AND HUNTRESS (Lesser) (4/1).....85%
THE LOCKET (12/24)80%
THEY WON'T BELIEVE ME (5/8)90%
THUNDER MOUNTAIN (5/7)80%
TRAIL STREET (3/19).....85%
VACATION IN RENO (10/15).....75%
SEVEN KEYS TO BALDPATE (6/9)75%
UNDER THE TONTO RIM (6/9).....80%
CROSSFIRE (6/30)90%
MAGIC TOWN (8/25).....90%
FUN AND FANCY FREE (8/25).....85%
THE LONG NIGHT (6/2).....80%
8ACHELOR & 8O88Y SOXER (6/9).....95%
MAN ABOUT TOWN (10/27).....85%
THE 8ISHOP'S WIFE (11/17).....95%

REPUBLIC

(Now SHOOTING)

THE BOLD FRONTIERSMAN

Cast: Allan Lane, Eddie Weller
ProducerGordon Kay
DirectorPhilip Ford
AssistantJoe Dill

(Filming Completed)

HEART OF VIRGINIAJanet Martin, Robert
Lowery, Paul Hurst, Frankie Darro.
UNDER CALIFORNIA STARSRoy Rogers,
Jane Frazee, Andy Devine, Bob Nolan.
I, JANE DOE.....Ruth Hussey, John Carrol,
Vera Ralston, Gene Lockhart, J. Howard
THUNDER IN THE FOREST.....Lynne Roberts,
Warren Douglas, Don Barry, A. Booth.
MADONNA OF THE DESERTDon Castle,
Lynne Roberts, Donald Barry.
CALIFORNIA FIREBRAND.....Monte Hale,
Adrian Booth, Foy Willing
CAMPUS HONEYMOONRichard Crane,
Lynn & Lee Wilde, Hal Hackett.
THE MAIN STREET KID.....Al Pearce, Janet
Martin, Adele Mara, Alan Mowbray
END OF THE RAINBOW.....Marsha Hunt,
Wm. Lundigan, Charles Winniger, Gail
Patrick, Gene Lockhart, Florence Bates,
Allen Jenkins
THE FLAMEVera Ralston, John Carroll,
Robert Paige, Broderick Crawford, Henry
Travers, Blanche Yurka, Constance Dow-
ling Hattie McDaniel
MACBETHOrson Welles,
Jeanette Nolan, Edgar Barrier
UNDER COLORADO SKIES.....Monte Hale,
Adrian Booth, Fay Willing, Riders of the
Purple Sage
THE RED PONY.....Myrna Loy, Robert Mitchum.
THE GAY RANCHERO.....Roy Rogers, Tito
Guizar, Jane Frazee, Andy Devine.
SLIPPY McGEE
Donald Berry, Dale Evans, Tom Brown,
Maude Eburne, Dick Elliott, James Caseay,
Harry Cheshire, Murray Alper.
BILL & COOKen Murray and Birds
OLD LOS ANGELES.....Wm. Elliot,
Catherine McLeod, John Carroll,
UNDER ARIZONA STARS (Trucolor)
Roy Rogers, Jane Frazee, Andy Devine,
Bob Nolan and Sons of the Pioneers.
OKLAHOMA 8ADLANDSAllan Lane,
Mildred Coles, Eddy Waller.

(In Release)

BANDITS OF DARK CANYON (12/8).....85%
DRIFTWOOD (11/3)75%
THE WILD FRONTIER (10/13).....85%
EXPOSED (9/22)70%
ROBIN HOOD OF TEXAS (9/15).....70%
ALONG THE OREGON TRAIL (9/8).....80%
SPRINGTIME IN THE SIERRAS (7/28)80%
WYOMING (7/28)80%
ANGEL AND THE BADMAN (2/11).....85%
APACHE ROSE (Color) (3/26)80%
BELLS OF SAN ANGELO (5/21)85%
★CALENDAR GIRL (2/18)85%
FABULOUS SUZANNE (12/24).....80%
GHOST GOES WILD (2/25).....80%
HEIDORADO (1/7)80%
HIT PARADE OF 1947 (4/29)85%
WINTER WONDERLAND (5/21)75%
LAST FRONTIER UPRISING (Color)
(2/25)75%
MAGNIFICENT ROGUE (12/3)80%
NORTHWEST OUTPOST (5/13).....85%
OREGON TRAIL SCOUTS (5/16)80%
RUSTLERS OF DEVIL'S CANYON (7/14).....80%
THE TRESPASSER (7/14).....75%
SPOILERS OF THE NORTH (5/5).....85%
THAT BRENNAN GIRL (11/12).....90%
★THAT'S MY MAN (4/8)90%
TRAIL TO SAN ANTONE (2/4).....80%
TWILIGHT ON RIO GRANDE (4/15).....75%
VIGILANTES OF BOOMTOWN (3/5).....80%
YANKEE FAKIR (Wilder) (4/15).....75%
WEB OF DANGER (6 16)70%
BLACKMAIL (8/4)75%

20TH CENTURY-FOX

(Now SHOOTING)

THIS IS THE MOMENT

(Technicolor)

Cast: Betty Grable, Douglas Fairbanks, Jr.,
Cesar Romero, Walter Abel.
ProducerErnst Lubitsch
DirectorErnst Lubitsch
AssistantTom Dudley

SITTING PRETTY

Cast: Robert Young, Maureen O'Hara, Clif-
ton Webb, Richard Haydn
ProducerSamuel Engle
DirectorWalter Lang
AssistantGaston Glass

WALLS OF JERICHO

Cast: Linda Darnell, Cornel Wilde, Anne
Baxter, Kirk Douglas, Ann Dvorak
ProducerLamar Trotti
DirectorJohn Stahl
AssistantArtie Jacobson

THE IRON CURTAIN

Cast: Dana Andrews, Gene Tierney, June
Havoc, Lee J. Cobb, N. Joy, D. Hoey.
ProducerSol Siegel
DirectorWilliam Wellman
AssistantBill Eckhardt

STREET WITH NO NAME

Cast: Mark Stevens, Barbara Lawrence, Lloyd
Nolan, Richard Widmark.
ProducerSamuel G. Engel
DirectorWilliam Keighley
AssistantHenry Weinberger

(Filming Completed)

DEEP WATER.....Dana Andrews, Joan
Peters, Cesar Romero, Anne Revere.
THE SNAKE PITOlivia De Haviland,
Leo Glenn, Mark Stevens, Celeste Holm,
Minna Gombell.
CALL NORTHSIDE 777.....James Stewart,
Richard Conte, Helen Walker, Lee J.
Cobb.
BALLAD OF FURNACE CREEK.....Victor Mature,
Colleen Gray, Reginald Gardner.
SCUDDA HOO! SCUDDA HAY! (Color).....
Lon McAlister, June Haver, Walter
Brennan, Anne Revere, Robert Karnes,
Natalie Wood, Geraldine Wall, Lee Mac-
Gregor
YOU WERE MEANT FOR ME.....Jeanne Crain,
Dan Dailey, Barbara Lawrence

(In Release)

DANGEROUS YEARS (12/15) (Wurtzel)85%
THE TENDER YEARS (12/8).....90%
CAPTAIN FROM CASTILE (12/1).....95%
ROSES ARE RED (11/3)85%
FOREVER AMBER (10/13).....100%
NIGHTMARE ALLEY (10/13).....85%
THE INVISIBLE WALL (10/13).....85%
THE FOXES OF HARROW (9/22).....95%
MIRACLE ON 34th STREET (5/5).....85%
BACKLASH (Wurtzel) (4/1).....80%
★8OOMERANG (1/28)95%
8RASHER DOUBLOON (2/18).....80%
CARNIVAL IN COSTA RICA (Color)
(4/1)80%
DANGEROUS MILLIONS (Wurtzel)
(12/3)85%
★HOMESTRETCH (Color) (4/22).....95%
JEWELS OF BRANDENBURG (Wurtzel)
(4/15)75%
MOSS ROSE (5/20)85%
THE GHOST AND MRS. MUIR (5/14)85%
THE LATE GEORGE APLEY (2/4).....80%
★THE RAZOR'S EDGE (11/19).....100%
★SHOCKING MISS PILGRIM (Color)
(1/7)90%
13 RUE MADELEINE (12/24).....90%
WAKE UP AND DREAM (Color) (12/3).....85%
THE CRIMSON KEY (7/7)70%
I WONDER WHO'S KISSING HER
NOW (6/16).....85%
BOB, SON OF BATTLE (6/9)80%
SECOND CHANCE (7/21)80%
KISS OF DEATH (8/18)90%
MOTHER WORE TIGHTS (8/25).....95%
GENTLEMAN'S AGREEMENT (11/10)100%
DAISY KENYON (11/24).....90%

HAL ROACH

(Filming Completed)

HERE COMES TROUBLE (Color)
William Tracy Joe Sawyer Joan Woodbury
WHO KILLED 'DOC' ROB8IN? (Color).....
Virginia Grey, Don Castle, Olsen, Janssen,
George Zucco, Claire DuBrey, Whitford
Kane.

SAMUEL GOLDWYN

(Filming Completed)

A SONG IS BORN (Technicolor) Danny Kaye,
Virginia Mayo, Steve Cochran, Esther Dale,
Benny Goodman, Tommy Dorsey

SELZNICK RELEASING ORGANIZATION

(Now SHOOTING)

MR. BLANDINGS BUILDS HIS DREAM HOUSE

Cast: Cary Grant, Myrna Loy, Melvyn Doug-
las, Dan Tobin.
ProducerN. Panama, M. Frank
DirectorH. C. Potter
AssistantJames W. Lane

(Filming Completed)
PARADINE CASE (Hitchcock).....Gregory Peck,
 Ann Todd, Charles Laughton, Ethel Barry-
 more, Charles Coburn, Vali, Louis Jourdan.
(In Release)
DUEL IN THE SUN (Technicolor) (12/31) 100%
PORTRAIT OF JENNIE.....Jennifer Jones,
 Joseph Cotten, Aline MacMahon

SCREEN GUILD

(Filming Completed)
LAW OF THE MOUNTIES.....Russell Hayden,
CODE OF THE NORTH.....Jennifer Holt, Denver Pyle
DRAGNET (Conn).....Henry Wilcoxon
 Mary Brian, Virginia Dale, Douglas
 Blackley
THE PRAIRIE (Zenith).....Alan Baxter, Lenore
 Aubert, Charles Evans, Russ Vincent.
(In Release)
ROAD TO THE BIG HOUSE (11/3)75%
SHOOT TO KILL (5/5).....85%
DEATH VALLEY (Color) (10/8).....70%
FLIGHT TO NOWHERE (10/29).....75%
GOD'S COUNTRY (Color) (6/11).....80%
HOLLYWOOD BARN DANCE
KILLER DILL (5/5)80%
MY DOG SHEP (12/31).....80%
'NEATH CANADIAN SKIES (11/12).....75%
NORTH OF BORDER (12/10)75%
NORTHWEST TRAIL (Color).....
QUEEN OF AMAZONS (3/5).....80%
RENEGADE GIRL (2/18).....80%
ROLLING HOME (12/3)85%
'WILDFIRE (Color)75%
DRAGNET (7/7)80%
KILLER DILL (5/13)80%
THE BURNING CROSS (7/21).....80%
SCARED TO DEATH (7/21).....65%
FLIGHT TO NOWHERE (8/11)70%
CASE OF THE BABY SITTER (11/24).....75%
THE HAT BOX MYSTERY (11/24)75%

UNITED ARTISTS

(Now SHOOTING)
CAGLIOSTRO
 (Edward Small)
 Cast: Orson Welles, Nancy Guild, Frank Lati-
 more, Akim Tamiroff, Stephen Bekassy.
 ProducerEdward Small
 DirectorGregory Ratoff
(Filming Completed)
STRANGE GAMBLE.....William Boyd, Andy
 Clyde, Rand Brooks, James Craven.
SO THIS IS NEW YORK (Screen Plays-Ent.)
 Henry Morgan, Rudy Vallee, Hugh Her-
 bert, Bill Goodwin, Virginia Grey.
VENDETTA (Hughes).....George Dolenz,
 Hillary Brooke, Faith Domergue, Nigel
 Bruce, Donald Buka
RED RIVER (H. Hawks).....John Wayne
 Walter Brennan, Joanne Dru, Montgomery
 Clift, John Ireland, Harry Carey, Noan
 Beery, Jr., Tom Tyler, Paul Fix
ARCH OF TRIUMPH (Enterprise)
 Bergman, Boyer, Charles Laughton, Ruth
 Warrick, Louis Calhern, Ruth Nelson
 Stephen Bekassy, J. Edward Bromberg,
 Katherine Emery, Irene Ryan, Lilo Yarsoi
**A MIRACLE CAN HAPPEN (Bogaus-Mere-
 dith)** Paulette Goddard, Henry Fonda
 James Stewart, Fred MacMurray, Charles
 Laughton, Burgess Meredith, William
 Demarest, Hugh Herbert, Harry James.
ATLANTIS (Nebenzal).....Maria Montez,
 Jean Pierre Aumont, Dennis O'Keefe.
(In Release)
CHRISTMAS EVE (11/3)80%
FABULOUS DORSEYS (Rogers) (2/25) ..70%
FUN ON A WEEK-END (Stone) (4/15) 85%
MACOMBER AFFAIR (Bogaus) (1/28).....90%
MONSIEUR VERDOUX (Chaplin)
 (4/15)Not Rated
NEW ORLEANS (Levey) (4/29).....70%
***OTHER LOVE, THE (Enterprise)** (4/8).....90%
PRIVATE AFFAIRS OF BEL AMI (Loew-Lewin)
 (3/12)85%
WAMROD (Sherman-Enterprise) (3/5).....70%
THE RED HOUSE (Lesser-Thalia) (2/11) 90%
THE MARAUDERS (7/14).....75%
MAD WEDNESDAY
 (Sturges-Hughes) (3/19)90%
SUSIE STEPS OUT (Comet) (11/19).....80%
UNEXPECTED GUEST (Hopalong)
 (12/17)80%
HOPPY'S HOLIDAY (5/13)80%
LURED (7/21)85%
HEAVEN ONLY KNOWS (8/4)85%
CARNEGIE HALL (LeBaron-Morris)
 (3/26)No Rating
DANGEROUS VENTURE (Hopalong)
 (2/25)75%
***DISHONORED LADY (Stromberg)**
 (4/22)95%
BODY AND SOUL (8/18)95%
STORK BITES MAN (8/18)70%
HAL ROACH COMEDY CARNIVAL
 (8/25)85%

UNIVERSAL
 INTERNATIONAL

(Now SHOOTING)
ANOTHER PART OF THE FOREST
 Cast: Frederic March, Ann Blyth, Dan Dur-
 yea, Edmond O'Brien, Florence Eldridge
 ProducerJerry Bresler
 DirectorMichael Gordon
 AssistantBen Chapman
ARE YOU WITH IT?
 Cast: Donald O'Connor, Olga San Juan, Mar-
 tha Stewart, Lew Parker, Pat Dane.
 ProducerRobert Arthur
 DirectorJack Hively
 AssistantJoe Kenny
MAN-EATER OF KUMAON
 (Monty Shaff)
 Cast: Sabu, Wendell Corey, Joanne Page
 Producers.....Monty Shaff and Frank Rosenberg
 AssistantRobert Agnew
 DirectorByron Haskin
(Filming Completed)
UP IN CENTRAL PARK.....Deanna Durbin,
 Dick Haymes, Vincent Price, Albert Sharpe
CASBAH (Marston).....Yvonne De Carlo,
 Tony Martin, Marta Toren, Peter Lorre.
ALL MY SONS.....Ed. G. Robinson, Burt
 Lancaster, Mady Christians, Howard Duff.
THE NAKED CITY (Hellinger).....
 Barry Fitzgerald, Howard Duff, Dorothy
 Hart
A DOUBLE LIFE.....Ronald Colman, Signe Hasso
A WOMAN'S VENGEANCE Charles Boer, Ann
 Blyth, Sir Cedric Hardwicke, Jessica Tandy
TAP ROOTS (Technicolor)
 Van Heflin, Susan Hayward.
LETTER FROM AN UNKNOWN WOMAN
 (Rampart).....Joan Fontaine, Louis Jourdan
(In Release)
THE SENATOR WAS INDISCREET (12/15) 90%
FRIEDA (11/10)85%
THE LOST MOMENT (10/13).....85%
THE WISTFUL WIDOW OF WAGON
GAP (10/6)85%
RIDE THE PINK HORSE (9/15).....90%
THE YEARS BETWEEN (9/8).....85%
SOMETHING IN THE WIND (7/28)85%
ABIE'S IRISH ROSE (Crosby) (11/26) 85%
ADVENTURES OF DON COYOTE (Comet)
 (Color) (4/29).....80%
BLACK NARCISSUS (7/14).....95%
SINGAPORE (8/11)80%
BUCK PRIVATES COME HOME (3/26)80%
***EGG AND I, The** (3/26)95%
GREAT EXPECTATIONS (British) (4/22).....95%
I'LL BE YOURS (1/21).....85%
 (11/19)80%
MICHIGAN KID (Color) (2/18).....80%
ODD MAN OUT (British) (3/19).....95%
STAIRWAY TO HEAVEN (Color) (British)
 (12/24)95%
***WELL GUY (Hellinger)** (12/10).....85%
TEMPTATION (Small) (12/17)85%
***TIME OUT OF MIND** (3/19).....90%
SLAVE GIRL (7/21)80%
IVY (6/16)85%
THE EXILE (10/20).....85%
THE UPTURNED GLASS (10/27).....85%
NICHOLAS NICKOLAY (11/17).....80%
PIRATES OF MONTEREY (11/17).....85%

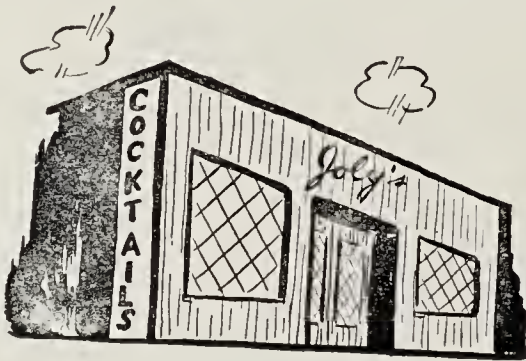
WARNERS

(Now SHOOTING)
DON JUAN
 (Technicolor)
 Cast: Errol Flynn, Viveca Lindfors, Robert
 Douglas, Romney Brent, Alan Hale
 ProducerJerry Wald
 DirectorVincent Sherman
 AssistantDick Mayberry
KEY LARGO
 Cast: Humphrey Bogart, Edward G. Robin-
 son, Lauren Bacall, Lionel Barrymore.
 ProducerJerry Wald
 DirectorJohn Huston
 AssistantArt Luker
WINTER MEETING
 Cast: Bette Davis, James Davis, Janis Paige,
 John Hoyt.
 ProducerHenry Blanke
 DirectorBretaigne Windust
 AssistantSherry Shourds
 ProducerJerry Wald
 DirectorJean Negulesco
 AssistantMel Dellar
(Filming Completed)
TO THE VICTOR.....Dennis Morgan, Viveca
 Lindfors, Tom D'Andrea, Vic Francen.
THE TREASURE OF SIERRA MADRE
 Humphrey Bogart, Walter Huston, Tim
 Holt, Bruce Bennett, Barton MacLane.
 Carmen D'Antonio, Florita Romero, Bobbv
 Blake, Clifton Young, Jack Holt.
APRIL SHOWERS.....Jack Carson,
 Ann Sothern, Bobby Ellis, S. Z. Sakall.

EVER THE BEGINNING
 Lilli Palmer, Sam Wanamaker.
NIGHT UNTO NIGHT.....Ronald Reagan,
 Viveca Lindfors, Bruce Benetti, Rosemary
 DeCamp, Osa Massen, Broderick Craw-
 ford, Craig Stevens.
WOMAN IN WHITE.....Alexis Smith, Eleanor
 Parker, Sydney Greensstreet, Gid Young
CHRISTOPHER BLAKE.....Alexis Smith,
 Robert Douglas, Ted Donaldson, John
 Hoyt, Mary Wickes.
JOHNNY BELINDA.....James Wyman, Lew
 Ayres, Charles Bickford, Agnes Moorehead
(In Release)
MY WILD IRISH ROSE (12/15)
(Technicolor).....90%
ESCAPE ME NEVER (11/3)85%

THE UNSUSPECTED (9/22).....85%
***EAST WITH FIVE FINGERS** (12/24).....85%
CHEYENNE (4/29)95%
***HUMORESQUE** (12/24)95%
LOVE AND LEARN (3/26)75%
THE MAN I LOVE (12/31).....80%
***NORA PRENTISS** (2/11)90%
***PURSUED (U. S.)** (2/18)85%
***STALLION ROAD** (3/19)95%
THAT WAY WITH WOMEN (2/18).....80%
***TIME, PLACE, GIRL (Color)** (12/10).....85%
***TWO MRS. CARROLLS** (4/1).....90%
CRY WOLF (7/7)80%
THE UNFAITHFUL (6/2)90%
POSSESSED (6/2)95%
DEEP VALLEY (8/4)90%
LIFE WITH FATHER (8/18)100%
THAT HAGEN GIRL (10/27).....85%

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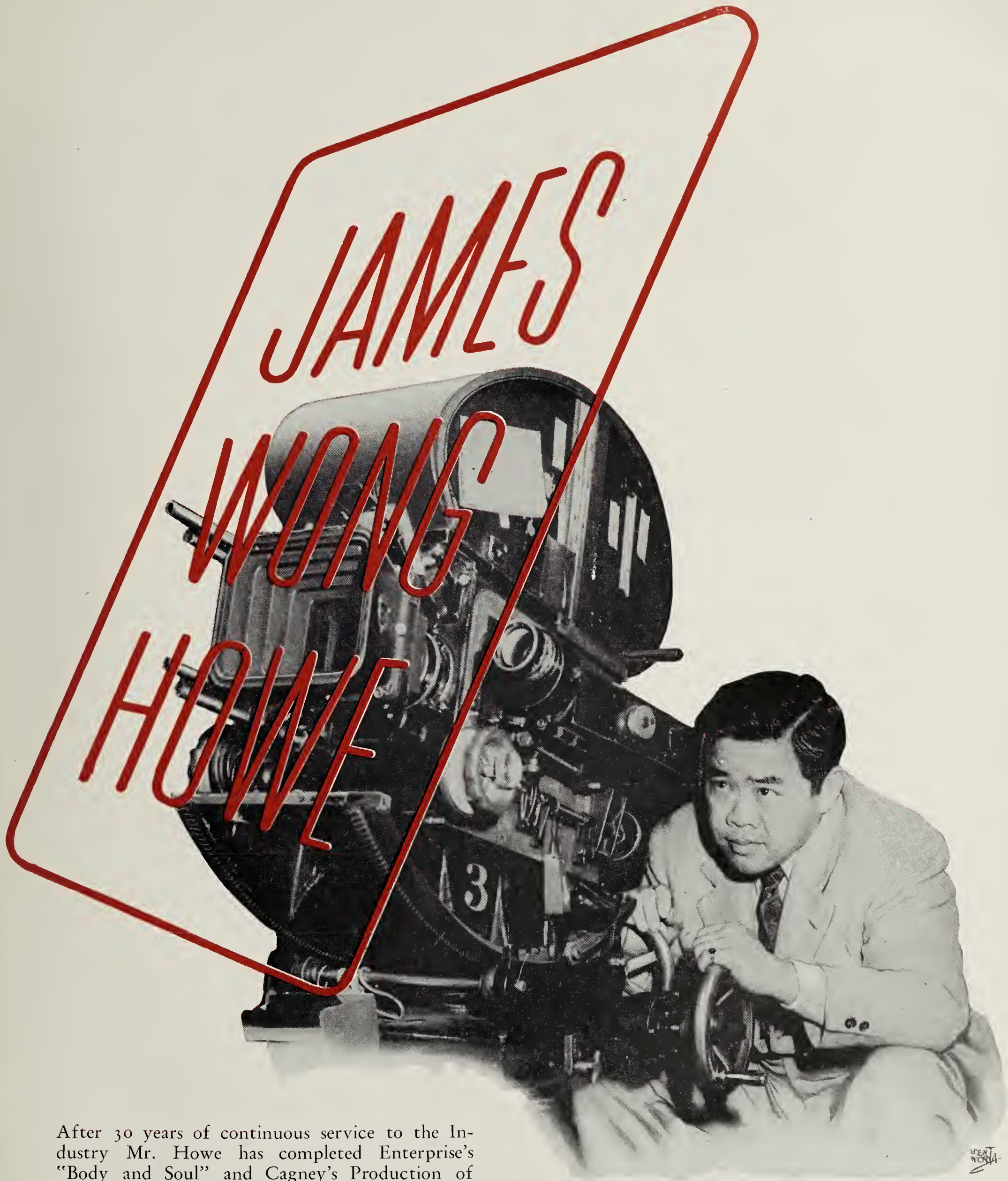
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To

MARK HELLINGER

. . . a Swell Guy

EAGLE-LION STUDIOS...

have completed
and will release
during the
next
few months
the
following
productions:



"T-MEN"

Dennis O'Keefe, Alfred Ryder, Mary Meade
June Lockhart, Wally Ford

"OUT of the BLUE"

George Brent, Virginia Mayo, Turhan Bey
Ann Dvorak, Carole Landis, Elizabeth Patterson
Julia Dean, Richard Lane, Charlie Smith
Flame, the dog

"LOVE FROM A STRANGER"

John Hodiak, Sylvia Sidney, Ann Richards
John Howard, Isobel Elsom

"ADVENTURES OF CASANOVA"

Arturo de Cordova, Lucille Bremer, Turhan Bey
John Sutton, George Tobias, Noreen Nash

"The MAN from TEXAS"

James Craig, Lynn Bari, Johnnie Johnston
Sara Allgood, Harry Davenport, Una Merkel
Wally Ford, Victor Cutler

"NORTHWEST STAMPEDE"

Joan Leslie, James Craig
Jack Oakie, Chill Wills



RONALD COLMAN
... definitely an Oscar performance ...
in 'A Double Life' (U-I) (Kanin)

WB BOOM

Big Returns Hypo Warner Sked, With 37 For 1948

● With a net of \$22,094 for the fiscal year ending Aug. 31, Warners shows a return equal to \$3.02 per share—more than double the dividend requirement and considerably higher than last year's \$19,424,000.

This husky balance is reflected in the Warners 1948 production schedule, which will place more than twice as many before the cameras than rolled last year.

Thirty-seven features are slated, with three pix initiated in '47. Twelve will start during the first quarter, with balance distributed over the other 9 months. Eleven are marked for Technicolor.

10 PREVIEWS TODAY

(Page)	(Release)
1—'A DOUBLE LIFE'	U-I
3—'THE PARADISE CASE'	SRO
4—'SECRET BEYOND THE DOOR'	U-I
4—'THE VOICE OF THE TURTLE'	WB
5—'GLAMOUR GIRL'	Col.
5—'BILL AND COO'	Rep.
5—'THE GAY RANCHERO'	Rep.
6—'TREASURE OF SIERRA MADRE'	WB
6—'GUN TALK'	Mono.
7—'THE FLAME'	Rep.

'DOUBLE LIFE' IS OSCAR BID FOR RON COLMAN

Exceptionally Well Produced And Directed, But All Technical And Talent Endeavors Are Secondary To Colman's Othello Performance

★★★ "A DOUBLE LIFE" is an excellent presentation of Ronald Colman for an Oscar award this coming election of Academy members. As a matter of fact, it is well nigh excellent in every detail of production, direction and general performances, but all endeavors seem to pale into secondary consideration because of the constant spotlight on Mr. Colman—and his magnificent performance of the man who lived his "Othello" too seriously.

Garson Kanin and his wife, Ruth Gordon, wrote the story and brother Michael Kanin produced it—all of which nicely entitles it to be called a "Kanin Production" for Universal-International release.

It gives Colman the opportunity to portray an actor on the screen, and the premise that all good actors more or less lead double lives.

As "Anthony John," Colman is
(Continued on Next Page)

TOP NEWS

TEN PIX—Only 10 Yank films remain unreleased in England, and can last for not more than 2 months. According to London sources, this means that many British theatres will soon be shuttered—unless the tax situation is alleviated. W. R. Fuller general secretary of CEA (Cinematographic Exhibitors Association), says the English film industry is doomed unless American product is
(Continued on Next Page)



DANNY THOMAS
... back again on radio with his own airshow every Friday eve over CBS.. one of the most important factors in that network's block that night..



... after actually killing his leading lady, he stabs himself ...
Ronald Colman & Signe Hasso in a scene from 'A Double Life' (U-I-Kanin)

E-L SLATE

Eagle-Lion 1947-48 Sked Completed, With 58 Pix

● Eagle-Lion Films has completed its production slate for the entire 1947-48 release season, ending next September.

A total of 58 major pictures are either in distribution or currently awaiting release. All new productions scheduled to go before the cameras will fit into the 1948-49 release period.

The new program will include 10 major Eagle-Lion features, four Walter Wanger films and 20 lower budget pictures.

In addition, E-L will distribute five J. Arthur Rank productions. These are the Stewart Granger-starring "Caravan," "The Smugglers" starring Michael Redgrave, and "Green for Danger," "October Man" and "Take My Life."

JOHN FARROW



DIRECTED
THE LONG GRAY LINE
A PARAMOUNT PICTURE

EDDY ECKELS Editor
 WILLIAM H. JAMES Associate
 LARRY URBACH General Manager
 TOM WOOD, JR. Adv. Associate

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Vol. 40, No. 17 January 12, 1948

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

restored. Making the situation darker is a Hollywood move to slap a retaliatory 75% tax on British films shown in the U.S.

SWEDEN—American films exhibited in Sweden this year will garner only 33 percent of their earnings, as compared with 50 percent for last year. This figure, however, is called "satisfactory, considering the extreme dollar crisis" according to George Canty, State Department film authority.

RED SUIT—While Commie-hunter J. Parnell Thomas announced early resumption of Hollywood Red hearings, 3 suits were being filed against major studios by 3 of the 10 indicted for contempt by Thomas. Ring Lardner, Jr. and Edward Dmytryk are asking for total judgements exceeding \$3,000,000. Dalton Trumbo seeks a contract settlement with MGM for \$500,000. Lester Cole demands that his suspension be lifted. Adrian Scott is expected to enter suit soon against RKO.

FRANCE—The French government has limited films to be shown in 1948 to 272: Figure includes domestic pix. Reason is said to be an effort to alleviate difficulties resulting from last year's flooded market. Of the 272, Yank films will number 108. Combined number from all other countries is 76. France will show 88 domestic pictures.

SEASON SET—Of 291 films slated for the 1947-48 release season, two-thirds are completed. 199 in the can, 19 shooting and 73 ready to roll—this tabulation shows a big jump on the average New Year start, considering the tribulations under which the industry has been working.

P R E V I E W S

'DOUBLE LIFE' Has Theme Implying All Great Actors Lead Such Lives

George Cukor's Direction Makes Much Of Premise That Is Familiar In Spite Of New Othello Dress

(Continued from Preceding Page)

conceded the greatest actor of his day—an artist highly diversified and capable of playing almost any role. His lighter plays have made him highly popular and his managers mull the idea of presenting him in Shakespeare. They have little to fear since he is an accepted hit in anything his press notices announce.

But "Tony" is an actor who takes every role so seriously that he actually lives it off-stage to the detriment of nearly all except his leading lady, Signe Hasso. Ronald and Signe have been married but have severed their matrimonial ties because they found they could get along so much better as merely companionable artists.

Signe has great apprehension of Ronald's playing "Othello," and rightly so. She knows he will live the role so deeply that he will be a brooder and become morose—the more and longer the play becomes successful.

Even though it falls to her lot to play "Desdemona," whom Othello chokes with the "kiss of death" at the finale of each performance, she does not really fear the dire consequences which almost mean her own death—for, you see, her former husband still adores her and is constantly begging her to marry him again.

So, although he becomes obsessed with the role of Othello—and with the idea of really choking someone to death just as he chokes Desdemona—he cannot quite bring himself to kill the one girl he loves.

But one night, during one of his brooding spells, he runs across a com-

mon little waitress (Shelly Winters) who offers him solace in her private apartment. The "solace" is implied as a reason for disgust with himself and later, when the spell attacks him a second time, the audience knows the foolish waitress is doomed.

The murder of the girl has all the earmarks of a death similar to that of Desdemona in the successful Broadway play, so a zealous news reporter makes a deal with Edmond O'Brien, the play's p. a., to tie up the murder innocently enough with the current hit.

Colman becomes enraged at O'Brien for the manner in which he is allowing "Othello" to become exploited with the murder, and goes berserk in a clash with the press agent. Only, then, does O'Brien realize he is tangling with a character quite strange indeed.

Circumstances lead further to where O'Brien actually suspects Colman of committing the murder, but the police scoff at the idea. When Colman, however, becomes violently jealous of O'Brien and believes that Signe is in love with him, the press agent takes up the investigation of the murder in his own manner.

Some questioning gives him encouragement and he finally gets the police commissioner to help him present a stage trick to test the guilty conscience of the great actor. O'Brien selects a blonde, similar enough to be made up to look like the murdered waitress, and then arranges for the imitator to serve them at a special meeting place.

Colman falls for the date to meet

FEATURE CLASSIFICATION

Kanin Productions Presents
 "A DOUBLE LIFE"

A Universal-International Release

EXCELLENT Murder Drama of the Theatre, produced by Michael Kanin and directed by George Cukor. Written by Ruth Gordon and Garson Kanin. Photography by Milton Krasner, ASC. Music by Miklos Rozsa. Tradedown at the Academy theatre, Friday evening, Dec. 19. Running time, 105 min.

95%

The Players—RONALD COLMAN, Signe Hasso, Edmond O'Brien, Shelly Winters, Ray Collins, Phillip Loeb, Millard Mitchell, Joe Sawyer, Charles La Torre, Whit Bissell, John Drew Colt, Peter Thompson, Elizabeth Dunne, Alan Edminston.

O'Brien and becomes quite startled and excited when the acting-waitress appears. In fact, he pleads a previous engagement and disappears. The finger of guilt is surely pointing more definitely now. But still there is no real evidence.

O'Brien decides to pursue Colman with the murdered girl's "ghost", so to the theatre he takes her for the finale where Othello chokes Desdemona.

Colman sees the "ghost" in the wings—with the law close behind. It is the tip-off that his suicide of the play will this time be real.

As he dies, he forgives O'Brien for loving Signe—in fact, actually pairs them off for a happy finish.

Everything about the story of "A Double Life" is just about as you would expect it to happen. The bits of suspense are all momentary. There is little that might put the audience on constant edge. And yet, there is constantly one impelling force—the power of Colman's performance that seems to improve with every scene.

Much of this is naturally the ability of the artist, himself. But there is also a great part of it that is contingent upon the fine direction from behind the scenes.

In fact, there is hardly a moment that one is not conscious of the fine hand of George Cukor in guiding the destiny of that fragile plot, upon which he weaves the all-important theme into the one dominant character.

Because of that, even the magnificent work of Signe Hasso becomes merely a "passing portrayal"—a cog in the machinery of the prestige platform being constantly built for Colman.

Because of that, such a fine actor as Edmond O'Brien has little opportunity to display his real ability; stage actress Shelley Winters can be merely classified as "good" in the part of the murdered waitress; John Drew Colt, son of Ethel Barrymore who makes his screen debut as the stage manager, can attract but little of the spotlight in his direction.

Walter Hampden, one of the deans of the American theatre, is credited with having been brought to Hollywood to supervise the "Othello" se-

(Continued on Page 8)



... the stage crew watches apprehensively during the choking scene ... John Drew Colt, Ronald Colman & Signe Hasso in 'A Double Life' (U-I - Kanin)

'PARADINE CASE' Sure To Do Big Biz But Just Misses Being 'Tops'

Selznick's Superb Production Values, Glittering Cast, Compensate Thin Plot And Inconclusive Finale

★★★ "THE PARADINE CASE" carries the artistry-ensign to be expected of David O. Selznick. Every facet of Selznick's production effort is expertly integrated and executed with maximum showmanship values. This, combined with a glittering marquee-cast and the heavy exploitation campaign behind it, will sell the pic for top grosses.

Selznick's screen translation of the Robert Hichens novel is a beautifully

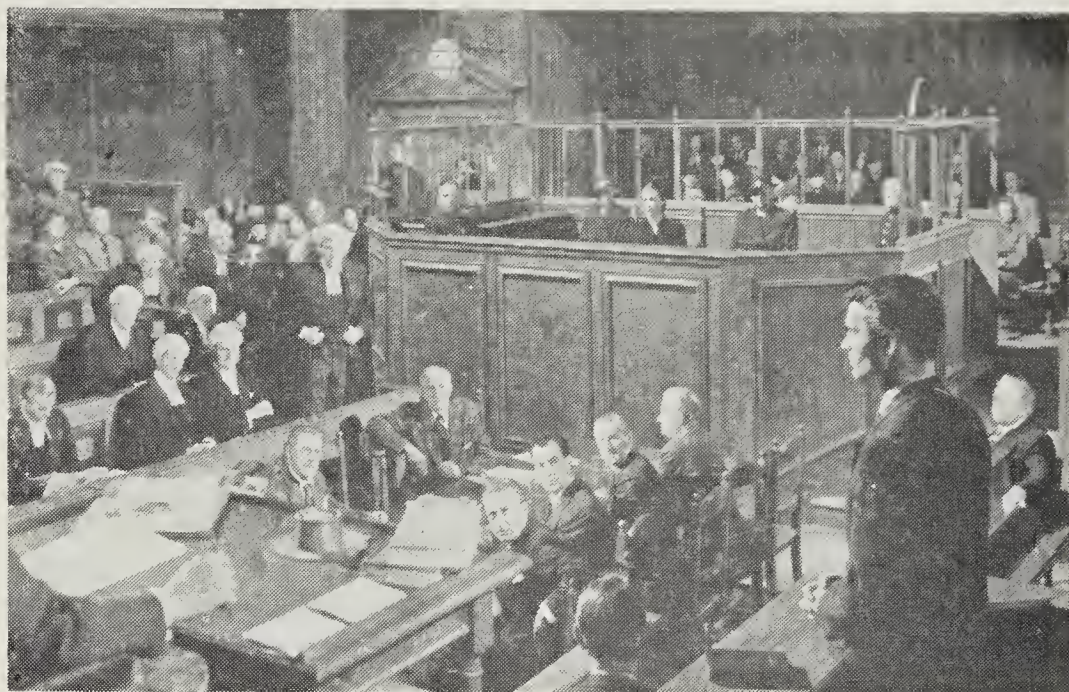
etched series of character-portraits. Alma Reville and James Bridie did the adaptation. But it is in Selznick's screenplay that the deft interplay of emotional forces is delivered with consummate skill. Yet, oddly, the pic lacks that vital spark which spells "Tops".

The plot pivots around the oldest premise in scripting—a happily married man becomes infatuated with a fascinating woman. The story is delivered with subtle literary touches which delve deeply into the fundamentals of human nature.

That "The Paradine Case" does not consistently maintain a mounting suspense is due to the basis of the story, not to the craftsmanship involved. Bulk of the tale takes place in London's Old Bailey. It is concerned primarily with the trial of a woman accused of murdering her husband. There are only two suspects. The outcome of the story is a foregone conclusion almost before the premise is laid down.

Director Alfred Hitchcock achieves masterly results from his cast, although a few roles are quite incidental. His style — a smooth blend of understressed histrionics in seethingly dramatic situations—captures the underlying story purpose and makes the simple plot come to vibrant life.

Gregory Peck is the central figure. A brilliant English lawyer, a man of principle and power, he defends Valli against a murder-charge and falls in love with her. Peck builds tremendous



... the Barrister almost savagely attempts to pin murder on Louis Jourdan . . Gregory Peck, Valli and Louis Jourdan in "The Paradine Case" (SRO)

sympathy and natural warmth into the role. Thoroughly likable, utterly human, the man he portrays is as distressed over his estrangement from his wife as she is.

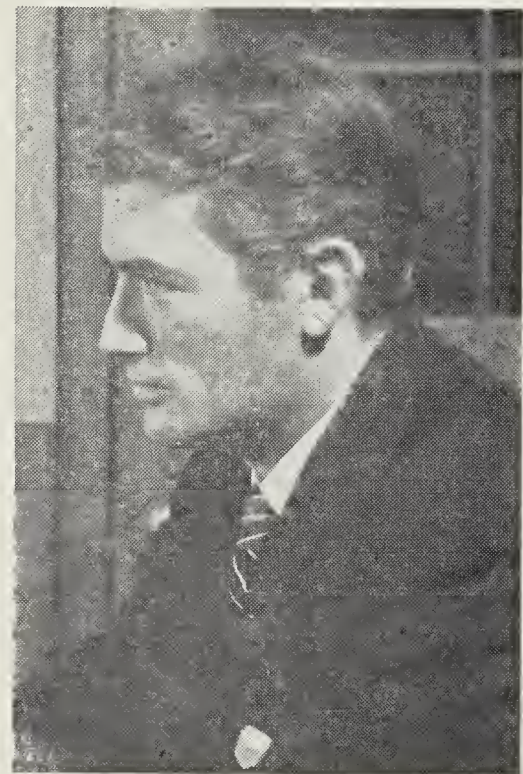
The wife, Ann Todd, is that rarest of women — a wife whose love is neither blind nor selfish. Miss Todd weaves a tender, gentle, all-pervading aura of understanding around her man.

This characterization brings out, with forceful clarity, an old and often distorted truth—that physical attraction is a natural phenomenon, a force which lies outside the volition of the person affected. Miss Todd, by every trick at the command of a fine actress, makes plain that she does not blame Peck for his infatuation with his client. She merely works quietly to help him rid himself of it.

Brought out also is another oft-times proven truism. Miss Todd enunciates it succinctly: "I don't own him. I just love him."

The relation between Peck and Valli is adroitly handled. Only once does he articulate his feeling for her. There is never an embrace. His growing emotion is expressed through indirection. His visits to her cell in Old Bailey become more frequent. His eyes and the tone of voice alone tell her and the audience that he desires this quiet, beautiful, enigmatic woman.

Louis Jourdan, manservant to Valli's blind husband, is the only other per-



GREGORY PECK as the Barrister does his best to assure the beautiful Mrs. Paradine he will clear her of charge . . ("The Paradine Case"—SRO)

son who might have poisoned him. It is obvious to everyone, but the impassioned lawyer, that Jourdan is sincere—a pawn in the twisted threads of Valli's passion. The young French actor turns in a careful, effective portrayal.

Peck, jealous, plans his case on the presumption of Jourdan's guilt. When, by shrewd maneuvering, he implicates the youth, Valli warns him to drop the attack. Greg, too deep in his amorous blindness, continues to twist the lad's answers to his calculated questions. Jourdan admits his intimacy with Valli, loathing both himself and the woman who enmeshed him. He kills himself during a court recess.

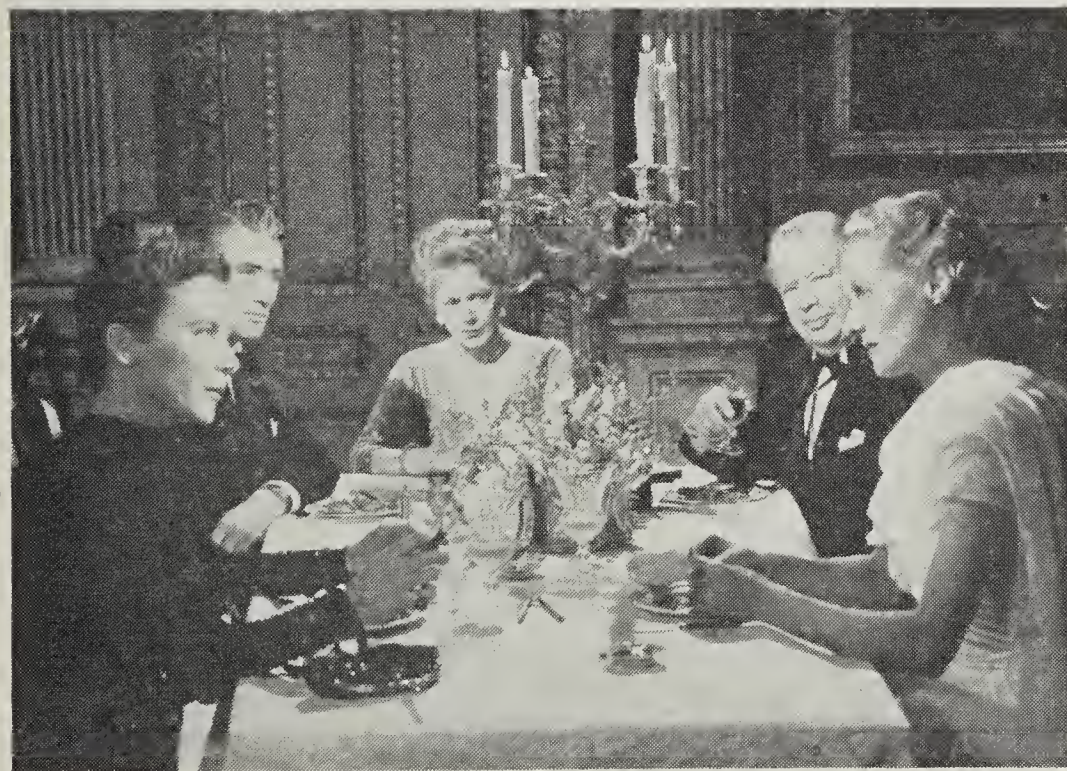
Valli, despairful, confesses to murdering her blind husband.

Peck, broken, returns home where wife Todd heals his psychological wounds and reestablishes his self-respect. This

(Continued on Page 4)



VALLI takes the reassurance of the Barrister that he will free her of the murder charge with some doubt . . ("The Paradine Case"—SRO)



... a candle-lit love drama behind the scenes of the English law courts . . Ann Todd, Gregory Peck, Ethel Barrymore, Chas. Coburn & Joan Tetzel in a tense moment during a dining sequence of "The Paradine Case" (SRO)

FEATURE CLASSIFICATION

Selznick Releasing Org., Inc.
Presents

"THE PARADINE CASE"

EXCELLENT Social drama, produced by David O. Selznick and directed by Alfred Hitchcock. Screenplay by David O. Selznick, from the novel by Robert Hichens. Adaptation by Alma Reville and James Bridie. Photography by Lee Garmes. Music by Franz Waxman. Reviewed Monday, PM, Dec. 29, 1947 at the Westwood theatre. Running time, 131 min.

95%

The Players—Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan, Valli, Leo G. Carroll, J. Tetzel.

'SECRET BEYOND DOOR' Is Loose Though Suspensive Psycho Yarn

Slow And Incoherent Start Is Compensated Through Dynamic Photography And Suspense-Laden Finalé

★ "Secret Beyond The Door" is typically psychological fare with an attempt at the Hitchcock touch. Fritz Lang did a fine job of producing and directing with emphasis placed on low-key photography. The film will undoubtedly box office comfortably.

Fraught with suspense throughout the picture, and driving to a climactic finish that lasts fully 30 minutes of the 90 minute-long production, the female audiences will wilt with suspended emotion and carry the word by mouth that draws the trade for a look-see.

Joan Bennett does her usual characterization, and although somewhat dull in the first half of the picture, she recovers sufficiently in the latter half to produce a very creditable performance.

Michael Redgrave co-stars with Miss Bennett portraying a highly emotional character. Unknown to the average American public, he remains an enigma until future roles allow him to prove his versatility more fully.

Story Opens With 'Punch'

The story is based on the same plot as that of "Suspicion" and opens with a punch. However, except for the photography, the first half of the film bounces around erratically and the opening drive is lost in the shuffle. Midway, the film takes on some semblance of clarity, and suspense is built to a high pitch which continues without a break until the curtain drops.

Yarn pivots around Redgrave, cast as "Mark Lamphere" and the current Lamphere family and retinue, with frequent references to the departed members of the family. Miss Bennett, his new bride, is brought to the ancestral estate without knowledge of her husband's background, and there suspicion of murders by her husband, Mark, is brought to light.

Lamphere's continual running away from his new bride is confusing in early part of story, but subtle clues offer audience participation in the guesswork and as story unfolds built-up suspense brings a prolonged climax to a successful end.

Anne Revere walks through her character as Mark's sister with effortless ease and drops the dominant clue to her brother's psycho-condition in a perfectly thrown away line. With more meat to her part, Miss Revere could easily have walked away with the picture.

Other characters with importance to the story, Miss Robey, Lamphere's secretary portrayed by Barbara O'Neil, and David, his son, by Mark Dennis,

FEATURE CLASSIFICATION

Universal-International
Presents

"SECRET BEYOND THE DOOR"

(Walter Wanger Prod.)

GOOD

85%

Psychological murder-mystery, produced and directed by Fritz Lang. Screenplay by Silvia Richards, based on the story by Rufus King. Photography by Stanley Cortez, ASC. Music by Miklos Rozsa. Previewed Monday, PM, December 29, 1947, at the Gordon Theatre. Running time, 91 min.

The Players—Joan Bennett, Michael Redgrave, Anne Revere, Barbara O'Neil, Natalie Schafer, Anabel Shaw, Rosa Rey, James Seay, Mark Dennis.

were capably done, but were left high and dry when the final curtain dropped.

Fritz Lang's direction was felt throughout with Stanley Cortez's photography the outstanding feature of the film. Opening punch and latter half of the film's suspense were directly due to Cortez's artistry.

Travis Banton's genius with gowns made both sexes look twice at the lovely Miss Bennett, not very hard to do at any time.

Although a definite psycho-murder film, with killing oozing from every scene, one is actually committed in the film. However, sufficient allusion to murder is brought in to create the feeling that it has already been committed and is about to be committed again.

Definitely a drawer for the feminine sex, the film will attract enough mouth-to-mouth comment to bring the shekels into the box office in a steady, though not spectacular, stream.

—Lee

"PARADINE CASE"

(Continued from Page 3)

finale is abrupt and inconclusive.

A sub-plot, only partially developed and inconsequential to the story, concerns Charles Laughton, the sadistic and lecherous judge who tries the case. Laughton dominates his frightened, unhappy wife, Ethel Barrymore.

Laughton, smooth and always the master of timing, makes his role a highlight. Miss Barrymore, unfortunately, is miscast and unconvincing.

Art direction by Thomas Morahan and Lee Garmes' photography add immeasurably to the silken production quality. Musical score by Franz Waxman is an important prop to the emotional strength of the entire film.

—Bill.



... her love pulled him back from the darkness of insanity and murder . . .
Joan Bennett & Michael Redgrave in "Secret Beyond the Door" (U-I)

'VOICE OF THE TURTLE' Is Purity Treatment Of Verahot Stage Play

Screen Version Is Pure, Clean Linen—A Full Yard Wide—Which Lightens It Into Comic Froth

FEATURE CLASSIFICATION

Warner Brothers Present
"THE VOICE OF THE TURTLE"

GOOD

85%

Intimate Comedy, produced by Charles Hoffman and directed by Irving Rapper. Screenplay by John van Druten from the stage play by himself. Photography by Sol Polito, ASC. Music by Max Steiner with musical direction by Leo Forbstein. Trade-shown Tuesday evening, Nov. 25, 1947, at Warners' Beverly theatre. Running time, 104 min.

The Players—Ronald Reagan, Eleanor Parker, Eve Arden, Wayne Morris, Kent Smith, John Emery, Askine Sanford and John Holland.

★ "THE VOICE OF THE TURTLE" comes to the screen as a most thoroughly cleansed piece of entertainment linen—quite different from the sprightly-risque version of the original stage play. In fact, it is a vivid example of purity propaganda along intimate lines.

As such, it is quite naturally a very light comic-froth that, innocently enough, makes the male lead appear a bit foolish at times.

The situation of the service-man who cannot find a place to sleep and is therefore permitted by a naive gal to park a few nights in her apartment is still brimful of opportunities for the male of the species, but!

The male of the species in this case is quite something different from what the public expects. He grasps no opportunity whatsoever. He longs for a gal, but the beauteous creature who showers him with possibilities is just a script character which the script says he must stay as far away from as possible.

There are bound to be such remarks from the audience as "what's the matter with the guy?". Such a query is elicited the more because of the virility of the man chosen for the part—Ronald Reagan. And especially emphasized by the gorgeous alluring beauty and charm of the gal cast as the naive come-on—Eleanor Parker.

The only thing that breaks the monotony of all this is the occasional visits of gal-friend Eve Arden to the apartment. Her dialogue although

equally cleansed for the screen version, is quite refreshing and sprightly enough to lend plenty of rich comedy.

Reagan, Parker, Arden and Wayne Morris are all starred. The other half of the cast constitutes the support.

The affair between Eleanor Parker and Kent Smith, the playwright, which took place before the arrival of the service-man, is now presented as merely one of adoration on the part of the gal—with the playwright not having time for such adoration.

Accordingly, when Ron Reagan arrives in uniform, the gal is free to adore whomsoever she likes. And she is quite the adoring and adorable kind.

In the stage play, things really start happening—and how!

On the screen, nothing really happens except the continuing embarrassment of the script trying to wash it all up so clean and nice that there is nothing believable about it.

—Eddy.

'GAY RANCHERO' a Fast-Moving Action-Packed Musical Western

*Lilting melodies and tuneful warbling combine
With smooth acting in newest Roy Rogers film*

★ "THE GAY RANCHERO" is a fast-moving, hard-riding, musical western that rates close to tops in the Roy Rogers series. The corn is a little heavy but the action is realistic the story logical and the production values excellent. Audiences will also enjoy the lilting tunes.

Roy and pretty Jane Frazee do a pleasant duo on "Wait'll I Get My Sunshine in the Moonlight," while Tito Guizar will set the feminine hearts fluttering with "You Belong to My Heart" and "Granada." The Sons of the Pioneers tunefully warble "Cowboy Country" and practically every one gets in on a cheerful rendition of the title song, with what is probably the happy exception of Andy Devine. Also on the enjoyable side is a peppy dance by Estelita Rodriguez, a pert and cute senorita by anyone's standards.

Use Of Trucolor Impressive

Producer Edward J. White doesn't stint on the settings and his use of Trucolor gives the film an impressive quality that lifts it far above the average oater.

William Witney's direction is a decided asset to the production, the acting being consistently good throughout, while the director's concern with detail gives the piece a plausibility that makes it of interest to audiences in any age bracket and widens the appeal to other than just oater fans.

Sloan Nibley's script is a fairly



... steadily forward—catlike ...
Roy Rogers steals up on trouble in
"The Gay Ranchero" (Republic)

SECONDARY CLASSIFICATION

Republic Presents
"THE GAY RANCHERO"

GOOD
85%

Western musical, produced in Trucolor by Edward J. White and directed by William Witney. Screenplay by Sloan Nibley. Photography by Jack Marta, ASC. Tradeshown at Republic studios, Friday AM, Jan. 2, 1948. Running time, 72 min.

The Players—Roy Rogers and Trigger, Tito Guizar, Jane Frazee, Andy Devine, Estelita Rodriguez, George Meeker, LeRoy Mason, Dennis Moore.

tight one and, while the humor is served on a cob, Andy Devine's amiable personality makes it almost palatable. The story, basically, is conventional. Jane Frazee has a delivery service and her cargoes of gold are being hijacked consistently. The new twist

(Continued on Page 6)

'GLAMOUR GIRL', a Husky Entry in The Musical Secondary Bracket

*Newcomer Sings Her Way Right Into Your Heart
And Carries The Pic With Her For Good Takes*

★ "GLAMOUR GIRL" is a husky entry in the general support bracket. The yarn itself is old stuff, but it's been smoothly assembled by producer Sam Katzman. Focus on Gene Krupa, his dynamic drums and orchestra, gives the piece plenty of patron-pull from the younger set. And newcomer Susan Reed will send the oldsters with her heart-tugging vocalizing of nostalgic tunes.

Credit goes to director Arthur Dreifuss who does a slick job of blending the diverse elements into a reasonable facsimile of reality.

Krupa grabs attention immediately and holds it. His skin-beating is truly sensational. It is Miss Reed's singing, however, which gives "Glamour Girl" an unusual touch. Her voice has a rare, lute-like, quality which should carry her to the top of the ladder.

The yarn picks up New York talent scout Virginia Grey, as she comes back from a Reno divorce from crooner Jack Leonard. Seems she's in the habit of wearing the pants. Jack's a nice guy, but he refused to be dominated.

Virginia is sent by her boss to Tennessee to ink a new trio. When her plane gets grounded on the way, she spends the night at a farmhouse somewhere in the southern hinterlands. There she discovers Susan.



... a dangerous place to love ...
The lovers and the Black Menace in
"Bill And Coo" (Rep, Feature Novelty)

SECONDARY CLASSIFICATION

Columbia
Presents
"GLAMOUR GIRL"

GOOD
85%

Musical produced by Sam Katzman and directed by Arthur Dreifuss. Screenplay by M. Coates Webster and Lee Gold, from a story by Lee Gold. Photography by Ira H. Morgan. Musical direction by Mischa Balalaieff. Tradeshown at Columbia studios, Monday, PM, Dec. 22, 1947. Running time, 67 min.

The Players—Gene Krupa, Susan Reed, Virginia Grey, Michael Duane, Jimmy Lloyd, Jack Leonard, Pierre Watkin, Eugene Borden, Netta Parker.

Enraptured, she brings the girl back to town without looking up the trio.

Upshot is that Virginia and new boy-friend Michael Duane open their own agency.

Bulk of the plot concerns itself with their tribulations as they try to find name-talent to hypo the start. Woven through the scurrying is the gradual falling in love with Duane by Susan. Camera touches make it also evident that Virginia still has a yen for her ex—although she won't admit it to herself.

Naturally, after proper heart-break and disappointment, Susan clicks in big-time and captures Mike. Which makes everybody happy—'cause Gina and Jack do it all over again. —Bill.

'BILL AND COO'

*A Novelty Entertainment
With Bird & Animal Cast*

SPECIAL NOVELTY CLASSIFICATION

Republic
Presents
"BILL AND COO"

FINE
90%

Novelty comedy-melodrama, produced in Trucolor by Ken Murray and directed by Dean Riesner. Original screenplay by Royal Foster and Dean Riesner. Based on an idea from Ken Murray's blackouts. Photography by Jack Marta, ASC. Music by David Buttolph. Reviewed at the Paramount theatre, Thursday, PM, Dec. 18, 1947. Running time, 61 min.

The Players—George Burton's Love-Birds, Jimmy the Crow, a couple of owls and assorted ducks, cats, mice, baby alligators, and other animal infants.

★ "BILL AND COO" is outstanding proof that originality, freshness and charm still can be dug up, combined and fashioned into fascinating entertainment. The pic is 61 minutes of grand fun for everybody anywhere. Believe it or not, the whole cast of this epic is composed of birds! It's a feathered fantasy which captures the realism, suspense, humor and anticipation of the good old melodrama plot it follows. Book it as soon as you can.

Hour Of Unusual Interest

Bouquets to Ken Murray, for his sense of showman values, courage in breaking traditions and patience in working out a full hour of unusual interest. Ken used his "Burton's Birds" act, from "Blackouts," cast Curley, the Crow as the black-hearted villain, and wrote a richly humorous narration.

The screenplay, dreamed up by Royal Foster and Dean Riesner, details the life, loves and tribulations of "Chirpville," a little town somewhere in the Never-Never Land.

Just Like Humans, Really

Everything is complete, as a town should be. The banker, the lawyer, the firemen—all go to their appointed tasks, step out to a bar at night, live the standard lives of working men all over the nation.

Hero Bill woos his sweetheart, Coo with the brash energy of heroes everywhere. Bill's really a hero. He saves Coo from a burning hotel, puts out the fire, and later saves the whole village from the Crow. Matter of fact, Bill captures the big bully, single handed.

There's also a circus in town. Gad, those trapeze artists, clowns and bare-back riders are clever!

Finale, of course, is the marriage of Bill and Coo. He's a bold and forceful lover, that Bill . . .

Dean Riesner's direction, Murray's clever production elements and the cast itself are grand. "Bill And Coo" is in line for an Academy Award in the Special Features division.

—Bill.



BONNIE LASSIES — The 9-yr. old vocal prodigy Lynne Greenhill and the canine thespian, herself, Lassie. Noted for trilling 4 octaves, Lynne plays a dramatic role in MGM's "Master of Lassie," in Technicolor with Edmund Gwenn, Donald Crisp, Tom Drake and Janet Leigh.

'TREASURE OF SIERRA MADRE' Has Adventure-Appeal For Everybody

All-Male Action Tale Offers Grim Realism, And An Acad Performance In A Psychological Study

FEATURE CLASSIFICATION

Warners
Presents

"TREASURE OF THE SIERRA MADRE"

FINE

90%

Adventure melodrama, produced by Henry Blanke and directed by John Huston. Screenplay by John Huston, based on the novel by B. Traven. Photography by Ted McCord, ASC. Music by Max Steiner. Previewed at the Gordon theatre, Monday, PM, Dec. 29, 1947.

The Players — Humphrey Bogart, Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane, Alfonso Bedoya, A. Soto Rangel, Manuel Donde.

★★ "THE TREASURE OF THE SIERRA MADRE" is one of those all-male, rugged adventure yarns which hold interest equally for both sexes. Women enjoy the virile flavor, men are delighted with the action, tension and

masculine story-problem. And since the kiddish always go for the rough, ready and rugged—it's a family picture, regardless of the brutal realism.

Outstanding single factor is Walter Huston's magnificent performance. He's the central figure, despite the star-listing of Humphrey Bogart. Bogey does a swell job, believable and effectively nasty. But Huston grabs the spotlight and holds it, with an Academy-award portrayal which vitalizes the entire footage.

Henry Blanke's production is done on a big-budget scale. Yarn is located in Mexico, and offers wide scope for panoramic power. While the result is pictorially strong, full advantage has not been taken of the dynamic impact the setting affords—and demands.

This is the single weakness of the pic. The yarn pivots around three men

who venture into an unknown wilderness to search for gold. The pressures of enforced propinquity, loneliness, danger and gold-lust form the core of the drama.

Vitally necessary is an aura of constant menace from an unconquered and implacable wilderness. This feeling is never captured. The background might as easily have been shot in Griffith Park as in the Mexican back-country which was actually used.

This lack of potential camera vitality doesn't lessen the entertainment value of the pic as it now is cut. It merely keeps "Treasure Of The Sierra Madre" in a lower bracket of rating than it would otherwise merit. It might easily have been tremendous in its effect. As is, it rates as fine film fare.

Humphrey Bogart A 'Bum'

The Yarn starts in Tampico, Mexico in 1820. Bogart is a Yank on the bum. Caging hand-outs from tourists, he meets Tim Holt, another down-and-out American. They take an oil-field job with Barton MacLane, who tries to gyp them out of their wages. The ensuing knock-down-drag out scrap is grimly realistic. They take their earnings from his unconscious body.

In a flop-house they meet old prospector Walter Huston. The three pool their money for a grub-stake, and take off into the wilderness.

When gold is found, the true natures of each become increasingly manifest. Bogart reveals himself as a small-minded, self-centered and weak man. The thin fibres of his soul eventually break and he goes to pieces.

This slow decay is the focal point of the story.

Holt, youngest of the three, is an
(Continued on Page 8)

'GAY RANCHERO'

(Continued from Page 5)

is that her pickups and deliveries are made by plane,

Anyhow, Jane's pilots are being killed off and her company is being forced to the wall. George Meeker is the snake-in-the-grass behind the robberies and killings. Meeker wants Jane's outfit to go broke so he can buy her airline and her vacation resort. His plan is to convert the latter into a gambling joint and use the airline.

When Dennis Moore, the last of Jane's pilots, is killed, it looks as if Meeker has won. But into the scene comes Estelita, pretty and spoiled heiress who is running away from her fiance, Tito Guizar, a world-famous bullfighter who also flies planes. Tito has followed her to the resort. So, hoping to buy the place just for the pleasure of putting him out of the hotel, Estelita puts in a bid when Sheriff Roy Rogers is forced to put Jane's company up for sale. Stalling for time, Roy pretends that Estelita's bid is higher than Meeker's. Then he sets a trap for the crooked gambler by pretending that another gold shipment has to be picked up. Tito stops giving Andy Devine bullfighting lessons long enough to fly the decoy plane. Meeker's gang falls for the ruse and the whole crew is rounded up.

Roy gives his usual competent, likeable performance, while Miss Frazee is capable and charming in the feminine lead. Tito Guizar's presence is a help to the box office —Milt.

'GUN TALK' an Average Saddler With Enough Action to Please

Plot Deviates Slightly From Standard Routines With A Sister Act And A Non-Conformist End

● "GUN TALK" is an average oater, with enough gunsmoke and gallop to pass muster for avid western fans. Plot departs slightly from standard brands, with a dance-hall gal who wants to keep her innocent eastern sister from finding out how low she's sunk. Other elements, action and cast included are routine.

Johnny Mack Brown teams with Raymond Hatton again. This time, Ray owns a mine. The skullduggers want it. So they arrange a behind-scenes deal with Ray's banker. Ray'll have to get into operations in 30 days or lose the property.

Gal Betrays The Gang

This springboards the action. Johnny rides along just in time to cut himself into the deal.

Christine McIntyre is one of the lawless group headquartered at the local saloon. She pretends to be a simple country lass when kid sister Geneva Gray comes for a visit.

This complicates her work for the nastymen. When one of 'em starts making wolf-signs at Geneva, she goes into a froth and spills the beans about the gang.

By this time, Johnny has knocked

SECONDARY CLASSIFICATION

Monogram
Presents

"GUN TALK"

AVERAGE

75%

Western melodrama, produced by Barney A. Sarecky and directed by Lambert Hillyer. Original screenplay by J. Benton Cheney. Photography by Harry Neumann, ASC. Reviewed Tuesday PM, Dec. 23, 1947, at the Hitching Post theatre. Running time, 59 min.

The Players—Johnny Mack Brown, Raymond Hatton, Christine McIntyre, Douglas Evans, Geneva Gray, Wheaton Chambers, Frank La Rue, Ted Adams.

off a few of the baddies and jailed a couple more. He's deduced the power behind the gun-goons and, with Christine's state's evidence, he polishes off the whole kit 'n caboodle.

Ray gets his mine going and both sisters decide to shove off for the East. Christine's confession has won her a new chance.

The finale is unforgettable, breaking as it does, a sacred sagebrush custom. Our hero stays put, instead of the sunset. The gals ride off down that dusty trail yonder and wave farewell to Johnny.

Technical elements are okay for low-budget saddlers. —Bill.



. . it's gold and no foolin' . . .
Ray Hatton & Johnny Mack Brown in
"Gun Talk" (Monogram)

'THE FLAME' a Murder Melodrama With Traditional Formula Plot

**Auer's Smooth Megging and Cast's Good Emoting
Give Film Satisfactory Entertainment Value**

● "THE FLAME" is a murder melodrama lifted slightly above average calibre by smooth acting and competent direction. While the cast can't boast of outstanding names, the quality of performance is high and the film should make a satisfactory companion feature.

John H. Auer produced and directed and has dressed up the piece with effective backgrounds, while his megging gets a lot more out of the script than the story itself would promise. Reggie Lanning's camera work also helps in giving the tale more importance than it really deserves.

Lawrence Kimble's screenplay, based on a story by Robert T. Shannon, is a sturdy and durable one, having been tried and tested in dozens of previous films. That the piece, despite the obvious situations and hackneyed plot remains interesting, is a tribute to the consistently good acting which, in turn is a reflection of Auer's careful direction.

The tale is a flashback that swings into action after John Carroll is seen killing a man and then, getting a bullet in his back. He goes home to die, first reading a lengthy letter from Carlotta (Vera Ralston), which explains the works via the flashback.

George (Carroll) has worked out a plan by which Carlotta is to be sent as a nurse to take care of his brother, Barry (Robert Paige), who, it seems, for an unexplained reason has only a few months to live. Carlotta is to lure Barry into marriage, thus getting his millions upon his death, after which she'll marry her true love, George, who is a handsome, charming playboy with an aversion toward earning an honest dollar. Carlotta, you understand, is a very fine, honest girl who entered into the nefarious scheme only because she has been told by George that Barry is a cold, heartless wretch who hates him.

However, after the marriage Carlotta discovers that Barry is really a kind, sensitive, understanding chap with a tolerant affection for his erring bro-

SECONDARY CLASSIFICATION

Republic
Presents
"THE FLAME"

OKAY
80%

A murder melodrama produced and directed by John H. Auer. Screenplay by Lawrence Kimble based on a story by Robert T. Shannon. Photography by Reggie Lanning. Tradedown at Republic studios, Monday AM, Jan. 5, 1948. Running time, 97 min.

The Players—John Carroll, Vera Ralston, Robert Paige, Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel, Victor Sen Yung, John Miljan.

ther. Would it surprise you, therefore, to hear that Carlotta messes up the plan by falling in love with her husband? Oh, well, you're just smart.

Further complications enter in the shapely form of Constance Dowling who also loves George and, jealous of Carlotta, comes to tell Barry all about the affair between his wife and George. But she is impressed by Carlotta's fineness and leaves without blabbing. There also enters Broderick Crawford, in love with Constance and very very jealous. In the course of his spying upon his straying girl friend he discovers the plot cooked up by George and decides on a little blackmail.

George comes to tell Carlotta about this newest development and urges her to fly away with him, threatening all sorts of dire things for Barry if she doesn't. Carlotta, fearing George will shoot his brother (he always carries a gun for some reason) agrees. Then, about to leave, she meets her husband's doctor who tells her that Barry's mysterious illness has been miraculously cured by his love for her. So she writes the previously mentioned letter, pleading for happiness for herself and Barry.

There being no other course open for a gentleman, George goes off and kills Crawford, getting himself killed in the process. Carlotta and Barry sail on a belated honeymoon and everyone is happy.

—Milt.



Billy Wilson

Honorably Discharged Army Air Corps Veteran, recently passed his 26th Birthday, and took time out to glance back a few years as one can see from the above pictures. Billy is possibly the youngest internationally known showman in the business today having travelled into Canada and Mexico as well as into 41 different states in the United States, and entered the business when five years old. Recently Billy has been attending the American Institute of the Air in Minneapolis, Minnesota, where he was News Editor and Program Director of his class, and wrote and produced his class's Xmas play. From left to right the above pictures show Billy (1) as he appeared in his first stage play at the age of five years, (2) when Billy was eight years old he left the grammar school kiddie band to join the high school band as a drummer, (3) when Billy finished high school in 1940 it was predicted that by 1950 Billy would be a top radio comic. After receiving his honorable discharge from the Army Air Corps Billy went back into radio in the South, and in August 1944 came to Hollywood where soon thereafter he (4) played leading comedy and character parts in the Bliss-Hayden Theater's Stage Plays "Guest In The House", "Portrait Of A Lady", and "The Dough-girls" as well as having a comedy part in the comedy short "So You Think You're Allergic" which was directed by Dick Bare (now of Warner Brothers Studios), and Billy also worked in Paramount's "Salty O'Rourke", and International's "It's A Pleasure" as an extra. Next (5) came his own orchestra which was known as "The Sweetest Band In The Land", and (6) one of the business cards Billy used as a Press Agent for Sparks Circus (one of America's largest railroad circuses), and then (7) more recently he's been occupied by indulging in more radio thus gaining more radio experience. Billy has also had experience as a tap dancer, and vocalist, and hopes in later years, when the right opportunity presents itself, to become a Musical Comedy Producer. Billy is now under the personal management of Jack Kurtze's Agency. Billy has had some experience in producing variety shows for clubs and other groups, and from 1938 to October 1941 was a director of the Fair and Livestock Association in his hometown where he also was the President of the kennel club.



"SIERRA MADRE"

(Continued from Page 6)

inherently decent lad, who tries to the end to help his partner.

Huston, at home in the waste-lands and hardened by a lifetime of prospecting uncharted country, is serenely unaffected by the things which make outdoor life an affliction to the city man.

But most important, he has a kindly philosophical reason, bequeathed him by long years spent close to nature. His wry sense of humor, openness of spirit, unshakeable integrity — these things he uses to keep the little group together in quasi-harmony.

Attack by bandits eventually forces them to abandon work. They have about 35 grand apiece in dust. En route back, Huston saves the life of an Indian child and is forced into a perennial job as medicine-man to the tribe. It's a soft spot and he likes it.

Without his wise and patient influence, Bogart goes berserk, shoots Holt and makes off with the gold. He is murdered by bandits, who steal his equipment and leave the gold, thinking it sand.

Holt, unconscious, is found by Huston's Indians and saved. The two eventually find the spot where the dust was bumped—but a sand-storm blows it away as they approach.

Huston reveals the full, rich core of his nature. He breaks into gales of laughter. The Lord, or Fate, or nature —has played a magnificent joke—the gold has gone back to where they got it.

Walter Huston's son, John Huston directed and wrote the screenplay, from B. Traven's novel. He did an excellent job on both counts. Supporting players and technical credits are thoroughly competent. —Bill.

INDIE 4

Roberts Productions Will Complete Two This Year

● Bob Roberts Productions has announced a program of four pictures, two of which will be completed in 1948.

Roberts Productions in which John collaborating with Polansky on the officers, completed screenplays, "Great Indoors" and "Deborah." In preparation now are "The World and Little Willie," with Stanley Roberts on the screenplay, and "Tucker's People," from the novel by Ira Wolfert who is collaborating with Polansky on the script.

**Bessie Lasky Exhibit
HALL OF ART**
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HOLLYWOOD SIDESHOW

● SANDY SILVERS, the personality jump singer is the big item in a smash hit show well worth catching at the Toddle House in Culver City. New m. c. at the spot is Georgie Mann, just from N.Y. and making his first local appearance. He is sure fire with plenty on the ball. ☐ Here's that old cliché again—it couldn't happen to a nicer guy. Scott O'Dell, book editor of the Daily News, tells us he has sold his "Hill of the Hawk" to Jack Chertock and Dave Sebastian who have just formed "Ambassador Productions." It will be their first pic. They paid a 100-Gs on the line for what was reported here some time ago as having particularly good picture possibilities.

DICK POWELL is one of the few who remember. He repaid a debt to a former benefactor. Dick gave a lucrative sales-promotion post in his new flying school to Amos J. Finley of Pittsburgh—a chap who had staked Dick to free rent and a loan to buy a guitar in his lean years. ☐ Pertinent Reading of the Week: "Writer or Director—Who Makes the Movie?" by Frank Nugent in the N.Y. Times mag. (darned interesting reading); "Confessions of a Confederate" by Nunnally Johnson in NY Times Sun Drama Section (A chat about his "Senator Was Indiscreet," which is one of the funniest pieces this great humorist has ever done); "Alfred Hitchcock's Fireside Book of Suspense" (an anthology of nerve-tightening yarns compiled by the old master himself); and the new edition of "The Bartenders' Guide" (nothing spectacular in it to make one change from the old tried-and-true standbys).

EDMUND WILSON's "Memoirs of Hecate County" has been judged by the Appellate Dept. of L. A. County Superior Court as obscene and indecent. You won't be arrested for owning a copy as countless Hollywoodsmen do, but you can't sell it without going to the clink. Wilson, literary critic for the New Yorker, is one of the most pedantic and dull book reviewers. ☐ Eronel Prods., Inc. has purchased Cyril Endfield's "The Argyle Album" for its initial film endeavor. It is a completed screenplay by Endfield from his twice repeated "Suspense" program radioplay. The writer will also direct. "Eronel" is the firm just organized by Alan Posner, Walter Compton and Sam Abarbanel.

DAN DAILEY, who just returned from N.Y., tells friends he went to the opening of "For Love or Money" with George Jean Nathan, and took the celebrated caustic critic backstage to meet June Lockhart. Upon being introduced, GJN said to the sensationally successful fugitive from Hollywood: "You're the best young actress I've seen in 40-years. Please don't go back to films. Stay on B'way." ☐ It's 6, 2 & Even that Vic Mature doesn't marry Dorothy Barry come Spring as the gal columnists reiterate. Sure, he says he's engaged, and made lavish Xmas gifts of ermine and jewels. But this is January, yet.

"A DOUBLE LIFE"

(Continued from Page 2)

quences in the film. Accordingly, to him a great amount of credit must be due, since the Shakespearean scenes are easily the most outstanding in merit of meticulous values.

The script by Garson and Mrs. Kanin abounds with clever dialog and makes the utmost of every situation throughout. Had the story been blessed with a more original premise, such treatment would have doubtless put the yarn above any individual performance. But the conception was just the opposite.

The most outstanding factor in connection with "A Double Life"—aside from Ronald Colman's fine portrayal—is the fact that Kanin productions have established a high standard that lays a warm welcome mat for other endeavors to follow.

Universal-International can well be proud of this producing unit. —Eddy.

SEARS WINS

'Arch Of Triumph' Goes To United Artists' Camp

● The heavy fight over release rights for "Arch of Triumph" is over. United Artists gets it. It is also understood that all other pix slated for UA distribution would accrue to the UA banner.

Included are Bill Cagney's "The Time of Your Life," Pop Sherman's "They Passed This Way" and "So This Is New York?" from Stanley Kramer-Screen Plays.

TWO MORE

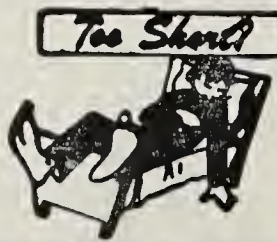
Monogram Lenses 2 This Week To Start Big Sked

● Two new films go before the cameras at Monogram this week, bringing total of current productions to three, and inaugurating heavy production schedule for early 1948. First to go will be "Melody Range," starring Jimmy Wakely. Starting two days later is "Kilroy on Deck," co-starring Jackie Cooper and Jackie Coogan. Already underway is "Jinx Money," Bowery Boys film starring Leo Gorcey with Huntz Hall.

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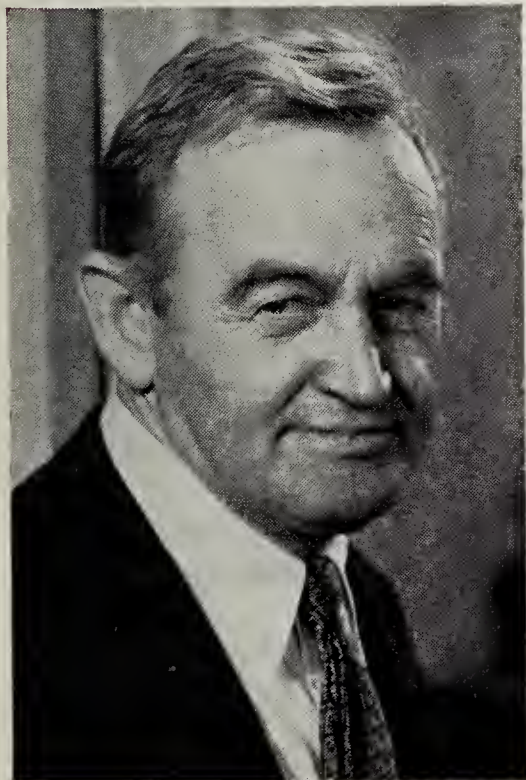


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'NAKED CITY' A 4-STAR HELLINGER MONUMENT



BARRY FITZGERALD

... whose portrayal of Detective Muldoon in "The Naked City" adds another ringer in his little game of pitching horseshoes for tops in film popularity. Truly a standout portrait.

Tops In Production Detail, This Page Out Of Mark's New York Book Sets A New High Of Natural Suspense In Every-Day Human Drama

★★★★ "THE NAKED CITY" is a 4-star monument to Mark Hellinger. It is a great reporting job on New York as he saw it and lived it. It sets a new style in the pictorial presentation of human drama. It sets a new high in NATURAL suspense. Nothing is milked for Hollywood corn. In this case, it was Hellinger's camera which — like the finger — wrote and, having written, went on to tell the story of New York, factually.

TOP NEWS

BIG BIZ—Industry dividends for 1947 have set a new high of \$50,718,000. It is estimated that this publicly reported figure is about 60% of true total, which probably runs close to \$80,000,000. It compares with a \$46,714,000 for 1946.

IN DUTCH—Walt Disney's foreign version department head, Jack Cutting, shoves off this week for Holland. He'll work with Amsterdam's Cinetone

(Continued on Next Page)

It seems quite apparent that in making "The Naked City," Mark Hellinger had decided that he was going to make this film his own way — sans Hollywood technique. Let the story be natural, and let the camera tell the story. No frills, unnecessary dramatics or any strain for theatrics.

He must have figured that if it were a "natural" it would click. And click BIG. Anyway, that's what happened.

In addition to the fine production hand of Hellinger, Jules Dassin car-

(Continued on Next Page)



HAZEL BROOKS

... in what the Internat'l Society of Photographic Arts selected last week as "The Most Provocative Still of 1947." The society calls it "Portrait of a Girl in Feathers" and awarded photographer Durward Graybill \$250 prizemoney for his provoc-entry.

LEO LAFFS

Roach To Make Comedy Series Again For Metro

● Hal Roach will make a series of comedy features for Metro.

The deal will be activated when Roach completes his two short-feature commitment for United Artists.

The new deal marks a return for Roach to the MGM fold, after a 10-year absence, the result of a lawsuit.

FOUR FOR IA

7 Million Allocated For '48 By Indep't Artists

● Seven million dollars will be spent in 1948 on four motion pictures by Independent Artists, Inc. They will double their originally scheduled program of two pictures for this year.

They already have completed "The Velvet Touch." Next to go will be an untitled comedy-drama by Dudley Nichols, who also will produce and direct it.

It will be followed by "Madly In Love."

Fourth on the schedule will be selected from other Independent Artists properties.



... the dick finds it hard to share the gal's sorrow over her boyfriend ... Barry Fitzgerald, Howard Duff & Dorothy Hart in "The Naked City" (U-I)

16 PREVIEWS TODAY

(Page)	(Release)
1—"THE NAKED CITY"	UI
2—"CALL NORTHSIDE 777"	20th
3—"ALBUQUERQUE"	Para.
3—"MY GAL TISA"	WB
4—"YOU WERE MEANT FOR ME"	20th
4—"TO THE ENDS OF THE EARTH"	Col.
4—"ANGEL'S ALLEY"	Mono.
5—"TENTH AVENUE ANGEL"	MGM
5—"RELENTLESS"	Col.
5—"MARY LOU"	Col.
6—"SLEEP, MY LOVE"	UA
6—"THE PRINCE OF THIEVES"	Col.
6—"FIGHTING MAD"	Mono.
7—"SLIPPERY McGEE"	Rep.
7—"PANHANDLE"	A-A
7—"THE MAIN STREET KID"	Rep.

SIGMUND NEUFELD

PRODUCING
"MONEY MADNESS"
FILM CLASSICS RELEASE

EDDY ECKELS Editor
WILLIAM H. JAMES Associate
LARRY URBACH General Manager
TOM WOOD, JR. Adv. Associate

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Vol. 40, No. 18 January 26, 1948

HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★	90%
GOOD	★★	85%
Okay	★	80%
Average		75%
Snafu		70%
Poor		65%

TOP NEWS

(Continued from Preceding Page)

studios in setting up a full-scale dubbing program. This will make eight languages for Disney product.

LEO SUED—Dalton Trumbo, fifth "unfriendly witness" dropped by studios for refusing to testify before the Thomas Committee, has filed suit against Metro. Trumbo demands reinstatement or payoff, declaring he is under contract until Dec. 19, 1950. Trials of the "unfriendly 10" cited for contempt of Congress have been set back to Feb. 4 by Federal Judge Richmond B. Keech.

TALL TALES—The James Fennimore Cooper classics, "Leather Stocking Tales," will be filmed by Reliance Pictures, Inc. Start will be made when the company completes its present six-pix commitment for 20th.

DOS HONOR—The National Board of Review has given David O. Selznick's "The Paradine Case" its highest rating of "Starred Selected Feature."

BIG MEETING—London head of MPAA, Fayette Allport and Paris chief, Frank McCarthy, arrive in NY today to attend the Jan. 29 meeting of company prexies. The MPEA heads and MPAA toppers will hold separate and then joint conclaves under the Motion Picture Export Association aegis, to discuss pressing film problems.

DISNEY—At least 5 features will be made by Walt Disney in the next 3 years. "Melody Time" is expected to be ready for release in August. "So Dear To My Heart" will also be finished shortly. "Two Fabulous Characters" is slated for a 1949 preem, while "Cinderella" and "Alice In Wonderland" both hit the screens in 1950.

P R E V I E W S

'THE NAKED CITY' Is Hellinger's New York-A Great Reporting Job

Barry Fitzgerald Pitches Another Ringer In His Performance Of Homicide Department Lieutenant

(Continued from Preceding Page)

ried on in the same formula — seeking and getting grand performances from some very fine players.

Many, aside from the picture's star — Barry Fitzgerald — are from either radio and stage and have had little or no screen experience. Don't let that throw you. From the first to the last name—to the smallest bit portrayal—every performance outstanding.

Fitzgerald's portrait of the homicide lieutenant is another clean ringer in his little game of horseshoes to win popular appeal. Everything Barry does wins him more fans. After this one, they'll love him all the more.

Radio detective Howard Duff (Sam Spade) leaps to new heights in this, his second screen performance. Dorothy Hart flinches it for fine popular flavor as Duff's sweetie until she discovers he's a heel and then she clinches it for sheer artistry.

Don Taylor, "Pinky" of "Winged Victory," is just right as the rookie who does most of Detective Fitzgerald's hoofwork. Ted DeCorsia, another prominent radio artist, is actually brilliant in his handling of the Big Menace. You'll be hearing a lot more, and soon, of this chap DeCorsia.

House Jameson, the dignified doctor who had fallen for the murdered model, Ann Sargent as the rookie's wife, Adelaide Klein and Grover Burgess as the dead girl's mother and father — all acquit themselves with the highest of honors.

As a matter of fact, however, there were at least three players who were outstanding and yet weren't even mentioned on the cast sheet. They

were: a dippy old lady who wanted to help solves the case, a neurotic lad who believed himself the murderer, and a waitress who finally steers the rookie to the whereabouts of the real murderer.

For behind the scene credits, the bulk should go to Mark Hellinger and Jules Dassin for great production and direction. But don't overlook the fine musical score by Miklos Rozsa and Frank Skinner, the excellent photography of Bill Daniels, and Malvin

FEATURE CLASSIFICATION

Mark Hellinger Presents
"THE NAKED CITY"

A Universal-International Release

T O P S Everyday drama, produced by Mark Hellinger and directed by Jules Dassin. Screenplay by Albert Maltz and Malvin Wald from a story by Malvin Wald. Music by Miklos Rozsa and Frank Skinner. Photography by William Daniels, ASC. Tradeshown at the Academy theatre, Tuesday evening, Jan. 20, '48. Running time, 96 min.

The Players — BARRY FITZGERALD, Howard Duff, Dorothy Hart, Don Taylor, Ted De Corsia, House Jameson, Anne Sargent, Adelaide Klein, Grover Burgess, Tom Pedi, Enid Markey and Frank Conroy.

Wald's gripping story so well screenplayed by himself and Albert Maltz.

Only one criticism worth mentioning: Instead of "The Naked City," this reviewer believes a better title would be "Hellinger's New York." —Eddy

'CALL NORTHSIDE 777' A Bit Drab But Finely Done Semi-Documentary

Stewart, Conte & Cobb Give Star Performances But Lang & Hathaway Outshine From Behind Scenes

FEATURE CLASSIFICATION

20th Century-Fox

Presents

"CALL NORTHSIDE 777"

FINE

90%

Crime melodrama, produced by Otto Lang and directed by Henry Hathaway. Screenplay by Jerome Cady and Jay Dratler, with adaptation by Leonard Hoffman and Quentin Reynolds from the articles by Jes. P. McGuire. Photography by Joe McDonald, ASC. Tradeshown at 20th. Century studios, Monday PM, Jan. 19, '48. Running time, 110 min.

The Players — JAMES STEWART, Richard Conte, Lee J. Cobb, Helen Walker, Betty Garde, Kasia Orzazewski, Joanne De Bergh, Howard Smith, Moroni Olsen, John McIntyre, Samuel Hinds, George Tyne, Richard Bishop.

"CALL NORTHSIDE 777" is one of those semi-documentaries based upon a true story. As such it is finely done down to the detail, but the story

is a bit drab and misses higher rating only through its lack of providing uplifting entertainment.

Jimmy Stewart as the dogged newspaper reporter, Richard Conte as the victim of miscarried justice, and Lee J. Cobb as the editor who prodded Jimmy on to believing in Conte being innocent — are all in there pitching with fine performances that help to maintain vital interest in all proceedings.

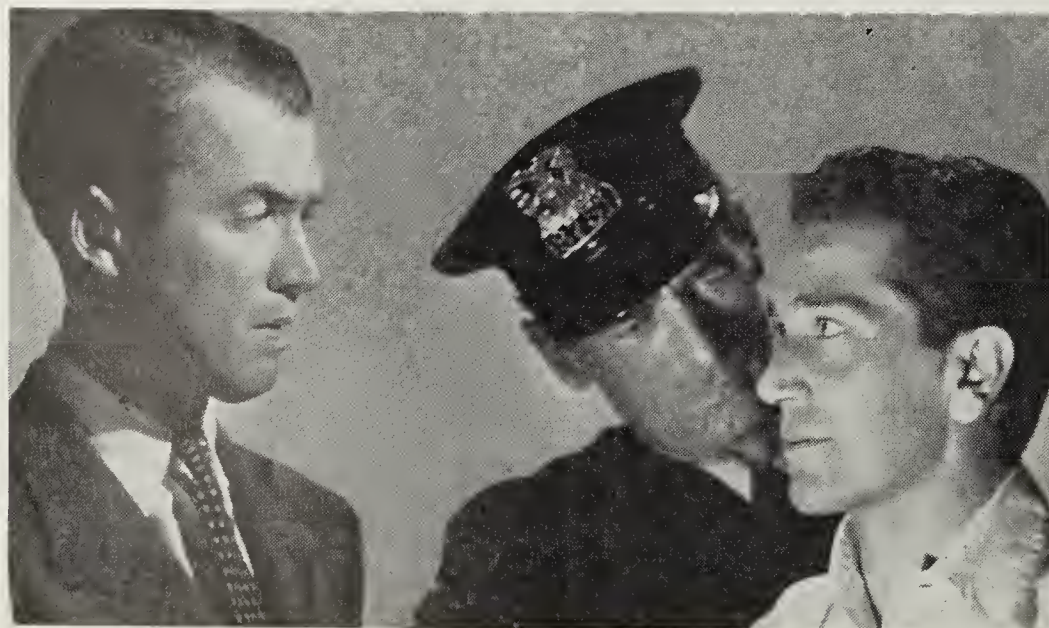
But, in this type of filmfare, much of the burden is on the shoulders of producer and director. As such, producer Otto Lang and director Harry Hathaway made the most of every opportunity to carry out truth and fact. accordingly, it is really their work which outshines all other elements.

The title of the film comes from a classified ad which reads something like: "\$5,000 reward for anyone who can furnish the true facts regarding the murder of the policeman in the Wiecek case," signed "Call Northside 777."

Editor Lee Cobb hands it to reporter Jimmy Stewart of the Chicago Times for a check-up. Jimmy finds Wiecek's mother had placed the ad. The 5-Gs reward were her scrub-work savings over 11 years. Naturally, Jimmy had a swell story, but still did not believe Wiecek innocent of the cop-killing of many years before.

As he keeps following through, however, Stewart starts believing that 'iecek was innocent after all — and then begins the fight to free him. The wheels of justice are clogged by rou-

(Continued on Next Page)



... the Polack rails at the reporter for the way he covered the story ...
James Stewart & Richard Conte in "Call Northside 777" (20th. Century)

'ALBUQUERQUE' Typical B-Western Done With An A Budget And Color

Imposing Production Values, Beautiful Camera Work And Names Can't Overcome Cliché Script

● "ALBUQUERQUE" is a typical B western—done on an A budget. Imposing production values, beautiful cinecolor photography and such names as Randolph Scott and Lon Chaney can't compensate the completely cliché script. Result totals as a second-rate feature which will keep oater fans and the general hinterland happy—but should prove a mild handicap in most urban areas.

Producers Bill Pine and Bill Thomas have gone all out in providing vivid backgrounds and smooth technical integration. The top-quality mounting contrasts sharply with the strictly secondary-type screenplay. It would seem that habitual thinking in terms of formula melodrama has unconsciously governed their first big-budget effort.

Director Ray Enright gets capable performances from most of his cast—but the roles themselves are contrived to fit the typical oater pattern, rather than fundamental characterizations.

Enright partially compensates this self-evident weakness by throwing emphasis on his strongest characters. Randy Scott fulfills the lead requirements to help carry the load.

The yarn, laid in Albuquerque when that town was pioneering, deals with the struggle between local czar George Cleveland and his nephew, Randolph Scott.

Cleveland dreams of the despotic power his steadily growing empire will bring him. He's sent for Scott to carry on for him. Randy, however, is a nice lad, and takes up the civic cudgel to bring honor, justice and kindred noble virtues to the town his uncle

"NORTHSIDE"

(Continued from Page 2)

tine and indifference, even chicanery.

In the end, Jimmy wins out by finally locating a photograph, in the corner of which a kid is carrying some newspapers. By blowing up the picture, the dateline on the newspaper becomes legible. That date is the keynote of admissible evidence.

Helen Walker has little to do as Jimmy's wife, but her good looks are used to the best advantage. In the balance of the cast Kasia Orzazewski is the only outstanding item. As Wiecek's mother she really walks away with all of the sympathy and much of the acting honors.

"Call Northside 777" will ring no loud bells but it will make its share of profits right down the line.—Eddy

FEATURE CLASSIFICATION

Paramount
Presents

"ALBUQUERQUE"

(Clarion Prod.)

AVERAGE

75%

Western melodrama, produced in Cinecolor by William Pine & William Thomas. Directed by Ray Enright. Screenplay by Gene Lewis and Clarence Upson Young, from a novel by Luke Short. Photography by Fred Jackman, Jr. Music by Darrell Calker. Previewed at the Paramount theatre, Tuesday PM, Jan. 13, 1948. Running time, 89 min.

The Players — Randolph Scott, Barbara Britton, George Hayes, Lon Chaney, Russell Hayden, Catherine Craig, George Cleveland, Carolyn Grimes.

now dominates, with his gun-goons.

Scott buys into a freight-hauling enterprise which Uncle Cleveland has tried to break up. Randy saves it from his nefarious clutches and starts taking contracts away from uncle.

His new partners are Catherine Craig, her brother, Russell Hayden, and Gabby Hayes. Miss Craig is too sweet to be possible and Randy is smitten in his slow, quiet, manly way, by the love-bug.

Enters now, a lovely viper, sent by crafty Uncle George. It's Barbara Britton, who worms her way into their esteem and employment. Brother Haydon falls for her immediately, also in a slow, quiet, manly way.

She gets all the dope on what Scott and his outfit are planning, and carries the word to Uncle. Result is that Cleveland's skullduggers are always on the job to break up the wagon trains. But Randy thwarts 'em, time after time, until scandal rears its ugly head. He's accused of wolfing with the comely Miss Britton.

This is too much for his southern sense of chivalry and he prepares to leave town. The heck with the wagon-trains.

The script brings him back into the fight, of course, and he and Gabby bring a load of ore down a steep mountain and win another contract. By now, Uncle George is going nuts, and calls out all his gunmen.

They sweep into town and there's a mess of corpses soon all over the street. While everybody's shooting at everybody, Miss Britton gets into the spirit of the thing by bumping off Uncle George.

When the smoke clears away, there's nobody left in Albuquerque but the pure in heart.

Fred Jackman, Jr.'s photography, decorations by Elias H. Reif and Vincent Taylor and Paul Sylo's art direction all are well executed. —Bill



... they contrive to make Albuquerque a sane and progressive town... Russell Hayden, Catherine Craig, George "Gabby" Hayes, Randolph Scott & Barbara Britton in "Albuquerque" (made by Pine & Thomas for Paramount)

'MY GIRL TISA' A Fine, Nostalgic Tale Of 1900 'Melting Pot' In NY

Nugent's Splendid Direction Blends Romance, Humor And Theme Into Timely Entertainment

★★ "MY GIRL TISA" is a nostalgic, sentimental tale of turn-of-the-century New York. Yarn touches the vicious immigration racket flourishing at the time, tying it into a sweet romance, warm humor and a timely soul-of-America theme. "Tisa" has what it takes for general audience approval and should do brisk business.

Outstanding element is the direction of Elliott Nugent. He collects strong individual portraits and blends them smoothly to express the American Melting pot theme. Nugent builds a graceful, quiet tempo which makes the moments of dramatic high-point more forceful—by contrast to the serene movement.

Producer Milton Sperling backs up the slick megging with excellent technical values. The 1900 Bronx locale has been brought to life with a nicety of detail which adds immeasurably to Nugent's sharp illusion of reality.

Lili Palmer makes her third American film appearance—as Tisa Kepes, newcomer to America. She lives in Stella Adler's boarding house, works at three jobs in a row, to save enough money for her father's steerage passage to the States.

Miss Palmer imbues her role with a poignant, whole-hearted warmth which elicits immediate sympathy. Her performance is unusual in that she projects her warmth through carefully restrained demeanor, interpreting most of her character-purpose through her eyes.

FEATURE CLASSIFICATION

Warners
Presents

"MY GIRL TISA"

FINE

90%

Social drama, produced by Milton Sperling and directed by Elliott Nugent. Screenplay by Allen Boretz, based on a play by Lucille S. Prumba and Sara B. Smith. Photography by Ernest Haller, ASC. Music by Max Steiner. Tradeshown at Warner studios, Tuesday PM, January 13, 1948. Running time, 97 min.

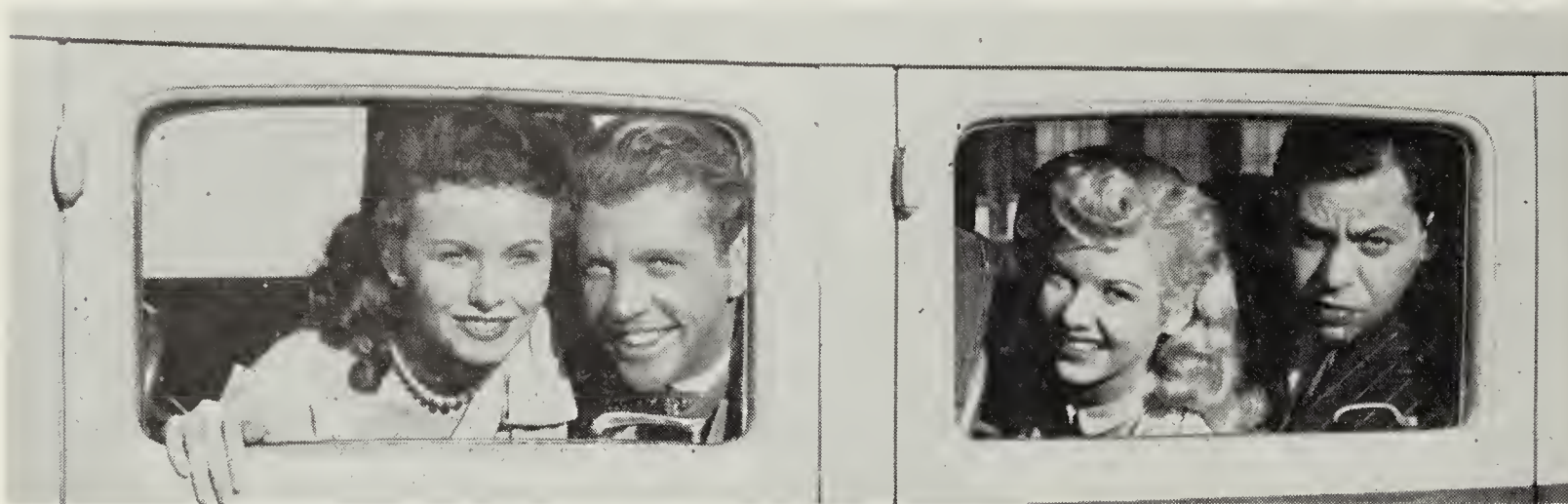
The Players — Lili Palmer, Sam Wanamaker, Akim Tamiroff, Alan Hale, Hugo Hass, Gale Robbins, Stella Adler, Benny Baker, Sumner Getchell, Sid Tomack.

Miss Adler, equally open-hearted, but an explosive extrovert, turns in a magnificent job. A stage thesp, she makes this first screen role an automatic demand for more.

Also fresh from the stage, newcomer Sam Wanamaker steps into stardom opposite Miss Palmer with a sensitive, thoughtful interpretation of a brash, self-confident youth who dreams mighty dreams. Wanamaker personifies the Yankee spirit. He aspires to the heights, secure in the knowledge that an American can climb as high and as far as his strength, courage and vision can reach.

Despite these fine portrayals, stand-out job in turned in by Akim Tamiroff, whose role gives him a perfect vehicle for his particular talents. His timing and delivery alone are worth the admission price. Tamiroff is Lili's

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... like "Orchestra Wives," the theme is a melody of love through many one-night-stand bus hops to depression. . . Jeanne Crain, Dan Dailey, Barbara Lawrence & Oscar Levant peek out of a bus in "You Were Meant for Me" (20th-Fox)

'YOU WERE MEANT FOR ME' Brimful Of Boy-&Girl Musical Heart-Tugs

Quite Noticably A Re-write Of 'Orchestra Wives' And Replete With Corn, It Still Clicks Nicely

★★ "YOU WERE MEANT FOR ME" is noticeably a re-write of "Orchestra Wives" and even more replete with corn, but it still clicks in a big way as a fine musical because it is brimful of boy-and-girl heart-tugs.

Instead of jealousy, the menace in this case is the 1930 depression. It is a story of that age when—as the trade journal "Variety" so aptly headed the news: "Wall St. Lays An Egg"—even the mighty and the big names had trouble making ends meet.

The big name of this familiar but breezily new musical is the nation's most popular band leader—portrayed by Dan Dailey (who easily steals the show). The innocent and wholesome, small-town kid who falls as desperately in love as he is with her—is Jeanne Crain (and she helps him steal it).

It is the stressing of simple Boy-&Girl romance that builds for the big spark. The spark is flared nicely with a half-dozen swell song-hits of yesterday—most of which will now climb right back on the Hit Parade.

Principally, these are the title number, "You Were Meant For Me," "I'll Get By," "Ain't Misbehavin'," and "Aint She Sweet."

Smooth direction and all the proper production investments have much to do with paving the way for fine entertainment, but the manner in which Dan Dailey handles the portrayal of the irresponsible but sympathetic, musically energetic but commercially lazy orchestra leader, is one for the books.

Constantly augmenting all of this are the fine performances of Oscar Levant as Daileys quizzical, sardonic manager, Jeanne Crain with her 'big-eyed' charm, Selena Royle's delineation of the mother and Percy Kilbride's "father."

With Les Clark, Dan Dailey is also credited with having created and staged the dance numbers—and there is a mighty important item. The presentation of "I'll Get By" by three soft-shoe clog boys with those 1929 mouth-megaphones is a number to charm the hearts of teenagers and all those who remember the depression era.

The manner in which Dailey and his gang put over "Aint Misbehavin'" will pep up and thrill even the blase. You can go out of your way to grab

20th Century-Fox Presents
"YOU WERE MEANT FOR ME"

FINE Musical, produced by Fred Kohlmar and directed by Lloyd Bacon. Original screenplay by Elick Moll and Valentine Davies. Musical direction by Lionel Newman with arrangements by Herbert Spencer and Earle Hagen. Photography by Victor Milner, ASC. Trade-shown at 20th Century studios Wednesday, PM, Jan. 14, '48. Running time, 92 minutes.
90%

The Players—JEANNE CRAIN, DAN DAILEY, Oscar Levant, Barbara Lawrence, Selena Royle, Percy Kilbride, and Herbert Anderson.

your share of the profits by spotting an early date for "You Were Meant For Me." The songs are hitting the air right now with sustained regularity.

Within a short month from now, the nation will be re-whistling all of this show's hits. And who cares if it is a re-write job so long as the old musical love-spark is rekindled?

—Eddy.

'TO THE ENDS OF THE EARTH' Will Hold Fans In A State Of Suspense

Fine Story, Direction And Acting Result In A Gripping Thriller On War Against Dope Smugglers

★★ "TO THE ENDS OF THE EARTH" is a tense, dynamic tribute to the men who hunt down the narcotics peddlers. Loaded with action, the film packs so much suspense, the patrons will be spellbound.

From the moment the tale begins with the shocking sight of one hundred chained Chinese captives being dumped overboard to drown, action is the keynote. Sustained throughout is a burning anger that keeps one avidly following every move of U. S. Treasury agent Dick Powell as he relentlessly tracks down the murdering dope syndicate.

Jay Richard Kennedy's engrossing screenplay is based on actual incidents from the files of the U. S. Treasury Department. The story is told in documentary style, with Powell's narration running through the entire film.

A Sidney Buchman production, with

Columbia Presents
"TO THE ENDS OF THE EARTH"
(Kennedy-Buchman Prod.)

FINE Documentary melodrama produced and written by Jay Richard Kennedy. Directed by Robert Stevenson. Photography by Burnett Guffey. Trade-shown Friday PM, Jan. 16, 1948, at Columbia Studio. Running time, 110 min.
90%

The Players — Dick Powell, Signe Hasso, Maylia, Ludwig Donath, Iadimir Sokoloff, Edgar Barrier, John Hoyt, Luis Van Rooten, Vernon Steele, Lou Krugman, Ivan Triesault and Fritz Leiber.

Kennedy as associate producer, plaudits are divided equally among production, direction and acting. Settings and backgrounds are authentic and add to the dynamic mood of the piece.

The acting is so consistently excel-

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'ANGEL'S ALLEY'

Film Has Topical Value; Other Departments Sag

SECONDARY CLASSIFICATION

Monogram Presents

"ANGELS ALLEY"

SNAFU Comedy-melodrama, produced by Jan Grippio and directed by William Beaudine. Photography by Marcel LePicard. Original screenplay by Edmond Seward, Tim Ryan and Gerald Schnitzer. Previewed at the Marcal theatre, Wednesday JM, January 14, 1948. Running time, 67 min.

The Players — Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey, Gabriel Dell, Frankie Darro, Nestor Paiva, Nelson Leigh, Geneva Gray.

● An honest appraisal of "Angels Alley" must necessarily lead to the conclusion that this is as bad, or as good, as any of the preceding pictures in which "The Dead End Kids" find themselves.

This one has topical exploitation values, inasmuch as it deals with the thefts of automobiles and accessories, so prevalent now in this era of scrappies.

The regular acting gang of Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey, Gabriel Dell and Frankie Darro goes through the paces of being kids in a slum neighborhood. Some of them are attracted into the clutches of a pool-room operator who deals in "hot" cars.

The others, interested in keeping "straight" mainly through the efforts of the parish priest, become interested

(Continued on Page 11)



... in Spring a young man's pantsy ... Rosemary LaPlanche & Leo Gorcey in "Angels Alley" (Monogram)

'TENTH AVENUE ANGEL' Teems With The Dramatic Corn Of Yesteryear

Grave Injustice To Little Margaret O'Brien, Who Proves Only One Who Could Salvage Anything

★ "TENTH AVENUE ANGEL" must be considered first as only for secondary classification, despite the names of Margaret O'Brien, George Murphy, Angela Lansbury and Phyllis Thaxter. As a supporting feature, it rates "Good", but only because of the ability of little Margaret O'Brien to salvage whatever there was worthwhile.

The entire idea of producing this yarn was a gross injustice to the industry's outstanding moppet. The burden of all the proceedings is placed squarely upon the kid's shoulders—with very little assistance given her by either production investment or direction.

Briefly, it is a story of child (Margaret O'Brien), whose musician father (Warner Anderson) is constantly out of work, whose mother (Phyllis Thaxter) is frail and going to have another baby, whose best friend (George Murphy) has just returned from a jail sentence and therefore is reluctant about marrying the child's "Aunt Susan" (Angela Lansbury), and whose real friend is a blind newsman on the block corner (Rys Williams) who sees nothing but knows all.

Frankly, it is fanciful melodrama that fairly teems with the dramatic corn of the silent days.

The theme is based upon what a child can believe when it is told so many fanciful lies. As presented, it would appear that the child can believe nothing. When another baby is born, however and the child's mother is hovering on the brink of death, a miracle is made to happen—presumably through the sheer sincerity of the child believing it would happen.

The services of most of the cast, including the 'names', all sum up to very little in the way of serious consideration. Anyone could have done just as well as Murphy, Lansbury and Thaxter in their assumed roles. They were merely forced to go along with the gag. And whatta gag. Even Margaret O'Brien seemed quite aware of the hurdles and took them all in good sobbing stride.

Little Margaret does a magnificent job meeting the script requirements, but it's high time the scripters quit forcing her to be constantly crying all over the screen.

If your audience is strong for Margaret O'Brien, it will accept "Tenth Avenue Angel" as a 'good' supporting item. Otherwise, there is liable to be a kickback of non-appreciation.

When all is considered, it is a pic-

SECONDARY CLASSIFICATION

Metro-Goldwyn Mayer
Presents

"TENTH AVENUE ANGEL"

GOOD Fanciful Melodrama, produced by Roy Wheelwright and directed by Roy Rowland. Screenplay by Harry Ruskin and Eleanor Griffin, based upon a story by Angna Enters and a sketch by Craig Rice. Musical score by Rudolph Kopp. Photography by Robert Surtees, ASC. Tradeshown at MGM Studios Wednesday evening, January 7, '48. Running time, 76 minutes.

85% The Players — Margaret O'Brien, Angela Lansbury, George Murphy, Phyllis Thaxter, Warner Anderson, Rys Williams, Barry Nelson, Connie Gilchrist, Tom Trout, Dickie Tyler, Henry Blair.

ture that should make the producer blush—and think of what might have been.
—Eddy.



... she believed in 'fairy tales' ...
George Murphy & Margaret O'Brien in
"Tenth Avenue Angel" (MGM)

'RELENTLESS' Pip Western, Packs Power and Action In Good Story

Excellent Production Scores With Performances And Photography As Most Outstanding Features

★★ "RELENTLESS", Cavalier's first production under the Columbia banner, is a swell western with story and cast combining to create grade "A" entertainment. Produced in Technicolor and directed with reality, the action and suspense sequences are masterfully placed. Picture will undoubtedly box office strongly.

Robert Young proves his versatility in handling the role of a vagabond cowboy with the same aplomb and sincerity typical of his many and varied past performances. Marguerite Chapman, who wears jeans and a sombrero with just the right amount of seasoning, handles her part with ease and confidence, promising a rosy future.

Story deals with a roving cowboy who is accused of three murders perpetrated by Barton MacLane, for the purpose of taking over a rich gold mine. Young, the cowboy, plans to give himself up to the local authorities for having killed one of the men with justification.

Subsequent happenings prove that the sheriff, Willard Parker, has circumstantial evidence in his possession which will convict Young as the murderer.

MacLane, as the real murderer, and Parger, the sheriff, carry their roles with conviction, blending into the story

SECONDARY CLASSIFICATION

Columbia
Presents

"RELENTLESS"

(Cavalier Prod.)

FINE Western melodrama, produced in Technicolor by Eugene B. Rodney and directed by George Sherman. Screenplay by Winston Miller, based on an original story by Kenneth Parkins. Music by Marlin Skiles. Photography by Edward Cronjaeger, ASC. Tradeshown at Columbia studio, Thursday PM, January 9, 1948. Running time, 91 minutes.

90% The Players — Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff, Barton MacLane, Mike Mazurki, Robert Barrat, Clem Bevans.

naturally. Akim Tamiroff and Mike Mazurki, as a gambler and his henchman attempting to muscle in on the gold loot, are realistic. Bit characters portrayed by Robert Barrat, Clem Bevans, Will Wright and Emmett Lynn add to the production.

Producer Eugene B. Rodney's showmanship is self-evident and direction by George Sherman is felt throughout the script by the manner in which the story unfolds along with the blending of excellent performances.

Screen play by Winston Miller, edited by Gene Havlick, and the incomparable tint job done by Monroe W. Burbank all added to production strength.
—Lee.

'MARY LOU'

Boogie Fans And Warbling Addicts Will Be Pleased

SECONDARY CLASSIFICATION

Columbia
Presents

"MARY LOU"

OKAY

80%

A musical comedy produced by Sam Katzman and directed by Arthur Dreifuss. Original screenplay by M. Coates Webster. Photography by Ira H. Morgan. Musical direction by Mischa Balaleinikoff. Reviewed at Pantages theatre, Monday PM, Jan. 19, 1948. Running time, 66 min.

The Players — Robert Lowery, Joan Barton, Glenda Farrell, Abigail Adams, Frank Jenks, Emmett Logan, Thelma White, Leslie Turner, Chester Clute and Frankie Carle.

● "MARY LOU" is an agreeable little musical that will make a fairly entertaining support piece. Taking its title from the song hit of the mid-twenties, the film offers tuneful melodies, pleasant singing and the popular Frankie Carle at the piano.

M. Coates Webster's screenplay is lightweight stuff, but director Arthur Dreifuss wisely concentrates on the musical side of the piece so the story doesn't get in the way.

What story there is concerns Joan Barton's switch from a warbling air hostess to a night club star. Fired by an officious airline executive she gets her chance with Frankie Carle's band when Abigail Adams, Carle's Mary Lou, walks out of the band just when a New York contract has been signed.

Joan becomes the new Mary Lou when Carle's press agent, Frank Jenks, wangles an audition. Drammer rears up when Abigail appears in New York, with a lawyer. Having flopped in her screen test, she wants her job back, claiming sole rights to the use of Mary Lou as a stage name.


But Joan's boy friend, Robert Lowery, turns up with Thelma White, the original Mary Lou. Thelma names Joan her successor and Joan's career is successfully launched.

Dreifuss' megging keeps the film moving along pleasantly. His choice of types in the montage showing Lowery hunting for the original Mary Lou, is particularly effective.

Joan Barton is a pretty and personable thrush, and does an excellent warbling job on "That's Good Enough for Me." Lowery, a good-looking lad with an engaging personality, is competent as the boy friend.

Always reliable Glenda Farrell and Frank Jenke team up for some entertaining comedy, and Leslie Turner does a skillfully amusing stint as the watchful spouse of a predatory night club owner. Chester Clute is effective as the pompous airline executive who fires Joan.

Producer Sam Katzman's settings are quite appropriate for the modest budget, fitting in tastefully and unpretentiously.
—Milt



*After a woman has lied
and cheated for a man,
what is left?*

**A double life...
A double love!**

The **FLAME**

starring

John CARROLL • Vera RALSTON • Robert PAIGE • Broderick CRAWFORD

with

HENRY TRAVERS • BLANCHE YURKA • CONSTANCE DOWLING • HATTIE Mc DANIEL

There's one love that haunts
every man...obsesses
every woman!

Love...that leaves
a brand on a man
and a mark on
a woman!

**SOME GUYS GET AWAY WITH
MURDER...HE TRIED TO GET
AWAY WITH LOVE!**

Once a woman has known love
...she can't live without it!

"I'd be a fool to let
love stand in
my way."

*"If the stakes are high enough,
a woman like me is a fool to
let love stand in the way."*

**"KILLING WON'T END
MY LOVE FOR HIM."**



Screen Play by
LAWRENCE KIMBLE
Based on a Story by
ROBERT T. SHANNON
Associate Producer-Director
JOHN H. AUER

'SLEEP My LOVE' Is A Psychiatric Suspense, Rebuilt For Boxoffice

Uses Hypnosis, Amnesia, Drugs And Halucinating Incidents For Another Concoction Of 'Gaslight'

★ "SLEEP, MY LOVE," marking Mary Pickford's return as an active producer, is another of those suspense films with the psychiatric touch. The name-lure and fine performances of Claudette Colbert, Don Ameche, Robert Cummings and George Coulouris will make this latest of the psychological series a good box-office draw.

Douglas Sirk's smooth direction shows an excellent understanding of dramatic values and lends excitement to the film.

Camera work by Joseph Valentine is effective. It is commendable that there is no art-for-the-camera's sake to slow up the action.

Using the ingredients of hypnosis, amnesia, drugs and staged hallucinations, screenwriters Leo Rosten and St. Clair McKelway have concocted and entertaining brew from Rosten's novel.

A "Gaslight" influence on the story is felt in Don Ameche's efforts to convince spouse Claudette Colbert she is insane. He does this by having Coulouris pop up at odd intervals and then telling her she just imagined seen him.

Claudette, apparently recognizing that no one in her right mind would imagine a Coulouris, shows signs of actually slipping a few hinges.

Ever the impatient lover (but it's Hazel Brooks he loves), Ameche helpfully speeds the process with sleep-inducing drugs. Then, while she's asleep, he does a little shifty work so that when she awakens she's on a train for Boston with an unexplained gun in her purse. You can see how this tends to confuse Claudette.

Into the scene comes Robert Cummings, a charming, keen-witted socialite who promptly falls for Claudette. Suspicious of Ameche, he keeps a close watch and foils Don's attempt to hypnotize her into suicide.

Then, in a fast-moving, exciting finish, Cummings breaks into the house just after Ameche has shot Coulouris, Don thinking that his "insane" wife would be blamed. But Coulouris still has enough life left to kill Ameche, Cummings' entrance halting further hostilities.

The story has really very little originality, but its new dress-suit offers a sufficient number of quirks to build for diverting entertainment.

Its effect upon the performances of some of the players, however, is the most noticeable item.

Don Ameche, for example, appears almost annoyed at the general pro-

FEATURE CLASSIFICATION

Mary Pickford Presents
"SLEEP MY LOVE"

An United Artists Release
GOOD 85%
Psychiatric Melodrama, produced by Charles Buddy Rogers and Ralph Cohn. Directed by Douglas Sirk. Musical score and direction by Rudy Schrager. Photography by Joseph Valentine, ASC. Tradeshown at the Academy theatre, Friday, Jan. 9, '48. Running time, 96 minutes.

The Players—CLAUDETTE COLBERT, ROBT. CUMMINGS, DON AMECHE, Rita Johnson, George Coulouris, Queenie Smith, Keye Luke, Fred Nurney, Hazel Brooks, Maria San Marco, Ralph Morgan.

cedings and never appears quite natural. Claudette Colbert lends the proper charm to the role of Alison Courtland, but the pairing her off with Robert Cummings is hardly in the vein of consistency.

Robert Cummings, on the other hand, is a standout with a personality and performance that lend considerable life to the film. Much is due to the clever lines given Cummings—and the manner in which he delivers them.

'PRINCE OF THIEVES' Second-Rate Robin Hood Yarn For Hinterlands

Thin Story, Mediocre Performances And Lack Of Finish Are Balanced By Lotsa Action For Kids

● "THE PRINCE OF THIEVES" is Columbia's second Robin Hood tinter. This Cinecolor attempt to cash in on the fine reaction to "Bandit of Sherwood Forest" is of far weaker calibre. "Prince of Thieves" is strictly second-rate—with a thin story, mediocre performances and lack of finish throughout. But it is loaded with every sort of action, from sword-play to cross-bowmanship and should pay off strongly in the nabes, on Sat-Mats and everywhere the fans prefer fightin' to finesse.

Producer Sam Katzman has mounted the piece appropriately, nicely combining art director Paul Pamentola's atmospheric work with Fred Jackman, Jr.'s lively color-photography. Katzman's production values are the pic's strongest asset.

Yarn picks up Robin Hood in ye goode olde Sherwood Forest, still grabbing off rich rats and tossing their loot to poor but honest peasants. Robin still yens for the return of King Richard, hates the hench-



... his voice said leap—to death . . .
Claudette Colbert in a tense scene from
"Sleep My Love" (Pickford-UA)

All in all, "Sleep My Love" gets by through sheer names and direction—which makes it a passable item in the feature classification. Accordingly, it may be termed "Good" through generous consideration of boxoffice values.
—Milteck.

'FIGHTING MAD'

Smart Prepping, Megging, In Neat Palooka Repeat

SECONDARY FEATURE

Monogram
Presents
"FIGHTING MAD"

GOOD 85%
Action melodrama, produced by Hal E. Chester, and directed by Reginald LeBorg. Screenplay by John Bright, from an original story by Ralph S. Lewis and Bernard D. Shamborg. Photography by William Sickner, ASC. Tradeshown at Monogram studios, Wednesday PM, Jan. 21, 1948. Running time, 75 min.
The Players—Leon Errol, Joe Kirkwood, Elyse Knox, John Hubbard, Patricia Dane, Charles Cane, Wally Vernon, Frank Hyers, Jack Shea, Jack Roper.

★ "FIGHTING MAD" does a neat repeat of prior chapters in Monogram's Joe Palooka series. As usual, producer Hal E. Chester has shrewdly mixed all the time-tested formula elements. The boxing is bloody, thoroughly realistic, and there's plenty of it. Comedy is light, constant and given the superb timing of the old humor-maestro, Leon Errol, who again plays Knobby Walsh. The regular dash of romance and a husky hunk of skullduggery total the pic up into the hefty support bracket for nabe showings.

Reginald LeBorg turns in a sound megging chore, pulling uniformly competent thesping from his large cast. Joe Kirkwood eases smoothly once more into the Palooka role he initiated and Elyse Knox continues as sweetheart Anne Howe.

John Hubbard, Patricia Dane, Charles Cane, Wally Vernon, Frank
(Continued on Page 12)

SECONDARY CLASSIFICATION

Columbia
Presents

"THE PRINCE OF THIEVES"

AVERAGE 75%
Costume melodrama, produced in Cinecolor by Sam Katzman and directed by Howard Bretherton. Screenplay by Maurice Tombrigel and adapted by Charles H. Schneer. Photography by Fred H. Jackman, Jr. Reviewed at the El Rey theatre, Thursday, PM, January 15, 1948. Running time, 92 min.

The Cast — Jon Hall, Patricia Morison, Adele Jergens, Alan Mowbray, Michael Duane, H. B. Warner, Lowell Gilmore, Gavin Muir, Robin Raymond.

men of Prince John and gets a gleam in his eye when he meets Maid Marian.

Jon Hall is Robin, this time, and handles the role adequately. He, like others in the cast, is handicapped by purile dialogue and other script weaknesses.

Patricia Morison seems a bit listless as Marian, giving evidence of
(Continued on Page 12)



... at the sound of the belle . . .
Elyse Knox & Joe Kirkwood, Jr., in
"Fighting Mad" (Joe Palooka) Mono-

'SLIPPY McGEE' Gives Money's Worth As 2nd Double Feature Within Itself

Good Acting And Smooth Dialogue Cover Story Discrepancies Along With Well Directed Action

● "SLIPPY McGEE" is a typical gangster-reform film, okay because of its smooth dialogue and fine performances which make the film an entertaining companion feature.

Don 'Red' Barry plays the gangster who reforms, but characterizations by Tom Brown as Father Shanley and Harry V. Cheshire as the Doctors keep the story moving at a steady clip.

Lou Brock, returning to the Hollywood fold as associate producer, and Albert Kelley as director combined their talents to coax a passable story from a script which obviously didn't measure up.

Had the same investments and direction by Brock and Kelley been given to a more solid yarn, a highly consistent piece of entertainment might have resulted.

Michael Carr, portraying a gangster shot by his pal, is significant because of his possibilities as a pre-war George Raft.

Story's pattern concerns Slippy McGee, young safe-cracker, who commits a robbery with the help of two partners and then breaks up trio until police pressure lets down. McGee goes to a small town, is injured while saving a youngster's life, and is befriended by Father Shanley.

Convalescing in the local parish, McGee assumes name of Steve Martin and there meets the love interest, Dale Evans as Mary Hunter. McGee's partners, Red played by Murray Alper and Al, by Michael Carr arrive in town and prepare for further robberies. McGee's conscience is troubled and breaks up gang.

Red double-crosses McGee, robbing local bank and killing remaining partner Al, after divulging double-cross.

Suspicion is cast on McGee who has left town but returns in true hero fashion to recapture loot and former partner Red who is then killed.

Father Shanley closes sequence passing off dead crook as Slippy McGee, thereby clearing Steve Martin forever, and opening way for Martin and Mary Hunter merger.

Story continues however, developing second plot which stems from jealousy of respected suitor for Mary Hunter's hand. Fraud involving Mary's father is threatened with publication unless Mary marries suitor, James Seay. Martin cracks Seay's safe proving fraud and, caught in act, admits to true identity as Slippy McGee.

Local citizens throng to support for McGee's probation and heroine waves

SECONDARY CLASSIFICATION

Republic
Presents
"SLIPPY McGEE"

OKAY
80%
Action melodrama produced by Lou Brock and directed by Albert Kelley. Screenplay by Norman S. Hall and Jerry Gruskin, from an original story by Marie Conway Oemler. Photography by John McBurnie. Tradeshown at Republic studios, Friday AM, Jan. 16, 1948. Running time, 65 min.
The Players—Donald Barry, Tom Brown, Dale Evans, Harry V. Cheshire, James Seay, Michael Carr, Murray Alper, Maude Eburne, Dick Elliott.

second farewell as McGee is led away for trial.
—Lee.



... striving toward a solution ...
Donald Barry and Tom Brown in
"Slippy McGee" (Republic)

'PANHANDLE' Fails To Deliver A Punch Because Script Bogs Down

Beautiful Production Values Lost In Rambling Yarn Which Never Builds Up A Needed Suspense



... it all ends as you like it ...
Rod Cameron and Cathy Downs in
"Panhandle"
(Champion-Allied Artists)

● "PANHANDLE" ranks as just one more big-budget western. Sagebrush fans and the kiddies should react favorably. General audiences will be inclined to smile at the wrong places. Essential weakness is a script which sprinboards on the "vengeance trail" motif and never builds the expected progressive suspense — because the yarn rambles endlessly on irrelevancies.

FEATURE CLASSIFICATION

Allied Artists
Presents
"PANHANDLE"

(Champ. Production)
OKAY
80%
Western melodrama, produced in Sepia Tone by John C. Champion and Blake Edwards. Directed by Lesley Selander. Original screenplay by Blake Edwards and John C. Champion. Photography by Harry Neumann, ASC. Music by Rex Dunn. Previewed at the Fox-Ritz theatre, Monday PM, Jan. 19, 1948. Running time, 84 min.
The Players — Rod Cameron, Cathy Downs, Reed Hadley, Anne Gwynne, Blake Edwards, Dick Crockett, Rory Mallinson, Charles Judels, Alex Gerry.

Outstanding value is the fine mounting by producers John C. Champion and Blake Edwards. Backgrounds capture the aura of the old West authentically and artistically. Harry Neumann's excellent camera work is given a hypo by art director Dave Milton and Frank Webster's set decorations. Sepia Tone adds a mellow etching-like quality which heightens the emotional impact.

Director Lesley Selander works out acceptable performances from his cast but is heavily handicapped by the script which gives him little opportunity to develop an accelerating pace.

Single screenplay merit is attention to authentic detail. Cow-poke gunslinger Rod Cameron uses a packroll and saddlebags on the trail. His horse gives out and he buys another.

(Continued on Page 11)

'THE MAIN STREET KIDS'

Lightweight With Enough Values As Okay Support

SECONDARY CLASSIFICATION

Republic
Presents
"THE MAIN STREET KIDS"

OKAY
80%
Comedy, produced by Sidney Picker and directed by R. G. Springsteen. Screenplay by Jerry Sackheim, based on a radio play by Caryl Coleman with additional dialogue by John K. Butler. Photography by John McBurnie. Tradeshown at Republic studios, Tuesday AM, Jan. 13, 1948. Running time, 64 minutes.

The Players—Al Pearce, Alan Mowbray, Adele Mara, Janet Martin, Byron S. Barr, Arlene Harris, Douglas Evans, Emil Rameau, Roy Barcroft and Phil Arnold.

● "THE MAIN STREET KIDS" is small-town comedy stuff with emphasis on slapstick humor that will appeal to the hinterland. An intriguing mind-reading twist gives the story enough entertainment value to make it a sturdy competitor on a midweek double-feature program. Teamed with a bigger budgetter it would offer adequate support.

Popularity of Al Pearce on the air will help pull the fans in, although it is doubtful that this will hold true in urban centers. This is particularly so because Alan Mowbray is the only other name in the cast.

Production, by Sidney Picker, is sensibly routine and meets budget requirements.

R. G. Springsteen's direction is competent. The acting is consistent, if somewhat surface, and Springsteen wisely allows the story to go forward without being hindered by histrionics.

Adele Mara is a gal it might be worthwhile to keep an eye on. A comedy lass, she shows signs of genuine acting ability.

Jerry Sackheim's screenplay is based on a radio play by Caryl Coleman, with additional dialogue by John K. Butler. The molding of the air script into film fare is done adequately.

The story sounds as if it originally got serious treatment on the air and was converted into comedy for the screen. The underlying premise offers the worthwhile though that it is more important to read people's hearts than their minds.

Al Pearce is seen as a small-town printer studying the Great Martine's course in mind-reading. The results are nil. Pearce's daughter, Janet Martin, is in love with young and wealthy Byron S. Barr who is infatuated with Adele Mara.

Adele is in love with Barr's money and, in collaboration with Martine (Alan Mowbray), is scheming to get it. Douglas Evans, coveting Barr's spot

(Continued on Page 12)

RADIO AND TELEVISION

● The Board of Governors of the Academy Awards have flatly turned down televising of the forthcoming awards in March.

"The Argyle Album," mystery drama recently heard on CBS "Suspense", has been bought as a motion picture property by the new firm, Eronel Prod.

NBC's Bob Hope is slated to emcee the annual radio correspondents' dinner for President Truman at the White House Saturday, Feb. 7.

Edgar Bergen is taking Charlie McCarthy & Co. barnstorming starting with Feb. 1 ethering from New Orleans. Bergen wants to get the feel of the different audiences throughout the country. A throw-back on his vaude days.

Bob Taylor guests on NBC's "Cavalcade of America" tonight after a pleasant week-end at the Navy Ball in Washington, D. C.

Pat O'Brien stars in Jimmy Gleason's Broadway hit "Is Zat So?" for Theatre Guild over ABC January 25.

Fanny Brice again has turned down an offer to star in a screen version of her life story.

Sophie Tucker's story is a future MGMer with Judy Garland and John Garfield Slated. What happens when we run out of personalities' life stories?

Reunion is the word for the Tex Beneke show over Mutual network Wednesday, Feb. 4. Marian Hutton and the Modernaires guest, all of whom were former Glenn Miller attractions when Glenn was around to hit the downbeat.

The Andrews Sisters and Pianist Walter Gross do a one-timer for Mark Warnow's "Sound Off" february 1, over ABC.

Cathy Lewis, a real actress and co-star with Marie Wilson on CBS "My Friend Irma" is doing the lead opposite Joseph Cotten in a transcribed dramatic series. I wouldn't miss this one.

NBC has moved their plans for television in Chicago ahead. Originally

scheduled to be on the air by 1949, present outlook is for slated Sept. 1st. airing. Does this mean that LA might get moved up from 1952 to 1951 1/2?

The "Quiz Kids" are visiting Atlanta, Ga., where they will close the March of Dimes campaign there with their Jan. 3th broadcast.

Hal Peary, Throckmorton P. Gildersleeve to you, has just celebrated his 25th year in radio. He and Jack Benny are 38 years old.

Jimmy Durante will be welcomed back on his show Wednesday night.

CBS' Abe Burrows, a really funny guy, is creating something with his constant belittling of himself and his looks. Could be preparing us peoples for his advent into television.

Vincent Price, radio's "The Saint" has the role of Cardinal Richelieu in MGM's forthcoming "Three Musketeers".

Robin Black, writer and director, is conducting a script writing class for the Peoples Educational Center.

NBC and Jerry Fairbanks have inked a 5-year deal whereby Fairbanks will produce feature films for NBC televising. Previews for LA airing will be held in 1951 1/2.

Robert Montgomery is plenty comfortable for his "Suspense" broadcasts dressed in "Esquire" sport clothes. Crosby too, but somehow, they don't look the same.

Lurene Tuttle, Effy Perine on "Sam Spade", carries sandwiches and a thermos bottle with her to the studio these days. With parts on every radio show that can get her, Lurene just doesn't have the time to eat in a restaurant, and rightly so, believe me.

Ralph Edwards sends his spouse to Washington January 31 to present Mrs. Truman with a check for \$670,000. Result of "Miss Hush" contest contributions.

Martin Block, radio's dean of platter pushers, has checked into Metro for his second "Musical Merry-Go-

Round" short with Tex Beneke as guest star.

In a recent test of CBS employees for program analysis by CBS Director Tore Hallonquist, test proved CBS Hollywood homegrounds as typical all around American viewpoint a la "Magic Town", James Stewart starrer.

"Suspense", CBS super-duper thriller, is now a real show with Robert Montgomery as narrator-star and running a full 55 minutes. A must for good listening.

Billy Rose, the modern Barnum, who started his career as statesman Barney Baruch's secretary, and later graduated from colossal Broadway productions to radio, now has the second highest "Nielsen Rating" for a five minute show. Paramount Pictures are readying the Rose biography for production with Alan Ladd as a possible starrer.

Perry Como, deservedly the bobby soxers' delight, had a rude awakening

following the "We, The People" broadcast last week. A fellow guster, Andrew J. Paris, familiarly known as the "Bubble Gum King" was mobbed for free bubble gum while Perry left the studio without signing a single autograph. Nevertheless, don't sell Perry short.

Most original and clever of the many Holiday Greetings we've seen was the one from the Ezra Stone Philatelic Society. Family picture was printed on free holiday premium stamp. Speaking of Stone, he and the "Aldrich Family" cast have been doing off-the-mike versions of their show at Vet Hospitals in and around New York.

● NBC prexy, Niles Trammel, comes forth with the prediction that television will be available to home in half of the states of the Union by the time of the elections in November. Trammel says that although it took sound broadcasting seven years to span the continent, television will reach across the country in less than two years.

IT SAYS HERE

By Peggy Weil

● John Garfield may be going to Paris for the opening of "Arch of Triumph" in February. □ Joel McCrea and Frances Dee will have New Mexico's Governor Mabry as their house guest. They met him while shooting "They Passed This Way" in N. M.

□ Frances Gifford, who suffered injuries in that auto crash, will nevertheless go before the cameras in Metro's "The Three Musketeers". Jack Dawn has created a special make-up to conceal her injuries. □ Shelley Winters, who receive raves for her performance in "A Double Life", is going legit in the El Pation production of "Of Mice And Men" opening this week.

Romance Among the Stand-ins: Seems that a marriage has been arranged between Grace Godino and Mel Wilson who Kleiged it for Rita Hayworth and Glenn Ford in "The Loves of Carmen." They'll sign up as soon as the production is finished. □ Howard Hughes has ordered the Hollywood build-up for Faith Domergue, who scores in "Vendetta". She'll meet the press on a p.a. tour throughout the country. □ Sophie

Tucker will return to the coast to help in preparation of "Some of These Days", her autobiog. which MGM is filming.

Merle Oberon and Lucian Ballard, who get around, will vacation in Europe for two months. □ Although "Design for Death", RKO's 16mm. film is not in general release, this documentary on Japanese history is in great demand by colleges throughout the country. □ And Alfred Hitchcock's "The Rope" will introduce a new type of technicolor film. Nothing lavish—it'll use a few soft tones, the decor of a lavish apartment in which the action takes place. As things look now, the actual filming will take fourteen days.

Dottie Lamour is selling that 700 acre ranch in Riverside to Forrest Stanton. She's another star who is too busy making pictures to be a successful farm girl. □ In our humble opinion, why should another "Jolson Story" be made? Granted that the Larry Parks version was a great money-maker, isn't there enough creative talent around to find some new material? Cyril Endfield, writer-director on "Argyle Album" is making a film from his Suspense radio script. Certainly Metro can find other material. □ Goodbye now.

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HORSEPLAY

By Milton D. Luban

● One of the things I bitterly regret having missed was the round-table discussion of the highlights of the late-lamented Rose Bowl game, televised over KTLA. Taking part in the forum were such football experts as Don Wilson, Hedda Hopper, Eddie Bracken, Joan Barton, Art Linkletter and Bill Demarest. I have seen Demarest at several pro games and, with some incredulity, have also heard him over the air between halves. I assume the others have also seen football games. Anyhow, I missed the video discussion, but it might have gone something like this:

Linkletter: "Well, Bill, how'd you like the game?"

Demarest: "Great, great. It was—uh—great!"

Linkletter: "What do you think of that Michigan team?"

Demarest: "Great, great. Those Wolverines are—uh—great. And that Chappius! Great!"

Joan: "He's cute, too."

Demarest: "Yessir, he's great! And that Trojan team—great!"

Hedda: "How do you like my new hat, dear?"

Don Wilson: "Ha, ha, ha!"

Demarest: "Great!"

Bracken: "Yeah."

Joan: "It that a hat? I thought it was your lunch."

Linkletter: "Well, that's fine, Bill. And for your accurate observation on the game, KTLA is giving you the Coliseum to take home with you."

Demarest: "Gee, thanks. That's great. Just what I always wanted."

"MY GIRL TISA"

(Continued from Page 3)

boss—the owner of the tie factory where she works. He's a pompous, greedy little man whose fundamental soundness battles within him against his parsimony.

Akim's biggest ambition is to pass his citizenship test. Around this dream is built a sub-plot of humor, pathos and patriotism.

Scripter Allen Boretz presses heavily, at times, on the patriotic element, devolving occasionally to improbability and almost to mild maudlinism. But the handling is deft and certain to find response in every Yank. —Bill

That's great."

Hedda: "I don't think the Coliseum matches my hat. I wish they'd paint it."

Don: "Ha, ha, ha!"

Bracken: "Ha."

Joan: "Maybe they'll paint it green to match your complexion."

Hedda: "Oh, Joan, you kill me. You simply kill me."

Bracken: "Gee, I wish my writer wuz here."

Linkletter: "How about the football game! Don, how'd you like that Weisenberger?"

Don: "Ha, ha, ha. He reminds me of my childhood when I weighed only 165. Ha, ha, ha."

Bracken: "Ha!"

Joan: "He looked cute when he scored that run. I think all football players are cute."

Hedda: "I don't know why they wear those ugly hats. They must have terrible wardrobe departments."

Bracken: "I don't know what I'm paying him for. Never comes when I need him."

Linkletter: "Say, Don, weren't you jealous of that Perrin guy? He weighs 300 pounds."

Don: "That's the way they should come. So round, so firm, so fully packed."

Linkletter: "Hey, cut that out! I

"ANGELS ALLEY"

(Continued from Page 4)

at their activities when they affect the family life of one of their kind.

In the finale, the "good" kids pretend to join forces with the pool-room operator and defeat him by stealing the cars of the mayor, the sheriff and the police department and leading the law to the garage headquarters of the gang for the roundup of the criminals.

What favorable audience reaction the preview showing drew in Hollywood at the Marcal Theatre came from members and friends of the cast and those connected with the film. There weren't enough paying customers to get a true cross-section.

In summation: Exhibitors whose audiences have liked previous Gorcey and Company films on their dual bills will have few kickbacks. —Vance

got my own brand I'm selling. Good old 903!"

Don: "Ha, ha, ha!"

Linkletter: "How about you, Eddie? You haven't said much. What'd you think of Michigan?"

Bracken: "Gee, I wish my writer was here."

Oh, well, you get the idea. I wish I had caught that broadcast.

"PANHANDLE"

(Continued from Page 9)

The fisticuffing and furniture-breaking are equally realistic; but there just isn't enough action, enough menace, to fulfill western requirements.

Cameron, wanted by the law for a prior killing, rides into a Panhandle town to find the murderer of his brother. Reed Hadley, local czar, turns out to be responsible.

Before Cameron gets down to the business of knocking off his quarry, he romances Hadley's secretary, Anne Gwynne, talks menacingly and endlessly with Hadley's gunmen and rides all over the landscape. In the finale, he's saved from death by Miss Gwynne's quick thinking.

Cathy Downs, girl-friend of his dead brother, is piquant in blue-jeans and seems a better choice for the final clinch than Miss Gwynne, who is as fast with a kiss as she is with her wits. Cameron, with proper western chivalry, bestows his affections on the gal who saved him. —Bill.

(Adv.)

BILLY WILSON



Recently passed his 26th Birthday, but behind him he has amassed 21 years of international travel and actual experience in the radio, stage, screen, circus and orchestra worlds, and today Billy is eagerly looking forward to the time when his hopes of becoming a top musical comedy producer are fulfilled. Veteran Army Air Corps WW2.

Following are a few of the fine compliments paid Billy by top columnists and critics in show business:

ED KUYKENDALL (deceased Past President Motion Picture Theater Owners of America) said of Billy on August 25, 1944—"A fine personality of outstanding character and unusual ability in the entertainment field."

HORACE HEIDT (outstanding orchestra leader) in letter to Billy on April 25th, 1944, said—"The opportunities now for young men of your ability are tremendous."

"A Little Bit of Ireland"

LOUELLA O. PARSONS (International News Service Motion Picture Editor) said in a letter to Billy on February 22nd, 1945 regarding stage plays Billy was appearing in—"... I'm very glad you've gotten such a grand break in Hollywood. No doubt you've got what it takes! I hope all of you ex-servicemen get the breaks and a chance to show what you can really do ... I'm sorry I can't cover your show, but I do send you my best wishes for a successful career."

GEORGE E. PHAIR (a top Hollywood columnist) said March 14, 1946 "In the midst of the jive age when your eardrums are whanged down by jungle beats, out comes a daring young man, Billy Wilson, who proclaims his orchestra as "The Sweetest Band In The Land." One of these days sweet music will return to its fine old status, or maybe I'm just an old cluck."

LORNA TYNAN (a top Hollywood columnist) said March 14th, 1946—"My nomination for the guy who gets around the most the fastest is orchestra leader Billy Wilson."

RALPH THOMAS (world famous vocal coach-teacher of Deanna Durbin) said in a letter to Billy on May 31st, 1946—"You are a go getter, and have what it takes!"

REED PORTER (a top Hollywood publisher-columnist) said on December 24, 1946 in his column "PORTER'S PULPIT"—"Billy Wilson, popular orchestra leader, actor and showman proves his right to the latter designation with an interest in all phases of show business. Wherever he goes, Billy keeps his eyes open. That's why his opinions may be passed on as gospel. Billy is a smart operator too."

MANY OTHER COLUMNISTS AND CRITICS COAST TO COAST RECENTLY HAVE PAID FINE COMPLIMENTS TO BILLY TOO.

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"FIGHTING MAD"

(Continued from Page 9)

Hyers and others contribute nicely.

The yarn, like most of its predecessors, is told in retrospection by Knobby Walsh Errol. The flashback device affords a giggle-getting finale.

Joe receiving a dangerous eye-injury during a championship fight retires.

Knobby buys an interest in a coming scrapper Jack Shea. Too late he discovers that Shea is the property of racketeer Charles Cane who has inveigled Knobby into the managership as a front while he fixes fights.

When Joe learns of his pal's fix, he stages a comeback, despite the knowledge that a blow may blind him. Knobby hands over his entire bank-account to Cane, in return for a promise that Joe will not be struck in the face.

Under instructions from Cane, Shea plants his blows in Joe's face. Our hero takes a vicious beating but eventually kayoes his opponent.

The skullduggers are turned over to Justice, Joe gets the tender ministrations of Miss Knox and the Palooka fans get plenty of fast entertainment.

A few loose plot threads and irrelevancies won't hurt the husky takes. —Bill.

"MAIN ST. KIDS"

(Continued from Page 9)

as president of a publishing house, offers her 25 grand to attend an engagement party he is throwing for her and Barr. The idea is for her to pretend to be drunk before the dignified directors so that they will vote Barr out and Evans in.

The plan is ruined when Pearce is struck by lightning, thus being able to read minds. In no time at all he discovers the plot and, even though a later blow on the head deprives him of the faculty, exposes Martine as a fraud, Adele as a conniving gold-digger and Evans as a heel.

Naturally, Janet and Barr end up in each other's arms. Then Pearce gets off his philosophy on the art of mind reading and all's well.

Pearce goes through his role with an air of pleasant good humor that audiences will find appealing. He is capably assisted by Emil Rameau as the friend who sees him through his troubles. Mowbray is as smooth and subtly funny as ever, while Roy Barcroft and Phil Arnold team up as Mowbray's henchmen to offer some tired comedy.

Barr is a good-looking and engaging lad and competently meets the limited acting requirements. Adele Mara shows the widest range, being properly sweet and innocent when she has to, and satisfactorily hard-boiled when the part calls for it. She also does a skillful drunk scene, cleverly avoiding overplaying.

—Milt.

HOLLYWOOD SIDESHOW

● EARL WILSON tells of the actor bragging: "I've just signed with the biggest agent in the world. Now I'm out of work not only in Hollywood but in New York, London, Paris and Rome."

☐ It will be disheartening news to Hollywood authors' agents to learn that two of their biggest markets will soon become one. Publishers Harcourt, Brace and Reynal & Hitchcock are merging. It becomes officially effective Jan. 1, '49 which in the book biz is, figuratively, now—what with advance contracting.

☐ Ken Murray's bird pic, "Bill and Coo," is far from laying an egg. Aint we the card!

JUDY COOK, the swimmer who figured quite prominently in the Howard Hughes—Johnny Meyer investigation, came up for air with the deepest philosophical crack of the week. Over a dish of tea in Schwabs the other day she pontificated: "Everyone has bills to pay." Dear, dear, just think of that—everyone has bills to pay.

☐ Linda Jordan, celebrated chanteuse pinch-hitted for a Virus X victim at the Bar of Music the other night and knocked 'em for a row of curtain calls.

☐ Sam Raphaelson, remembered for his "Jazz Singer," assumes the post of visiting professor of modern drama at the University of Illinois.

RECENT STORY BUYS and near-deals:

☐ Walt Disney has purchased "Children of the Covered Wagon" by Mary Jane Carr, which is now in its 20th. printing.

☐ Warners may buy Dick English's novel, "Sugar-plum Staircase," for Jack Carson.

☐ RKO has put in a bid for "Our Son Pablo" for Melvyn Douglas and a woman co-star but, with just the right boy as Pablo, it'll be HIS picture.

☐ Though his new novel "Spindrift" hasn't been goin the rounds long, Jesse Lasky, Jr. has already received a trio of offers from major studios.

☐ Walter McEwen is dickering for Irving Schalm's juve delinquency yarn, "Amboy Dukes," as a Bill Williams starrer.

☐ "Quicksand," an original by Paul Radin, has been purchased by Sam Abarbanal and Alan Posener of Aronel Productions—for April shooting—with Bill Gargan starring in the expose of collecting fake insurance damages.

PERTINENT READIN of the week:

☐ "The One Man with the Mustache Is Costello," by George Frazier, ex-Entertainment Editor of Life mag, which tells about people you know, even Hollywoodsmen, in a manner that is hilarious and at the same time devastatingly and keenly analytical.

☐ "The World's Greatest Hit," by Harry Birdoff—the story of the play that has had the longest run in theatrical history. Over a million performances in 90 years, the play is, obviously, "Uncle Tom's Cabin."

☐ Adela Rogers St. Johns' "This Week" mag article last Sunday, "How to Grow Old." It's a beautiful, up-to-date treatment of Robert Browning's poem that commences with "Grow old along with me! The Best is yet to be. The last of life, for which the first was made."

BOB JOSEPH is correcting proofs of his novel "Berlin at Midnight," which will be published Mar. 1 by Greenberg. It's a romance of postwar Berlin. We've read it and tab it unhesitantgly as charming—with definite pic possibilities.

☐ It is heard from NY that Burgess Meredith and John Steinbeck will be associated in the production of two of the latter's stories, "Cannery Row"—a novel of the Monterey slums—and "Nothing so Monstrous," a short story.

☐ The profootball racket is starting to smell quite snafu. Why doesn't some producer beat the field and make a "Body and Soul" about what folks are hearing is going on in this cash-and-carry sport?

JOHN GARFIELD, unwittingly or not, is rapidly becoming Hollywood's leading crusading actor. In "Humoresque" he preached freedom for musicians from emotional entanglements. In "Body and Soul" he exposed the fight racket. Then, in "Gentlemen's Agreement" he was a strong element against anti-Semitism. And now, in his next—just purchased—story, "Tucker's People" (a novel by Ira Wolfert), he exposes the numbers racket.

☐ After the long, thunderous ovation died down at Ed Wynn's comeback in the show biz (NY's Carnival nitery), he said: "... and now, for the benefit of those who have never seen me before, I'd like to introduce myself. I'm Keenan Wynn's father."

JANE RUSSELL's "The Paleface" (with Bob Hope) has been passed en toto, or something, by the Johnston office. What did she wear? An oil drum with holes for her arms.

KEN MURRAY's "Blackouts" may easily break all records of modern stageplays. By June 24 it will have completed a 6-year stand, and will have passed the long-run record holders—"Tobacco Road" and "Life With Father." It that happens, why not call it the "Blackouts of 4-Ever?"

☐ A few days ago was the 163rd. anniversary of the death of Haym Salomon, the great patriot. As you doubtless know, Salomon was the Jewish refugee from European persecution who advanced George Washington approximately 635-Gs to finance the revolutionary army—and who died penniless therefrom. Warners made a 2-reeler of the situation several years ago, but what a biostory feature it would make today!

☐ Toodle-ooo—Tidden.

"PRINCE of THIEVES"

(Continued from Page 8)

the boredom, which afflicts many of the cast.

A strong exception is Alan Mowbray's interpretation of Friar Tuck, which he executes with obvious zest.

Robin spends most of his footage slashing his way in and out of Lowell Gilmore's castle, to save Adele Jergens from being married off to one of Prince John's relatives.

It all starts when Robin captures Patricia Morison and her brother, Michael Duane. Robin finds out they are pals of King Richard and that Mike's girl-friend, Adele, is gonna be tossed to wolf Gavin Muir.

Robin gathers his bowmen and they all mix it up with the varmints. There's plenty of skullduggery and double-dealing, which ends up with Robin and Mike duelling against Muir and his chief aide. Naturally the boys slice up the baddies and then go off to fight for King Richard. Naturally, too, they take time off first to get hitched to the gals. Mike gets the luscious Adele and Robin Hood once more weds the Lady Marian. —Bill

"To ENDS of EARTH"

(Continued from Page 4)

lent that credit must be attributed to the superb direction of Robert Stevenson.

Burnett Guffey's photography is truly noteworthy. Guffey gets in some beautiful panoramic shots without in any way detracting from the speedy tempo of the film.

While the picture packs a powerful message, there is no soapbox apparent. The action says everything there is to be said about the narcotics trade and leaves nothing unsaid.

There are no psychological overtones here. Just an honest expression of contempt and loathing for those who deal in illicit drugs. You won't find any glorification of crime either.

Powell gives a consistently fine performance. There are no histrionics on his part. Nor are there any Superman physical or mental feats. Powell is presented simply as an intelligent, well-trained narcotics agent and, as such, he turns in a flawless performance.

Miss Hasso is appealing and skillful in her portrayal of the bewildered victim of circumstances.

Sokoloff plays the Chinese commissioner with a charming wisdom, and Ludwig Donath is smooth as an apparently reformed drug peddler.

Ivan Triesault turns in a polished performance as one of the smuggling higher-ups. Edgar Barrier, John Hoyt, Luis Van Rooten, Vernon Steele and Lou Krugman are all excellent in smaller roles.

This is one film that will be a tonic to boxoffices throughout the country. —Milt

'MIRACLE CAN HAPPEN' IS LOADED WITH LAFFS



STAR & PRODUCER—Dick Powell and Samuel Bischoff on the set of "The Pitfall," first venture under their newly formed "Regal Films, Inc." Liz Scott co-stars with Powell in film.

All-Star Cast Packs Film With Boxoffice Dynamite, With Added Force That They All Pay Off With Mass Entertainment Values

★★ "A MIRACLE CAN HAPPEN," and it has! The spirit of Mack Sennett has come to life and bellows of

laughter will be resounding wherever "Miracle" is shown. The corn grows thick in this star-studded film, but audiences will roll in the aisles while the cash registers tinkle merrily.

20 PREVIEWS TODAY

(Page)	(Release)
1—"A MIRACLE CAN HAPPEN"	UA
2—"DESIGN FOR DEATH"	RKO
3—"THE HUNTED"	AA
3—"MAN OF EVIL"	UA
3—"IF YOU KNEW SUSIE"	RKO
4—"BLACK BART"	UI
4—"FLASHING GUNS"	Mono.
4—"WESTERN HERITAGE"	RKO
5—"ALIAS A GENTLEMAN"	MGM
5—"PICCADILLY INCIDENT"	MGM
5—"SAIGON"	Para.
6—"CAMPUS HONEYMOON"	Rep.
6—"THE SMUGGLERS"	EL
6—"RIDING DOWN THE TRAIL"	Mono.
7—"SIGN OF THE RAM"	Col.
7—"JASSY"	UI
7—"TAKE MY LIFE"	EL
8—"SMART POLITICS"	Mono.
8—"JIGGS AND MAGGIE"	Mono.
8—"BLONDE SAVAGE"	PRC

Get a load of these names: Paulette Goddard, Burgess Meredith, James Stewart, Henry Fonda, Harry James, Dorothy Lamour, Fred MacMurray and Victor Moore. Then figure how they'll all fit on the marquee. Here is box office bait that will prove irresistible. And the fans will love the spectacle of their favorite stars gloriously hamming through their clownish roles.

This is a film no one took seriously. Producers Benedict Bogeaus and Burgess Meredith must have been grinning from ear to ear when they approved the screwball script, while
(Continued on Page 2)



SEEDS FOR HUNGRY—Mrs. Wm. Shearer, California Garden Clubs prexy, receives first Hollywood celebrity donation from Allied Artists star Gale Storm in the national vegetable-seed campaign for hunger-stricken Europeans

MONEY SLATE

Fourteen Big-Budget Pix For RKO From Big Indies

● Eight independents will contribute at least 14 films to the RKO 1948 program. New arrangements give the Gower outfit release and profit participation.

Samuel Goldwyn will hand in a minimum of 3—"Take Three Tenses," "Earth And High Heaven" and "Billion-Dollar Baby." A fourth film, "Secrets," may also go on the same slate.

Independent Artists will contribute 3 big-budget pix.

John Ford tosses in 2. Jesse Lasky and Walter MacEven are readying 2 also. Robert Riskin, Sol Lesser and Walt Disney complete the roster of high-cost contributors.



The first unit of a system of air-terminal short-subjects theatres has just been opened at Detroit's Willow Run Airport. Alongside the screen of each these theatres are illuminated "Visumatic" bulletins, which keep patrons acquainted with dispatchers' announcements on departures-arrivals.

MORE BIGGIES

U-I Rolls 3 Top-Budget Pix - Making 5 Shooting

● Universal - International started three top budget pictures last Thursday which, with the two now shooting, will make a total of five currently before the cameras on the Valley lot's sound stages.

Getting under way beginning Thursday are "The Saxon Charm," starring Robert Montgomery, Susan Hayward, John Payne and Audrey Totter. Claude Binyon directs for producer Joseph Sistrom. The second for that date is "One Touch of Venus," the Broadway musical fantasy, which stars Robert Walker, Ava Gardner and Dick Haymes. William Seiter will direct for producer Lester Cowan and associate producer John Beck. Third in the production line-up is Abbott and Costello's "Brain of Frankenstein" with Charles Barton directing for producer Robert Arthur.

BILLY WILSON ★

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HOW THEY RATE IN SATISFACTION

The Hollywood Review considers carefully the percentage ratings given to each picture reviewed, so that exhibitor and general public alike may tell at a glance the entertainment or satisfaction content.

TOPS	★★★★	100%
EXCELLENT	★★★★	95%
FINE	★★★★	90%
GOOD	★★★	85%
Okay	★★	80%
Average	★	75%
Snafu		70%
Poor		65%

TOP NEWS

COLD DOUGH — M P A A's John McCarthy, assistant director of the foreign department, has revealed that between 40 and 50 million dollars of American film money is frozen in foreign lands. France alone has 12 million tied up. There are about 35 nations in which Yank money is withheld. Data is in the hands of Colonel J. Noel Mavy of the State Department. Government help on the problem is being asked.

PEACE—Almost a score of years' battling between IATSE and IBEW has ended in a pact which relegates handling and maintenance of sound equipment to LA. IBEW will control manufacturing, installation and power supply. The agreement is hailed as "one of the most important jurisdictional agreements in the history of the motion picture industry."

NO FEUDIN'—Reports that J. Arthur Rank and Spyros Skouras had fallen out over Rank's consolidation of General Cinema Finance Corp. into the Odeon chain, have been branded as false by Skouras. "Relations with Rank were never more amicable," he says. A new Films Bill amendment may stop Rank's consolidation.

NO SLASH — National Theatres will not drop ducat prices. The decision came last week at regular mid-winter division presidents' meeting. High costs in all fields was responsible for the maintenance of present ticket levels in all theatres.

MEX GRAB — Artistas Unidos, U-A distribution subsidiary in Mexico is being purchased by a group of Mexican exhibs and businessmen, connected with the Credito Cinematografico Mexicano.

P R E V I E W S

'A MIRACLE CAN HAPPEN' Is Zany Piece Loaded With Belly Laughs

Star-Studded, Slap-Happy Film Will Keep The Customers Bellowing Constantly At Corn-Fed Pic

(Continued from Page 1)

King Vidor and Leslie Fenton directed with a real tongue-in-cheek touch.

Such story as there is serves only as a connecting link between zany episodes. It concerns Burgess Meredith who works in the want ad department of "The Banner." It isn't a bad job, except that his wife, Paulette Goddard, thinks he is the Roving Reporter. She disapproves of the inane questions being asked each day and issues an ultimatum: either he uses her question or she leaves him. The question? —"What influence has a little child had on your life?"

With exposure staring him in the face, Meredith tricks the editor into sending him out for one day as the Roving Reporter. In the course of his roving, he gets stories, via flashbacks, from Fonda and Stewart, Lamour and Moore, and MacMurray. The latter scene includes William Demarest and Hugh Herbert, which gives an idea of the general insanity running through it.

Meredith hands in his copy, only to be thrown out by the editor who has discovered the hoax. So home he goes to confess, only to discover that Paulette has known all along that he worked in the want ad department. But comes the miracle—the editor has meanwhile read Meredith's copy, liked it and Burgess is now the real Roving Reporter.

Just incidentally, Paulette coyly announces that her choice of that particular question was inspired by the baby she is expecting. So the furniture movers, who have been taking back the furniture because of non-payment of bills, decide to allow them to keep the bed. Upon which

note the film discreetly ends.

Picking the high spot of "Miracle" is almost impossible. Each of the three episodes are miracles of corn and laughter. Fonda and Stewart have a lot of fun reliving their experience of how a babe changed their lives. Meredith never does grasp the fact that the "babe" they are discussing is a luscious, six-foot babe, Dorothy Ford, with a devastating figure.

Lamour and Moore have a good time—shared by the audience—in their hilarious Hollywood skit. Dot's singing of "The Queen of The Islands" is a masterpiece of satire on "island" films. The fans will revel in the skillful way in which she kids herself as the sarong girl.

The MacMurray skit is a take-off on O. Henry's famous story, "The Ransom of Red Chief," and presents David Whorf as a child fiend guaranteed to make prospective parents think twice about the risks that lie ahead. Hugh Herbert as the kid's uncle who wants him to stay lost, will keep the customers chortling. Bill Demarest appears in his customary role of the protesting, innocent victim of fate and plays it with his customary, laugh-getting excellence.

Harry James fans may be somewhat disappointed. He appears in the Fonda-Stewart sequence, but without his horn.

As you can see, there is no great story here. Settings are adequate but nothing lavish. There are no histrionics. You won't gasp at the photography which does nothing but serve its purpose. In fact, the picture doesn't offer much of anything — except laughter. But who could ask for more? —Milt.



... "You poor boy," is the wifely consolation for hubby after melee ... Burgess Meredith and Paulette Goddard in "A Miracle Can Happen" (UA)

FEATURE CLASSIFICATION

Benedict Bogeaus Presents
"A MIRACLE CAN HAPPEN"

An United Artists Release
 Farce comedy, produced by Benedict Bogeaus and Burgess Meredith. Directed by King Vidor and Leslie Fenton. Screenplay by Laurence Stallings and Lou Breslow from

an original story by Arch Obler. James Stewart-Henry Fonda episode written by John O'Hara. Photographed by John Seitz, Ernest Laszo, Joseph Biroc and Gordon Avil. Music by Heinz Roemheld, with original song by Frank Loesser. Tradedown at General Service Studio, Thursday PM, Jan. 29, 1948. Running time, 107 minutes.

The Players—Paulette Goddard, Burgess Meredith, James Stewart, Henry Fonda, Harry James, Dorothy Lamour, Victor Moore, Fred MacMurray, William Demarest, Hugh Herbert, Eduardo Ciannelli, Charles D. Brown, Dorothy Ford.

'DESIGN FOR DEATH'

Documentary On Japanese Is A Fascinating Short

DOCUMENTARY FEATURETTE

RKO Presents
"DESIGN FOR DEATH"

EXCELLENT A documentary film produced by Theron Warth and Richard O. Fleischer. Story by Theodor S. Geisel and Helen Geisel. Music by Paul Sawtell. Montage by Harold Palmer. Tradedown at RKO Studios, Thursday AM, Jan. 22, 1948. Running time, 48 min.

★★★★ "DESIGN FOR DEATH" is a fascinating documentary film, offering an eye-widening insight into the story of Japan. Produced from confiscated Japanese film now in possession of Alien Property Custodian, it could be called an expose of a racket—the biggest racket on earth.

Going back into the dim past, the film tells of the rise of the war lords and how they developed a special class of fighting men—the Samurai. These were the hatchet men of the big shots.

When foreign ideas crept in, putting into peasant heads subversive thoughts about breaking out of slavery, the island was completely sealed off from alien influence.

This isolation was smashed when Commodore Perry sailed into the bay. With the island empire permanently opened to foreign influence, the racketeers had to think up a new gimmick to keep the boys in line. So they took over the ancient religion of Shintoism, made it state property, and installed the emperor as Heaven's representative on earth.

The people were taught it was wonderful to die for the emperor and that it was their duty to bring the entire planet under Japanese control. From then on it was a short step to Pearl Harbor.

Narration is handled effectively by Kent Smith, with Hans Conried

(Continued on Page 5)

'THE HUNTED' Strong Melodrama With Psychological Undertones

Dunlap's Gloss-Finish Prepping, Attention To Detail and Capable Cast Give It Sure Appeal

FEATURE CLASSIFICATION

Allied Artists
Presents

"THE HUNTED"

GOOD Psychological murder - melodrama, produced by Scott R. Dunlap and directed by Jack Bernhard. Original story and screenplay by Steve Fisher. Photography by Harry Neumann, ASC. Music by Edward J. Kay. Previewed at the El Ray theatre, Thursday, PM, Jan. 29, 1948. Running time, 85 minutes.

The Players—Preston Foster, Belita, Pierre Watkin, Edna Holland, Russell Hicks, Frank Ferguson, Joseph Crehan, Larry Blake, Cathy Carter.

★ "THE HUNTED" is strong melodrama, expertly produced and well acted. Psychological element is used deftly for moments of suspense, fuller characterization and occasional touches of humor. Pic should pull well in almost any neighborhood.

Particularly effective is the gloss-finish mounting of producer Scott R. Dunlap, whose attention to both minor and technical details boosts the yarn above the essentially old-hat plot.

Photography by Harry Neumann is excellent, building and carrying an appropriate mood. Kudos too, for Edward J. Kay's musical score, which moves audience-attention smoothly from scene to sequence, intelligently interpreting change of pace.

The Steve Fisher screenplay is integrated, getting maximum value from ancient material. Most important factor is Fisher's believable characterizing. The entire cast is effectively motivated. Individuals react naturally to the circumstances brought about by their personal traits.

Upon this proper scripting, the yarn hinges. Belita, a nice gal framed for a crime she is innocent of, incriminates herself more deeply by reacting as the innocent person she is.

Preston Foster, the cop who loves her—and jailed her—reacts in terms of his training. The story delineates his inner conflict—cop against sweetheart.

The title has double significance. Foster spends a large chunk of footage stalking the girl he loves. She is the hunted. Ironically, he is also the hunted. He seeks to escape the inner voice which condemns him for his lack of faith in his love.

Belita turns in a thoughtfully delineated job. Her role is complex and, in the hands of a less adult thesp, might easily have been too heavily handled.



... sinister a la 'The Shadow' ...
Belita in a tense scene from Scotty Dunlap's "The Hunted" (A. Artists)

Doubtless a large measure of merit belongs to director Jack Bernhard for this perceptive approach. Bernhard coaxes good histrionics from both ends of the cast.

Foster is entirely at home in his glove-fitting chore. He exudes power and fast-handed competence, without the synthetic swagger common to this type of characterization.

Bulk of the running time clarifies the emotional duel between cop and ex-prison inmate. When she returns from the stretch his arrest initiated, he gets her a room and an ice-skating job. He watches her jealously, fearful she may break probation or fall for another man.

Woman-wise, she torments him by her reiterations of innocence. When she finally has convinced him she was framed, the same web of circumstantial evidence drops over her again. She is patsy for a murder by the thug who priorly involved her and her brother in a robbery.

Convinced now of her rottenness, Foster trails her across the border into Arizona. She wounds him as he corners her.

A confession by the real killer brings them together.

Fundamental strength of "The Hunted" lies not in the plot but in the well-built relationship of atmosphere, character and motivation. A sound job on all counts. —Bill.



'MAN OF EVIL'

**British Drama Well Done
But Too Heavy For Yanks**

FEATURE CLASSIFICATION

J. Arthur Rank & United Artists
Presents

"MAN OF EVIL"

(Gainsborough Prod.)

OKAY Problem-drama, produced in England by Edward Black and directed by Anthony Asquith. Screenplay by Doreen Montgomery, from a novel by Michael Sadleir. Photography by Arthur Crabtree. Music by Cedric Mallabey. Tradeshown at General Service studios, Friday AM, Jan 30, 1948. Running time 90 minutes.

The Players—James Mason, Phyllis Calvert, Stewart Granger, Wilfred Lawson, Jean Kent, Margaretta Scott, Nora Swinburne, Cathleen Nesbitt.

● "MAN OF EVIL" is an involved but well developed study of Victorian social problems in England. Story exposes the complex tragedies which result from the web of bigotry and prejudice governing every pattern of normal living. Pic is excellently directed and understandingly written, but is a bit too heavy for wide Yank favor despite a hearts-and-flowers treatment.

Edward Black's mounting is above British par, with Arthur Crabtree's camera work definitely fine.

Star James Mason is relegated to a secondary spot by the Doreen Montgomery screenplay of Michael Sadleir's novel, "Fanny By Gaslight."

Bulk of the celluloid goes to Phyllis Calvert and sweetheart Stewart Granger. He's gay, debonair, dependable and quietly courageous. She's sweet, pure and otherwise the perfect Victorian portrait of Lovely Lady. Mason reverts to the type of role that made him an international favorite

(Continued on Page 10)

'IF YOU KNEW SUSIE'

**Cantor Corn Right In The
Groove For Family Funfare**

FEATURE CLASSIFICATION

RKO Presents

"IF YOU KNEW SUSIE"

GOOD 85% Musicomedy, produced by Eddie Cantor and directed by Gordon M. Douglas. Original screenplay by Warren Wilson and Oscar Brodney, with additional dialogue by Bud Pearson and Lester A. White. Musical score by Edgar Fairchild. Photography by Frank Redman, ASC. Previewed at the Pantages theatre, Wednesday PM, Jan. 28, 1948. Running time, 91 minutes.

The Players—Eddie Cantor, Joan Davis, Allyn Joslyn, Charles Dingle, Bobby Driscoll, Phil Brown, Sheldon Leonard, Joe Sawyer, Doug Fowley, M. Kerry.

★ "IF YOU KNEW SUSIE" is Eddie Cantor's final film, he says. It's the kind of shrewdly contrived corn that invariably pays off big in every small town and hamlet throughout the nation. "If You Knew Susie" never pretends to be a fine film. It's honest hoke, compounded of slapstick, farce, moments of satire and simple gags—tied together with an old story and lotsa heart-warmth. Result is solid, simple comedy for general family consumption.

Cantor produced the film, building into it his show-wisdom and practical entertainment know-how. Frank Redman's photography and other technical elements are efficient.

Woven through the yarn are several of Eddie's traditional songs, along with bright new numbers. Among them are "What Do I Want With Money," "We're Living The Life We Love," "My, How The Time Goes By" and "My Brooklyn Love Song." Cantor makes sure that all warbling ties intimately into the plot, never interrupting or even slowing the story.

Particular credit goes to director Gordon M. Douglas for his sensible handling of tempo changes, as the yarn switches from slapstick to sentiment and back. Noticeable too, is the restraint used by both Cantor and Joan Davis in spots where over-stress might have weakened the effect. This nicety of mood doubtless is credited to the megging.

Yarn tees off on Eddie and wife Joan, doing final stage appearance before they retire from show-biz. Number is "My, How The Time Goes By," and it's a dilly, an audience natural.

They take kids Bobby Driscoll and Margaret Kerry back to Eddie's ancestral New England home. Here they open a tavern, but stuffed-shirt reaction bankrupts 'em and the furniture is repossessed. Behind an ancient cabinet is a hole in the wall. In it is a document signed by Continental Con-

(Continued on Page 10)

'BLACK BART'

Colorful Camera, Bright Cast, In Casual Western

FEATURE CLASSIFICATION

Universal-International
Presents
"BLACK BART"

GOOD
85% Western melodrama, produced in Technicolor by Leonard Goldstein. Directed by George Sherman. Screenplay by Luci Ward, Jack Natteford and William Bowers, from an original story by Luci Ward and Jack Natteford. Music by Leith Stevens. Photography by Irving Glassberg, ASC. Tradeshown at the Academy theatre, Tuesday PM, an. 27, 1948. Running time, 80 minutes.

The Players—Yvonne DeCarlo, Dan Duryea, Jeffrey Lynn, Percy Kilbride, Lloyd Gough, Frank Lovejoy, John McIntire, Don Beddoe, Ray Walker.

★ "BLACK BART" is a superbly produced action western. Wilderness background shots capture outstanding color panoramas. The yarn is trite, however, and the ending likely to disappoint the ladies. Because of marquee and dynamic visual appeal, the pic should do nicely in both general and action houses.

Megger George Sherman moves the action along briskly, slows his tempo appropriately for comedy and emotional moments. Both histrionics and pace are handled leisurely and without effort at high-point tension. Result is a series of easy, believable performances.

Yvonne DeCarlo, gorgeous again in Technicolor, portrays the most glamorous gal of early West, Lola Montez, a stage queen who hypnotised big-money boys from Bavaria to the Gold Coast.

Miss DeCarlo meets Dan Duryea, prototype of the infamous California bandit, Charles E. Bolton—Black Bart. Romantically costumed in black and riding a black stallion, Bart is invested with the flavorful qualities which make for box office.

Jeffrey Lynn, partner-in-crime and a contender for the fiery Lola, is almost wasted by the script but contributes heavily with a personality-full portrayal.

Pal of the two, but aligned with Lynn against Duryea, Percy Kilbride turns in a sprightly, dry-wit gem. Others, such as Lloyd Gough, Frank Lovejoy, John McIntire and Ray Walker, support effectively.

Yarn deals with Duryea's effort to destroy the Wells-Fargo stage lines, by robbing every gold-laden box it carries.

He's broken with his partners early in the story, after gyping 'em of their share in the last three-way hold-up. On his own, he almost succeeds in putting Wells-Fargo out of business, when his ex-pards show up.

Irving Glassberg's fine camera work, art direction of Bernard Herzbrun and Emrich Nicholson, and the set decorations by Russel A. Glausman and William L. Stevens all are expertly handled.

—Bill



... "I think I'm going to like California" Lola tells her two admirers . . . Jeffrey Lyn, Yvonne De Carlo & Dan Duryea in "Black Bart" (U-I)

'FLASHING GUNS'

Honest Realism Bolsters Old Yarn For Oater Spots

SECONDARY CLASSIFICATION

Monogram
Presents

"FLASHING GUNS"

OKAY
80% Western melodrama, produced by Barney Sarecky and directed by Lambert Hillyer. Original screenplay by Harvey Gates. Photography by Harry Neumann. Reviewed at the Hitching Post theatre, Tuesday PM, Jan. 27, 1948. Running time, 60 min.

The Players—Johnny Mack Brown, Raymond Hatton, Riley Hill, Jan Bryant, James Logan, Doug Evans, Ted Adams, Gary Garrett, Steve Clark, Ed Cobb.

● "FLASHING GUNS" is not the average low-budget cater. The yarn is leisurely in its unfoldment, the thesping quite casual—but director Lambert Hillyer achieves an effect of honest realism which makes "Flashing Guns" the kind of western most sagebrush seekers go for, despite the off-hand tempo. Pic should hold up its end in the regular Mono market.

Producer Barney Sarecky's mounting is adequate for the modest cost. Technical values are up to Hitching Post par, along with the supporting cast.

The plot is ancient but logically worked out and stars Johnny Brown and Ray Hatton bolster the piece with their usual competent performances.

Johnny rides into town just in time to help Ray and his kids Riley Hill and Jan Bryant. The skullduggers are after Hatton's ranch, 'cause there's a hidden vein of silver on it.

The bums steal the dough Ray has borrowed to pay off the mortgage. Johnny gets it back for him, after a bit of gun-play, but viper James Logan, the banker, forges Ray's signature and claims Ray is a day late with the money.

Logan then tries to take over the

ranch. This is a good excuse for lotsa flying lead and more skullduggery.

Johnny sleuths around, proves Logan is a forging rat and winds up the pic with a fightin' finale.

The villains, of course are either dead or in the jug by the time Johnny rides off down that winding trail while Ray and the kids wave good bye with a fat check for the mine.

Unusual for most of Brown's pix, there is no fisticuffing. The action is restricted to gunplay, which is well handled.

Rare also in hayburner sagas is the care taken by scripter Harvey Gates to tie up all his small plot threads. This attention to story detail gives "Flashing Guns" an added illusion of reality which many fans will appreciate.

—Bill



... sensible gun-play the highlight . . . John Mack Brown & Raymond Hatton in Monogram's "Flashing Guns"

'WESTERN HERITAGE'

Smart Finish, Good Yarn Pay Off In Fast Western

SECONDARY CLASSIFICATION

RKO Presents

"WESTERN HERITAGE"

GOOD
85% Western melodrama, produced by Herman Scholm and directed by Wallace A. Grisswell. Original screenplay by Norman Houston. Photography by Alfred Keller, ASC. Music by Paul Sawtell. Tradeshown at RKO studios, Thursday, PM, January 22, 1948. Running time, 61 minutes.

The Players—Tim Holt, Nan Leslie, Richard Martin, Lois Andrews, Tony Barrett, Walter Reed, Harry Woods, Richard Powers, Jason Robards, Robert Bray.

★ "WESTERN HERITAGE" gives out with standard saddle-sleuth heroics, competently acted and given the smart finish typical of RKO action-secondaries. Pic should tickle the gun-&-guts fans and is certain to do brisk biz in the sticks.

Producer Herman Scholm has built in excellent panoramic backgrounds, authenticity of detail and strong technical values. Alfred Keller's camera work and the art direction of Albert S. D'Agostino and Lucius O. Croxton are important factors.

Important also is the megging of Wallace A. Grissell, who induces a thoroughly relaxed set of performances.

Tim Holt continues to please as a quick-fisted, gun-spry cow-poke who out-thinks and out-fights the baddies. Tim has proved he's worthy of the sagebrush spot vacated by his illustrious father.

Richard Martin again is Chito Raftery and gets a nice combination of comedy and femme-appeal into his chore. Nan Leslie is properly demure and winsome, as she makes the eye-play for our hero. Harry Woods, Tony Barrett and Robert Bray snarl and devise dastardly deeds according to tradition.

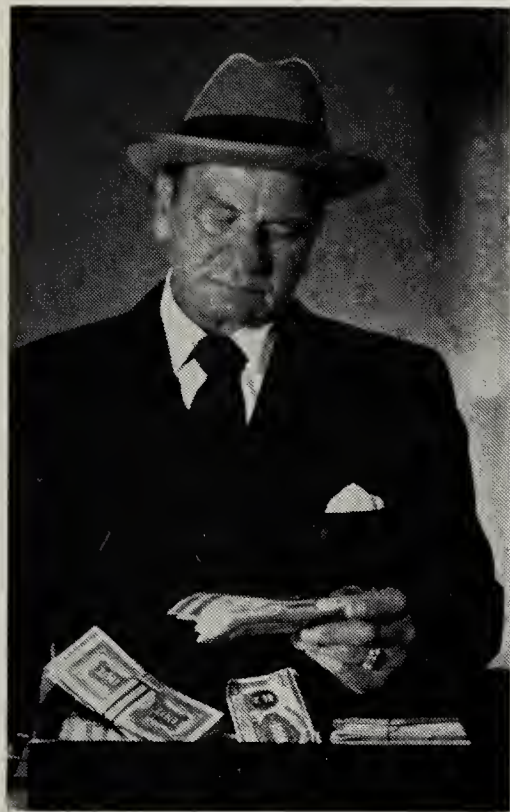
Plot hinges on the Spanish Land Grant premise. Holt rescues Walter Reed, an ex-con, from Woods and his henchmen. They want the wallet Walt is packing. It's a smart phoney Grant.

They finally bump off Reed and get the Grant. It gives them title to the entire cattle-raising valley.

Before Tim saves everybody, he has to lick the stuffings out of all the baddies, shoot a few, and threaten constantly. These action and menace sequences are smartly handled and bound to please the fans.

Pic is tautly written by Norman Houston, who drives his plot straight to the single line of conflict demanded of this type of yarn. Humor and other incidental factors are contrived to fit the story purpose. There is no extraneous element. "Heritage" is in every way a thoroughly good oater.

—Bill



... emerges from jail wealthy ...
Wallace Beery counts his oil coin in
"Alias A Gentleman" (MGM)

'ALIAS A GENTLEMAN'

**Ex-Con Walks Out Of Jail
Wealthy To Become 'Gent'**

FEATURE CLASSIFICATION

Metro-Goldwyn-Mayer
Presents

"ALIAS A GENTLEMAN"

GOOD 85% Gangster melodrama, produced by Nat Perrin and directed by Harry Beaumont. Screenplay by William R. Lipman, based on a story by Peter Ruric. Musical score by David Snell. Photography by Ray June, ASC. Tradeshown at Westwood Village theatre, Wed. eve, Jan. 21, '48. Running time, 100 minutes.

The Players—WALLACE BERRY, Tom Drake, Dorothy Patrick, Gladys George, Leon Ames, Warner Anderson, John Qualen, Sheldon Leonard, Trevor Bardette and Jeff Corey.

★ "ALIAS A GENTLEMAN" stresses another typical Wally Beery characterization. He is the whole show as usual. In this, he is a paroled convict who emerges from jail a wealthy man with a desire to become a "gentleman" via the book rules of "etiquette."

For those who like Beery, this gangster melodrama will serve as a good enough feature on the lighter side. Its best service, however, would be as a top secondary.

The yarn is a bit off the beaten path and, at times, packs plenty of humor. William Lipman's screenplay of Peter Ruric's original is simple and smooth while director Harry Beaumont took no liberties and let Beery and the yarn have full reins.

Nat Perrin's production job is noticeably on the good side entirely concealing the fact that the budget was not a fat one.

Opus opens with Wally as a foreman-trusty on a prison farm where

the corn are on the honor system—quite free to go about on their own. Only one breaches the system and he tries to stir up trouble between Wally and Tom Drake, a fledgling newcomer to the farm.

A fisticuff brawl between Wally and Tom settles that—with Wally still the top man, in spite of his age. Tom then actually saves Wally's life and they become friends.

The big news then comes that they have struck oil on Wally's old homestead. It nets him about a quarter-million, which means he will go back to society a rich man in honorable right.

Wally has only one dream, to find his daughter who is missing—and be a "gentleman" for her sake. Actually she is dead, but a scheming mob-leader, Leon Ames, hires an actress (Dorothy Patrick) to play Wally's daughter and find out where he keeps his cash.

Therein lies the premise for plenty of skullduggery and action. In the end, Wally discovers the truth, but still protects the gal—who is paired off with Tom.

"Alias a Gentleman" will break no records or stir up much noise, but it will prove a strong support on any double bill. —Eddy

'PICCADILLY INCIDENT'

**Routine Plot With London
War Background Only Fair**

FEATURE CLASSIFICATION

Associated British Picture
Corporation Ltd.
Presents

"PICCADILLY INCIDENT"

AVERAGE 75% Released by Loew's Incorporated. Social drama, produced and directed by Stanley Wilcox. Screenplay by Nicholas Phipps from an original story by Florence Tranter. Photography by Max Greene. Music by Anthony Collins. Tradeshown at MGM Studio, Monday PM, Jan. 26, 1948. Running time, 87 minutes.

The Players—Anna Neagle, Michael Wilding, Michael Laurence, Reginald Owen, Frances Mercer, Coral Browne, A. E. Matthews, Edward Rigby, Brenda Bruce.

● "PICCADILLY INCIDENT" is a below average British Production covering an old theme throughout a war locale. Acting is competent with fair direction, but is definitely not a standard Herbert Wilcox Production. Present world conditions and audience antagonism towards war pictures tends to prophesy poor box office for this one.

Story deals with the meeting of a British Marine Captain and a Wren during an air raid. Taking refuge in the Captain's apartment, love blossoms and culminates in marriage just prior to the Wren's departure overseas. A short time later the Japs take Singapore and the Wren is reported killed when the Japs sink the destroyer



... Desert isle amour fades ...
Anna Neagle & Michael Laurence in
"Piccadilly Incident" (MGM)

which is evacuating the female personnel.

After a suitable period of mourning, the Captain remarries an American girl thereby cementing relations between our countries and his second wife in due time bears him a son. Meanwhile the Wren, portrayed by Anna Neagle, has been shipwrecked on a South Pacific Island where she spends the next three years in the company of another girl and three male survivors. Her love for the Captain sustains her throughout the long ordeal and rescue is finally effected with her subsequent return to England.

There the meeting of all the principals involved brings about the age old fallacy in man-made laws and moral is played up to bring about the changes necessary for legitimizing children born under these conditions.

Problem was evidently much discussed in England when the picture was first released in 1945, but subsequent happenings have pushed the story into the deep dark recesses of tabled reforms.

Miss Neagle and Michael Wilding in the lead roles, supported by newcomer Michael Laurence, are more than adequate, but are restrained by story deficiencies and slow pacing.

—Lee.

"DESIGN FOR DEATH"

(Continued from Page 2)

capably carrying the voice of the spirit of Japan.

Story, by the Geisels, is dynamic and absorbing. Elmo Williams' editing leaves a compact, always tense, film.

With Theron Warth and Richard Fleischer producing under exec. producer Sid Rogell, "Death" is an exciting, informative film which, with proper exploitation, should keep box offices busy. —Milt.

'SAIGON'

**Adventure & Romance In
Usual Ladd-Lake Routine**

FEATURE CLASSIFICATION

Paramount Presents
"SAIGON"

GOOD 85% Melodrama, produced by P. J. Wolfson and directed by Leslie Fenton. Screenplay by P. J. Wolfson and Arthur Sheekman, based on a story by Julian Zimet. Music score by Robert Emmett Dolan. Photography by John F. Seitz, ASC. Tradeshown at Ritz theatre, Monday eve, Jan. 26, '48. Running time, 95 minutes.

The Players—ALAN LADD, VERONICA LAKE, Douglas Dick, Wally Cassell, Luther Adler, Morris Carnovsky, Mikhail Rasumny, Luis Van Rooten and Eugene Borden.

★ "SAIGON" follows the formula of the usual Alan Ladd-Veronica Lake adventures in the Orient, resulting in about the same good entertainment value for the masses.

Instead of gems or human cargo, the smuggling in this case deals with cold cash—one half million war-profiteering dollars—which Morris Carnovsky is highly desirous of getting out of Japan.

The war is over and MC offers Ladd 10-Gs to pilot a plane to Saigon. Alan and his buddies—Douglas Dick and Wally Cassell—take on the assignment, ignorant of the real motive for the jaunt.

Actually Ladd and Wassell have a motive all their own. Dick has been given not more than 3-months to live. The base-hospital doctors have made too many platinum skull patches through several operations. Alan and Wally, accordingly, hope to conceal the truth of his doom from Doug—and provide plenty of thrills and fun during the next 3 months.

Doug then proceeds to fall in love with Veronica Lake (MC's secretary). This romantic complication only slightly postpones her admission that she is really in love with Alan. Knowing Doug's real fate, however, she pretends in his favor.

For general action movement, Alan maneuvers the one-half million dollars into a safe hiding place while MC stews and starts using force. In the windup melee, Both Doug and Wally are killed, leaving Alan and Veronica free for the pair-off implication.

Les Fenton's direction carries this Saigon adventure to slightly more satisfaction than the previous Ladd-Lake endeavors by underplaying theatrics and making everything a bit more believable.

P. J. Wolfson, who also shared the screenplay honors with Arthur Sheekman, turns in a good production job—highlighted by excellent cast selections, John Seitz' fine camera work, and a helpful musical score by Robert Emmett Dolan.

Ladd and Lake are their usual scrapping-romantic selves, while both Cassell and Dick present outstanding performances as the "buddies."

—Eddy

'CAMPUS HONEYMOON'

Average Musical Suffers From Many Complications

SECONDARY CLASSIFICATION

Republic
Presents

"CAMPUS HONEYMOON"

OKAY

80%

A musical comedy produced by Fanchon and directed by Richard Sale. Screenplay by Richard Sale and Jerry Gruskin, based on a story by Thomas R. St. George. Photography by John MacBurnie. Original songs by Richard Sale, orchestrations by Nathan Scott. Tradeshown at Republic studios, Thursday PM, Jan. 22, 1948. Running time, 61 min.

The Players—Lyn Wilde, Lee Wilde, Richard Crane, Adele Mara, Hal Hackett, Wilson Wood, Edwin Maxwell, Edward Gargan, Teddy Infuhr, Stephanie Bachelor.

★ "CAMPUS HONEYMOON" is an average musical that can be taken or left without regrets either way. Getting off to an amusing and fast start, the film soon gets lost in a maze of complications enlivened mostly by the excellent comedy antics of Wilson Wood. Trouble is, there isn't enough of him.

"C. H." starts encouragingly with the problem of two vets returning to college. Their education is threatened by lack of housing. Further complications arrive in the cute forms of the Wilde twins who also need housing.

Their problem temporarily seems solved when ex-Wac sergeant Adele Mara sends them to the Blissville Veterans Housing Project. Adele runs it with her husband, Wilson Wood, who doubles as an instructor in psychology at the university.

Wood, who shows signs of needing a psychiatrist himself, assumes they are married and pairs off the two couples in bungalows.

Off in the distance there is a ram-paging senator, determined to wipe out the housing project which is supported by state funds. Coincidentally, the senator is the uncle of the Wilde twins.

So there are the four youngsters, apparently living in sin, when the uncles decides to visit Blissville. Actually, the girls live in one suite, the boys the other. But, so far as the school officials are concerned, they are paired off as married couples.

With the uncle coming for the sole purpose of finding things wrong in the project so that he can prove it should be abolished, things look rough.

At about this time there is fifteen minutes running time left. It doesn't leave much time to solve the confused situation. And that is where the piece falls flat on its face.

However, Wood's comedy does much to make the film likable, and Adele Mara's interpretation of an ex-sergeant is a lusty and enjoyable one.

—Milt



... twin romance and then some ...
Lyn Wilde, Adele Mara & Lee Wilde are the gals, and the lads are Richard Crane & Hal Hackett in Republic's musical comedy, 'Campus Honeymoon'

'THE SMUGGLERS'

**Redgrave & Color Only
Draws In Slow Rank Pic**

FEATURE CLASSIFICATION

Eagle-Lion
&

J. Arthur Rank
Present

"THE SMUGGLERS"

(Sidney Box Prod.)

OKAY

80%

Psychological melodrama, produced in Technicolor by Muriel and Sidney Box. Directed by Bernard Knowles. Screenplay by Muriel and Sydney Box, from a novel by Graham Greene. Music by Clifton Parker. Photography by Geoffrey Unsworth. Tradeshown at Eagle-Lion studios, Friday PM, Jan. 23, 1948. Running time, 88 min.

The Players—Michael Redgrave, Jean Kent, Joan Greenwood, Richard Attenborough, Francis L. Sullivan, Felix Aylmer, Ronald Shiner, Basil Sidney.

● "THE SMUGGLERS" is another British importation which probably will be largely wasted on Yank audiences. Production values are excellent, but the yarn is an involved psychological study, essentially unsympathetic, and inconclusive. Pic will please Michael Redgrave fans, as it gives him his first chance to wax strong and resolute; by and large "The Smugglers" will do best in the art circuit.

Sidney and Muriel Box produced and wrote the screenplay, from Graham Greene novel, "The Man Within." Idea of the story is to contrast the inner man with the exterior or social individual ... the old question of environment against heredity.

The Boxes achieve a slick surface for the film, which is bolstered with Technicolor and smooth direction by Bernard Knowles who coaxes fine

performances from his cast. Knowles' failure to generate equally smart tempo is due to the material handled him. The script isn't cohesive.

Redgrave, as an 18th Century smuggler, delivers a restrained, thoughtful interpretation which is ravelly sentimental but looses much of its potential swashbuckling flavor through his quietude.

He's adopted Richard Attenborough, son of an old friend and partner in smuggling. Attenborough carries off top honors with a fine interpretation of a difficult role. His is the "man within" psychological problem.

A coward, unadjusted to life, he is the butt of Redgrave's roistering crew. He worships his foster father who understands the warped threads of his emotions.

When he is framed by a crew-member and lashed for a theft he didnt commit, he informs the constabulary of the next smuggling expedition. Many of Redgrave's men are captured. Captain and men search for the informer.

Bulk of the footage concerns the chase, Attenborough's inner conflict, and his eventual spiritual maturity.

Attenborough in the course of his flight takes shelter with Joan Greenwood a villager with whom he falls in love. It is she who instigates his fight back to self-respect. Miss Greenwood mixes heavy brogue with histrionic competence.

Jean Kent the temptress who attempts to make him betray Redgrave, has that certain something which makes her portrayal dynamic and utterly believable. She should exude that something over here in Hollywood, where there's a name for it—and plenty of scope to exercise it.

—Bill.

'RIDING DOWN TRAIL'

Standard Saddler Offers Usual Bullets & Ballads

SECONDARY CLASSIFICATION

Monogram Presents

"RIDING DOWN THE TRAIL"

AVERAGE

75%

Musical western, produced by Bennett Cohen and directed by Howard Bretherton. Original screenplay by Bennett Cohen. Photography by James S. Brown, ASC. Reviewed at the Hitching Post theatre, Wednesday, AM, Feb. 4, 1948. Running time, 62 minutes.

The Players—Jimmy Wakely, "Cannonball" Taylor, Douglas Fowley, John James, Doug Aylesworth, Beverly Jons, Charles King, Mat Slaven.

● "RIDING DOWN THE TRAIL" offers standard saddler entertainment in the low-budget field. Bennett Cohen's script is slightly above average, but static pace and interjected ballads combine with typical oater errors to pull the value down. Pic nevertheless will tickle the Jimmy

Wakely fans and pass muster for Hitching Post patrons.

As usual, guns go off at a great rate, with a ratio of about one hit for every hundred rounds. Gallop scenes are over-extended and the cutting fails to balance dialogue with action.

Plot pivots around the old power-play premise. Douglas Fowley is a con-niving slicker who controls most of the cow-country. His boys have been knocking off ranchers and rustlin' their beef. Wakely's the only hombre in them thar hills smart enough to out-wit him.

Wakely croons several of his own numbers, none of which catch and carry the feeling of the old West.

Fowley requests a Ranger and then has him bumped off, so's one of his own stooges can use the lawman's badge and thus operate with impunity.

But Jimmy gets to the Ranger before he dies and promises him he'll carry the dying Ranger's money belt to his kid sister, now arriving via stage coach.

Jimmy chases off the baddies, sent by Fowley to knock off the girl, and sends her to his ranch for safe-keeping.

Meanwhile, the phoney Ranger finds the money belt and accuses Jimmy of the murder.

This leads to assorted gunplay, chases, fisticuffs and more chases.

Jimmy sends a wire to Ranger HQ and learns that his suspicions are right about everything. Thereupon he summons his pal, Cannonball Taylor, and the rest of his singin' saddle-sleuths, and they trap Fowley and his no-good gunners in the saloon.

Jimmy finishes off Fowley and rides down the trail with Beverly Jons, the dead Ranger's sister on his horse in front of him. He and the boys are singing and it infers that they're on the way to the Parson. —Bill



... some music, but mostly guns ...
Jimmy Wakely stalks the trail in new "Ridin' Down The Trail" (Monogram)

'SIGN OF RAM' Finely Done With Susan Peters In Grand Comeback

Excellent Musical Score and Camera Work Help Materially In Maintaining Suspenseful Interest

★★ "THE SIGN OF THE RAM" is a grand screen-comeback for Susan Peters, even though it offers her a none-too pleasant role in a none-too-pleasant story. What may be lacking in screenplay finesse is more than made up for by Susan's fine performance of the crippled Leah St. Aubyn in Margaret Ferguson's widely read novel.

Crippled herself and still confined to her wheel-chair, Miss Peters appeared to actually 'live' the part that seemed written exclusively for her.

So dominant is the portrait of Leah that all other members of the fine cast pale into straight supporting figures. Susan Peters is the pivot in this straight drama and even such artists as Alexander Knox, Dame May Whitty, Phyllis Thaxter and Peggy Ann Garner grab but little of the spotlight commanded by the little lady in the wheel-chair.

Production investments run second in importance, and the highlights of these are the excellent musical score by Hans Salter and the striking photography by Burnett Guffey. Both of these elements are exceptionally outstanding and each—in many instances—helps materially in sustaining the suspenseful interest when faulty dialog or direction slip the gears.

"Leah" is a dominant cripple, whose driving trait is a psychotic desire to hold her husband and family forever with her.

Ostensibly sweet and generous, she eventually destroys husband Alexander Knox's love for her; almost breaks up the lives and romances of her foster son and daughter, drives a younger step-child to attempt murder and eventually kills herself.

This springboard is fully anchored and substantiated. Leah is an ex-athlete, vital, dynamic, self assured. In an heroic rescue of her foster-children from the sea below their Cornwall home, she had been dashed against the cliff and her spine was snapped.

Suddenly helpless, she turns her vast energy to the all-important task of keeping her family around her as a bulwark against the loneliness of her bodily prison.

Metaphysical substantiation of her tyranny is also used. Astrology is the derivation of the title. Susan, born in April, is governed by "the sign of the Ram."

Ron Randell young physician in love with Peggy Ann Garner one of Leah's brood—pigeonholes Mrs. St. Aubyn and the story in one moment of dialogue: "Those born under Aries, the sign of the Ram, are endowed

FEATURE CLASSIFICATION

Columbia Pictures Corp.
Presents

"THE SIGN OF THE RAM"

(Irving Cummings Production)

FINE

90%

Straight drama, produced by Irving Cummings, Jr., and directed by John Sturges. Screenplay by Charles Bennett, based on the novel by Margaret Ferguson. Musical score by Hans J. Salter with musical direction by M. W. Stoloff. Photography by Burnett Guffey, ASC. Tradeshown at Columbia studios, Friday PM, January 30, '48. Running time, 85 minutes.

The Players—SUSAN PETERS, Alexander Knox, Phyllis Thaxter, Peggy Ann Garner, Ron Randall, Dame May Whitty, Allene Roberts, Ross Ford, Diana Douglas, Margaret Tracy, Paul Scardon, Gerald Hamer and Doris Lloyd.

with strong will power, determination and obstinacy of purpose. They will stop at nothing to accomplish their desires and sometimes meet a violent death."

For obvious boxoffice reasons, but to the detriment of the pic's merit, all young love is consummated and even faithful husband Alexander Knox has Phyllis Thaxter tossed into the plot just for him to turn to after his wife's suicide.

Great credit to the Irving Cummings for fine production, down to the finest detail.

Doubtless more commendation is due John Sturges for his direction than appears on the surface. Let it suffice that it is highly adequate in face of the script and dialog handicaps.

—Billeddy.

'TAKE MY LIFE'

Strong British Meller Holds Own Sans Marquee

FEATURE CLASSIFICATION

J. Arthur Rank & Eagle-Lion
Presents

"TAKE MY LIFE"

(Cineguild Prod.)

FINE

90%

Murder melodrama, produced in England by Anthony Hawlock-Allan and directed by Ronald Neame. Adapted from an original screen story by Winston Graham and Valerie Taylor. Photography by Guy Green. Music by William Alwyn. Tradeshown at Eagle-Lion studios, Thursday PM, Feb. 5, 1948 Running time, 79 minutes.

The Players—Hugh Williams, Greta Gynt, Leo Bieber, Marjorie Mars, David Wallbridge, Francis L. Sullivan, Rosalie Crutchman, Herbert Walton.

★★ "TAKE MY LIFE" is one of the better British imports, stacking up favorably with Yank big-budget melodrama. Pic pivots around a murder, the incrimination of an innocent man and his last-moment



a bit of needed comforting . . . Margaret Lockwood & Patricia Roc in Universal-International's "Jassy"

deliverance by his wife who sleuths out the killer. Most of the cast is unknown to American audiences but the film can stand on its own merits.

Both scripting and direction are top drawer, although yarn has British tendency to draw out sequences beyond actual dramatic requirements.

Winston Graham and Valerie Taylor did the screenplay. The premise and background are laid out by narration which is made visual through flashback. When the central characters are well enmeshed in the murder-situation, the voice is revealed as that of a prosecuting counsel in Old Bailey. He is summing the case for the jury.

The natural tension of the latter half of the yarn is emphasized by histrionic restraint. Hugh Williams turns in a smooth portrayal of the man, innocent, trapped by a web of circumstantial evidence. Williams has the type of talent and appearance which appeal to Yank audiences.

His wife, Greta Gynt, is accomplished as both actress and songstress. Principals and supporting players contribute evenly under Neame's megging.

The same night that Williams bumps into an old, almost forgotten flame, she is found strangled and burned. Williams has a cut over his left eye. So has the man who killed the girl. Williams has on a raincoat and soft felt hat. So has the killer. They are of about the same stature. These and other damning circumstances, such as his inability to prove whereabouts at the time of the crime—all pull the noose around his neck. Factors are logical and natural.

The finale is tense and closes on a surprise note which adds freshness to the old but smartly-handled plot.

—Bill.

'JASSY'

Loosely Knit Film Holds Mild Box Office Appeal

FEATURE CLASSIFICATION

J. Arthur Rank
Presents
"JASSY"

(A Gainsborough Picture)

AVERAGE

75%

Costume drama in Technicolor produced by Sydney Box and directed by Barnard Knowles. Screenplay by Dorothy and Campbell Christie and Geoffrey Kerr from the novel by Norah Lofts. Photography by Jack Asher. Tradeshown at Universal-International studio Thursday PM, Feb. 4, 1948 Running time, 95 minutes.

The Players—Margaret Lockwood, Patricia Roc, Dennis Price, Basil Sydney, Dermot Walsh, Esma Cannon, Linden Travers, Nora Swinburne, Jean Cardell.

• "JASSY" is an uneven costume drama in Technicolor, featuring good acting in a mildly interesting film that, at best, is average entertainment.

An English production, the players have little box office pull for American audiences. It is doubtful that the picture could stand up without a strong twin attraction.

Based on Norah Lofts' fine novel about a woman hung for a murder she didn't commit, the film adds a happy ending in order to spare the sensibilities of tender-hearted audiences. It does this by evoking the minor miracle of a feeble-minded mute suddenly regaining her voice in order to testify to her mistress' innocence. The added sequence is a dramatic one but, English accents and all, it still spells c-o-r-n.

More than anything, "Jassy" seems to suffer from poor editing. Scenes are jumpy and confusing and thereby affect the performances. As a result, at no time does the film move as sharply as did the novel.

Basil Sydney, for instance, turns in an excellent portrayal of a brutal, domineering landowner. Then there suddenly is an attempt to win a little sympathy for him. The net result is an incomplete, unmotivated characterization.

Margaret Lockwood in the title role looks beautiful and does a skillful transition from a scullery maid to the aristocratic wife of Sydney.

Patricia Roc is effective as a flirtatious, slightly giddy schoolgirl. Dermot Walsh is introduced as a target for the affections of the Misses Lockwood and Roc. He shows competence without revealing anything to merit excitement.

While the color is impressive and the 18th century costumes handsome, the sets are too obviously artificial and give the piece a fragile, make-believe air.

Barnard Knowles' direction must be rated effective on the strength of the consistently good performances.

But, as a whole, it is doubtful that the film will arouse more than passive interest. —Milt

'SMART POLITICS'

'Teenager' Musicomedy Is Well Slanted For Market

SECONDARY CLASSIFICATION

Monogram
Presents

"SMART POLITICS"

AVERAGE 75% Musicomedy, produced and directed by Will Jason. Screenplay by Hal Collins, from an original story by Hal Collins and Monte Collins. Photography by Mack Stengler, ASC.

Reviewed at the Uptown theatre, Monday PM, Feb. 2, 1948. Running time, 65 minutes.

The Players—Freddie Stewart, June Preisser, Frankie Darro, Warren Mills, Noel Neill, Donald McBride, Martha Davis, Gene Krupa & orchestra.

★ "SMART POLITICS" carries on the "Teenager" musicomedy series successfully. Pic is slanted well for its regular Mono Market, combining hot licks with honest hoke, corn and caroling.

Like most musikers, this one has a comparatively trivial plot frame upon which to hang the songs and choreography. But Freddie Stewart croons pleasantly, June Preisser does a couple of cute acrobatic specialties, Gene Krupa beats the skins with abandon and the Cappy Barra Harmonica Boys give out with sweet harmony. "Smart Politics" should hold up the lower half quite adequately for nabes.

Producer-director Will Jason has given the piece adequate mounting. His megging keeps the cast active. Particularly interesting is Donald McBride's dual role of a crooked Mayor and his own, honest father. McBride does an intriguing interpretation of the guarrulous, unhappy old man. The Mayor role is extreme, type-heavy and finales with an entirely unconvincing regeneration.

Yarn concerns the college-kids' effort to build a Youth Center, as counter-active for juve delinquency in their small town.

They have a memorial fund to work with and seek the Mayor's help in getting an unused warehouse for the Center.

The Mayor, however, is a chisler from 'way back—and wants the warehouse himself.

This springboards the action, with the Mayor double-crossing everybody, including his own stooges.

When he finally gets everything his own way and is about to stop the benefit show the kids are staging—tough-boy Frankie Darro has a heart-to-heart talk with him—and reforms 'im!

He turns over the warehouse to the kids and becomes a model citizen. But not before Krupa and the other reet-beats start that sending stuff.

—Bill



... a romantic and political mixup ... Donald McBride, June Preisser & handsome Freddie Stewart in Monogram's new musicomedy, "Smart Politics"

'JIGGS & MAGGIE IN SOCIETY'

Should Do Plenty Of Biz On The Pre-Sold Market

SECONDARY CLASSIFICATION

Monogram
Presents

"JIGGS AND MAGGIE IN SOCIETY"

AVERAGE 75% Comedy, produced by Barney Gerald and directed by Eddie Cline. Original screenplay by Eddie Cline and Barney Gerald, from the comic strip by George McManus. Photography by L. W. O'Connell, ASC. Previewed at the Campus theatre, Monday PM, Feb. 2, 1948. Running time, 67 minutes.

The Players—Joe Yule, Renie Riano, Dale Carnegie, Arthur Murray, Sheilah Graham, Tim Ryan, Wanda McKay, Lee Bonnell, Pat Goldin, Herbert Evans.

★ "JIGGS AND MAGGIE IN SOCIETY" continues the comic-strip adventures of Joe Yule as Jiggs and Renie Riano as the social-climbing Maggie. Pic is slanted to hinterland trade and should do plenty of biz on the vast, pre-sold market.

The script is not cohesive, the cutting is erratic and the tempo choppy—but the corn is ripe and "Bringing Up Father" fans will have fun. Others—if there are any who don't go for Jiggs and his troubles—will be distinctly bored.

Producer Barney Gerald has restricted his budget to cover only basic needs. Technical elements suffice.

Jiggs Yule and Maggie Riano fit their roles ideally. Miss Diano has captured the very essence of the McManus shrew.

Yarn gives out with Maggie's furth-

er efforts to crash Manhattan's top social crust. Jiggs still prefers his pals in Dinty Moore's corned beef & cabbage emporium.

Action tees off when sharper Lee Bonnell notifies Maggie that his organization has found the Jiggs family tree and Coat of Arms. For a fee, he can get Maggie in the Social Register.

To bring Jiggs up to her anticipated level, she hires Dale Carnegie to tutor him. Another shrewd exploitation point is the hiring of Arthur Murray to give her dancing lessons. Too, she is interviewed on the air by Sheilah Graham.

At Bonnell's suggestion, she tosses a shindig for the Blue Book group. To facilitate action, she swallows her pride and accepts the help of socialite Wanda McKay, with whom she's seen Jiggs running around.

At the party, friends of Bonnell (Thayer Roberts and Richard Irving) swipe all the jewels in sight.

Dinty is there, as a caterer. He and his pals put the finger on the thieves.

At the same time, daughter June Harrison arrives from finishing school and clears up Maggie's worry over Jiggs' gadding with the good-looking Miss McKay. Seems June wanted Wanda to help Jiggs select a fur coat for Maggie's birthday.

Thus exonerated, Jiggs becomes the dominant male, bawls out his flustered spouse and sneaks off to Dinty's.

It's as corney as Mr. Moore's beef, but like Dinty's grub, it's got a big following.

—BILL

'BLONDE SAVAGE'

Jungle-Adventure Is Well Done As Nabe Family Fare

SECONDARY CLASSIFICATION

PRC
Presents

"BLONDE SAVAGE"

OKAY 80% Action melodrama, produced by Lionel J. Toll, and directed by S. K. Seeley. Original story and screenplay by Gordon Bache. Photography by William Sickner, ASC. Reviewed at the Paramount theatre, Thursday PM, Jan. 29, 1948. Running time, 61 minutes.

The Players—Leif Erickson, Gale Sherwood, Veda Ann Borg, Douglas Dumbrille, Frank Jenks, Matt Willis, Ernest Whitman, Gay Forrester.

★ "BLONDE SAVAGE" is on of those jungle-adventure secondaries which delight young America. This one, because of adroit megging and scripting, will prove acceptable diversion for the whole family in general nabe showings.

Gordon Bache's original script is primarily responsible for turning an all-out corn plot into pleasant entertainment. He does it by relieving basically extreme situations with bright dialogue and injecting natural behavior into his characters. It's the perfect combination for generating audience-participation.

Director S. K. Seeley augments this advantage with common-sense megging. He gets relaxed, under-played performances which also compensate the high meller flavor of the premise.

Leif Erickson turns in a competent interpretation of a Yank flyer who operates a cargo service in Africa. Leif's ability and appearance are a distinct asset to the film.

Frank Jenks' humor flavors the yarn with homespun, bromidic comedy which deftly foils the exotic atmosphere. It's nice casting.

Gale Sherwood, in the title role, is called upon to deliver a bit more than her brief histrionic experience can deliver. A good-looking gal, and well poised, she should register well in conventional roles. Playing a primitive woman, raised by jungle savages, she strains credulity. The voice and mannerisms are too nice.

Producer Lionel Toll has pulled plenty from an obviously small budget. Careful use of stock shots sandwiched in at strategic moments give the African background an aura of reality.

Leif and Frank are hired by rat Douglas Dumbrille to fly over the jungle and locate a hidden tribe. The boys have motor trouble and crash-land. They're captured by the tribe for which they're scouting. Miss Sherwood is the white boss.

After Leif has taught her a bit of English, he finds out that she's the daughter of Dumbrille's former diamond-mine partner. Dumbrille had had murdered her parents and wants to wipe out her tribe to cover the long-ago killing.

Leif and Frank fix the plane, hop back to Dumbrille's jungle estate and are locked up by the canny Doug, after he forces Jenks to reveal the tribe's location.

The boys get loose with the help of Veda Ann Borg, Dumbrille's unhappy wife, and fly to help Gale and her dark cronies before Dumbrille and his gunmen arrive.

Leif traps the baddies, wins the gal and brings the bums to book. Natch.

—Bill



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RADIO AND TELEVISION

By Lee Reise

• Walter O'Keefe's show "Double or Nothing" is in the air in more ways than one. It seems the wives of the cast are visiting the rehearsals and broadcasts, but are not giving out with explanations. Speculation is rife and Sam Spade, called in to clear up the mystery, did so but refuses to give the pay-off. Spade's fear of the ladies has caused him to pull out of the D & N caper. What now, Walter?

Sam Edwards, Dexter of CBS' "Meet Corliss Archer" had a real switcheroo pulled on him recently at 20th Century-Fox. Called in for a bit part in "Street With No Name", the bit has now developed into a lead role. Don't get excited Sam, the editor will probably leave you with a walk-on.

Singer Gordon McRae of the "Star Theatre" is recovering from the beatings he took in the role of a fighter in WB's picture "The Fighting Terror" and will have a singing lead in the film picturizing the life of Marilyn Miller—when his face gets back to normal.

ABC's LA television station is expected to be in operation by December along with their San Francisco station and will be tied together for the start of their Pacific Coast Regional Network.

Tom Breneman is playing host to 93-year-old Mrs. Lucy Ann Bogardus of Boston for a week. An "Orchid Lady" at his broadcast in Boston last summer, Tom invited her to spend a week with him, but Miss Bogardus set the date back uptil Boston's weather vane pointed westward ho.

Abe Burrows, proclaimed radio's hottest find of the year by Look Magazine, also helps script the Joan Davis show in his spare time. What else..

Cy Howard, producer of "My Friend Irma", squired Fanny Brice to Ciro's recently celebrating the opening of his new bachelor apartment which Fanny decorated for him. When's the trade preview, Cy?

Georgia Gibbs and Herb Jeffries move to Paul Whitman's "On Stage" for a one-nighther tonight with John Kiernan of "Info Please", Victor Borge, Eddy Howard and Martha Tilton filling out the week.

Wes Battersea of CBS's "Free For All" ran into a stopper last week. Trying to fill a request from Ott Moss of Newhall for rain, Wes imported rainmaker Chief Thunder-Cloud to do the job. The Chief shot the works,

but a phone called proved no results. The Chief hearing Wes call Newhall, California solemnly replied that he had worked on the wrong cloud because he thought Newhall was in Washington State. P.S. A subsequent phone call proved it was raining in Washington. The Chief's been around, boys!

ABC's "Twelve Players" airing tonight is unique in that the cast includes twelve top Afra stars who audition before each other for the lead parts.

Practically everybody in town was lined up for the auditions of the new drama series, "The Townspeople", produced by Glenhall Taylor for N. W. Ayre & Son, Inc. Some listed are Fay Bainter, Mary Boland, Janet Blair, Lloyd Nolan, J. Carroll Naish, Charlie Ruggles and Irene Rich.

Agent Mitch Gertz has just acquired the "Adventures of Zorro" property, old Doug Fairbanks starrer, for radio adaption and is also packaging "Holly-

wood Barbershop", an original by Bradbury Foote and Harry Seymour with Victor Moore slated for the top spot.

Paula Stone has just been renewed for 13 weeks on her Mutual "Raggedy Ann" series for the kids. My kids listen to them with me.

Not satisfied with sharing in the profits of three Broadway hits, Jackie Kelk, Homer on "The Aldrich Family" is now writing a play of his own. Hungry, eh kid?

Marster Crosby goes all out in Wednesday's Philco show with guesters Oscar Levant, Peggy Lee and Joe Venuti completing a terrific musical quartet.

Ralph Edwards' "Truth or Consequences" new "Walking Man" contest is outdrawing the late "Miss Hush" contest with four times as many letters. If this keeps up, Edwards will have a polling audience that will make Gallup and Roper look like amateurs.

HORSEPLAY

by Milton D. Luban

• This is a peculiar column to write. Generally I write nasty things. I sneer at press agents, actors, films—everything, in fact, but myself. That's because I'm a louse.

That is why this column is peculiar. Right now, instead of sneering, I'm feeling mighty proud of Hollywood. You would too, if you had been on that trip to El Rancho Vegas for the March of Dimes benefit. To put it mildly, Hollywood stole the show in every way—in entertaining, in raising cash and in donating cash.

Biggest hit of the occasion was personable Eddie Dean, singing cowboy star of PRC. It was known vaguely that Eddie could sing, but no one expected the truly glorious voice he unveiled at Las Vegas. I wonder if PRC executives have any idea of the talent they have in Eddie Dean. They better find out before some other studio grabs him.

Pert little Jeannie McKeon, radio personality, raised a tidy sum for the benefit by auctioning off an autographed album of her latest records,

and delighted the customers with a few songs. Jeannie has a cute personality to go with her excellent voice.

We mustn't overdo this good fellowship stuff so a simple pat on the back to Dick Foran, Lovely Hazel Brooks, Wendell Niles—who isn't anywhere as pretty as Jennifer Holt, and Elena Verdugo. They all helped swell the March of Dimes fund. As for Phil Foster, El Rancho comedy star who plugged away until early morning, well, the people are still laughing at this hilarious clown.

A special plug goes to Desi Arnaz who, after finishing his show at the Flamingo, brought his company over and entertained until he almost collapsed from exhaustion. Dezi also contributed generously from his own pocket.

Ed Scofield and Vance King, who arranged the trip, deserve congratulations and thanks for their fine work in

a wonderful cause.

Now, to revert to normal, let's take a look at some of the deathless literature sent out by the press agents.

Twentieth-Fox announces that "Deep Water" has been changed to "Deep Waters"—showing how inflation is sweeping the country.

Another 20th title change is "This Is The Moment" to "That Lady In Ermine"—which is fast work on the gal's part.

Margaret Ettinger sends this sensational announcement: "The Navy loves Elizabeth Scott! As she was leaving the Brown Derby the other dinner-time, ten sailors besieged Liz for autographs, and then escorted her triumphantly through the traffic to her car!" Sorry, Maggie, but I was in the Army.

Vance King informs us that the Las Vegas Flamingo has started a new rum drink called the Flamingo. Two drinks and you see Flamingos instead of pink elephants. Personally, after my Las Vegas trip, one sip and I see slot machines.

A mood of censorship seems to be spreading throughout the nation. Radio commentators are denouncing crime pictures as a bad influence on youngsters. A group of midwest exhibitors are peeved over "The Senator Was Indiscreet" because it lampoons politicians. "Forever Amber" and "Duel in The Sun" have been banned in many spots because they suggest s-e-x.

I'm all for this censorship. The motion picture industry should be more careful. Producers should consider the young ones.

I believe all scenes of actors smoking should be censored. Children see stars handling cigarettes and start aping them. The cigarettes stunt their growth. Next thing you know we'll be a nation of midgets. This censorship, of course, should also be applied to drinking scenes.

The same thing goes for gunplay. This is an atomic age. Children should be taught that guns are old-fashioned. Let the kiddies learn to play with atom bombs instead.

I believe that all dialogue should be banned so that the youngsters learn by example that children should be seen and not heard. All love scenes

(Continued on Page 10)

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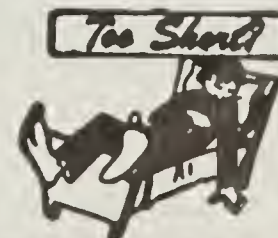
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"MAN OF EVIL"

(Continued from Page 3)

with the gals—he's a suave heel.

The principals are excellent, along with supporting players—a tribute to director Anthony Asquith. Outstanding bit is done by Wilfred Lawson, as the tried-&-true old servitor of Miss Calvert.

Jean Kent as a pretty, petulant, self-seeking and light lass, registers strongly. So do Margaretta Scott, Nora Swinburne, Helen Haye and Cathleen Nesbitt.

Yarn follows the tribulations of Miss Calvert as she attempts to cope with the problem of being illegitimate. Her father, a cabinet minister, commits suicide when his wife (Margaretta Scott) finds that he has had a child out of wedlock and demands a divorce and rich settlement.

She wants the alimony to marry and keep the dissolute and treacherous Mason. James, earlier, had been responsible for the death of Phyllis' foster-father.

Phyllis meets her father's secretary and friend, Stewart Granger. It's love. But his snobbish sister makes it plain to Phyllis that marriage would ruin his career and his life.

She runs away to faithful old Wilfred Lawson, who now owns a pub. Stu follows her and she lives with him, refusing his hope for marriage. Later, in Paris, he duels with Mason, who is now keeping Phyllis' girlhood chum, Jean Kent, a ballet star.

Near death from Mason's bullet, whom he has killed, Granger is saved by Phyllis. The sequence brings out the difference between her fundamental warmth and the sterile, superficial affection of Granger's sister—who places social decorum above even her brother's life.

Phyllis and Granger of course tie that good old needed knot. —Bill.



SWEDISH INVASION—Signe Hasso and William Powell entertain three prominent Swedish personalities on the set of their "Mr. Peabody and the Mermaid" at Universal-International studios. (L to R) Thor L. Brooks—the noted director—Signe Hasso, Bill Powell, Schamyl Bauman and Carl Nelson.

NAMES IN THE NEWS

Claudette Colbert is being dickered by B. B. Schulberg to direct "Mary Had A Little," Schulberg's film version of the stage play. Enterprise is scheduled to release through its UA source.

Richard Baseheart has been called from Broadway for a top-spot role in Walter Wanger's "Bastille." Eagle-Lion releases.

Marlene Dietrich flies to Paris in June for "Le Bleu En Herbe" for Films Le Mai.

Walter Brennan steps into RKO's "Blood On The Moon," which stars Robert Mitchum, Preston Foster and Barbara Bel Geddes.

Harry Sherman is adding another indie unit to his Harry Sherman Productions. Vernon Clark will head it.

Betty Hutton will star in a Paramount remake of "Ruggles Of Red Gap." Yarn is to be rewritten for femme lead.

Madeleine Carroll has been awarded the Army's Medal of Freedom, for her Red Cross work during the war. General I. B. Larkin made the award for General Eisenhower.

James Stewart was voted a citation by Chicago police reporters and photographers for "faithful portrayal of a newspaperman," in "Call Northside 777."

Clark Gable, Ginger Rogers and Barbara Stanwyck have been added

HORSE PLAY

(Continued from Page 9)

will have to cut as, without dialogue, they might seem suggestive. There must be no fisticuffs because such scenes might create youthful rough-necks.

With these taboos, it seems pointless to waste film on what is left. If motion picture producers are at all interested in the welfare of youth, they will simply flash the credits on the screen, after which there will be ninety minutes of darkness and silence.

Gosh, I think I've discovered the perfect picture!

to the banned list in Hungary. Stars are denounced as aiming "to expel leftist-minded actors and prevent production of democratic films."

Andrea King is negotiating with Raymond Duncan for screen fights to Isadora Duncan's life.

Claude Rains will star in J. Arthur Rank's "The Passionate Friends." He'll shove off for London in March.

Eddie Cantor has been named chairman of the Sydenham Institute Fellowship. He'll conduct national campaign to expand medical and research facilities of the Sydenham Hospital in N.Y.

Frank Sinatra expects to start up a new radio station in Palm Springs, FCC willing, that is.

George Jessel plans a series of heart & flowers musicals. He's got a slew of writers on 'em, already.

Greta Garbo is being eagerly sought by Sir Alexander Korda, for a pic next summer, to be shot in France. So far, Garbo ain't talkin'.

Madeleine Carroll, fresh back from France, and a study of foreign film methods, says flatly that the trouble with Hollywood is that local big-shots

"YOU KNEW SUSIE"

(Continued from Page 3)

gress big-shots to the effect that Eddie's early ancestor was a hero to whom the Government owed ten thousand pounds.

From here the yarn hops into high gear. Eddie and Joan go to the Capitol. After lotsa the usual Washington merrygoround, they find that the compounded interest gives 'em 7 billion bucks.

It leads to a hilarious slapstick satire on kidnapping and winds up with hubby and 'frau deciding that they don't want the dough. This makes 'em national heroes and they go back to the old homestead and big biz for the tavern.

A hint of juve romance and other bits of routine paraphernalia are also tossed in to round out uniform fun.

—Bill

NEW INDIE

Thomas Launches Equity Pix; Plans 22 This Year

● A new independent company, Equity Pictures, has been announced by Harry Thomas.

The company will turn out 22 films during its first year, six of them in Cinecolor. Eagle-Lion will release.

Action and exploitation yarns are to be stressed. A number of stories of this type have been purchased and are in preparation.

Under prexy Thomas is Howard Welsch, as veepee. Jack Schwarz, as Treasurer and Sid Justman in the secretarial spot complete the roll of officers.

are "afraid to meet the challenge of the present-day world." No public comment, so far, from I.b.s.

Joan Fontaine has been borrowed from Rampart for femme lead in Norma Productions' "Kiss The Blood Off My Hands."

Lana Turner is all lightness and laughter, now that her suspension by Metro is over and she and Leo are palsy-walsey. She'll do that "Three Musketeers" role originally slated for her.

Julia Faye steps soon into her 300th film role, when she emotes for Paramount's "Abigail, Dear Heart." Julia Started in 1914.



Yolanda "Milla" Gray, currently in the title role of Benn W. Levy's "Mrs. Moonlight" at the Playbox in Pasadena, has just received a cabled offer to do the lead in producer Vic Pahlen's new picture to roll soon in Italy.

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LOTS A TINT

Predict 90% Of All Pix Will Be In Color By '52

● Ninety percent of all motion pictures will be made in color by 1952 was the prediction made last week before members of Associated Arts of California by Clyde A. Warne, president of Hollywood Colorfilm Corporation.

Pointing out that capacity rather than expenses has been the greatest blockade against expansion of color usage during recent years, Warne told the assembly of 500 artists, lithographers, photographers and art directors that equipment demands for laboratory development are finally being met and that color processors today are prepared to turn out twice as much of the tinted footage as they were 18 months ago.

In support of his forecast of 1952's polychromatic film output, Warne revealed that at least 50 percent of the recently formed independent production companies, many of them in the low budget field for which color would never have been considered even three years ago, have approached Vitacolor, the 35mm. product of Hollywood Colorfilm Corporation, with a view to obtaining commitments for a large part of their future product.

SLICK FILM

Union Oil In New Type Of Pic: Films Annual Report

● Newest wrinkle in commercial pix is Union Oil's announcement that it will film its annual report to shareholders, employees and dealers.

Pic is to clock at 15 minutes and stars prexy Reese Taylor, with his executive board in supporting roles.

Idea is to make visual and clear a report which often is a mass of figures and difficult for untrained minds to grasp. Yarn will be done in a combination of live action and animation.

Scenario is under preparation by Haines Finnell. Shooting takes place at Wilding Pictures Productions.

MORE HONORS

Photoplay Magazine Holds 4th Annual Award Dinner

● Photoplay Magazine holds its Fourth Annual Gold Medal Award Dinner next Monday in the Crystal Room of the Beverly Hills Hotel in Beverly Hills.

American Broadcasting System will cover the event. Time is 10:30 to 1:00 PM. Jack Benny is amcee.

Affair will be attended by top figures in the film industry.

It is expected to rival the highly successful Look Award program, in which Rosalind Russell and Gregory Peck were given top honors. Peck for "Gentleman's Agreement" and Miss Russell for "Mourning Becomes Electra."

HOLLYWOOD SIDESHOW

● HOW THE MIGHTY FALL. Chas. Chaplin pic in a double bill and in the secondary spot on marquee. Theater put Hodiak and Sidney in "Love From a Stranger" over "Verdoux." And while we are on the Chaplin family, Chas., Jr., a likable fellow, but perhaps a little silly once in a while in over-matching himself with a bottle of that stuff, was completely deserted by his old man when Jr. recently got caught in a jam that entailed 150 skins or a sojourn in the sneezer. It's the old man's way of returning the compliment of Jr. standing up for him when the former got in a much more serious jam. ☐ Joe Blair, founder of the Hollywood Review, now retired, has left for a 4-month trip to Guadalajara, Mex.

● JACK CARSON's back counting polka dots. He and Chilli Williams have resumed where they left off. And Welles (the genius) has a new flame in Rome. An actress named Sylvana Pampanini. It is heard he calls her Sillypan. Cute, eh? ☐ This should be heralded everywhere. Horace Stoneham, owner of the NY Giants, is giving ticket selling jobs to amputee veterans, paying them from \$6 to \$8 for 3 hours work daily. Most probably other stadia promoters will do likewise. Why can't they do it out here, when the baseball season opens? And don't you think theaters would build up tremendous goodwill if they replaced those cuties in the ticket sellers pillboxes with Amp ticketsellers?

● THE MOVIE STARS ART Exhibit is to commence Feb. 19 at the Hall Of Art, Beverly Hills. All proceeds from the sale of paintings donated by the actor-artists will go to the United Nations Appeal for Children, which launched its national campaign Feb. 1. About 30 picplayers will be represented, among them such wellknowns as Ruth Hussey, Lew Ayres, June Haver, Richard Conte, Coleen Gray, Sigrid Gurie, John Garfield, Lilli Palmer, Merle Oberon, Jeanne Crain, Frank Sinatra, Barbara Lawrence, Ella Raines, Hurd Hatfield, Agnes Moorehead, Linda Darnell, Lionel Barrymore, Keye Luke, Marguerite Chapman, Patricia Morrison, Cornell Wilde, Jane Wyman, Douglas Dick and others. Almost every art medium will be represented in the exhibit, oils water colors, tempera, gouaches, wood cuts, etchings, ceramics.

● WALTER WINCHELL is so right. When he heard the British press objected to the heavy dough Mickey Rooney got for his London p. a. he printed: "They never objected to seeing Mickey in London on a soldier's pay."

☐ Recent reading: "Midnight Lace," by MacKinlay Kantor. You wouldn't think the same man wrote the excellent "Glory For Me," the novel in blank verse from which, you recall, "The Best Years of Our Lives" was adapted. "Cream of the Crop," by "Senator" Ford, Harry Hershfield and Joe Laurie, Jr., If you want corn for your pix, here it is. Bushels of it. "The Communist Record In Hollywood," good piece by Olivier Carlson in the current American Mercury. Names new names and outlines incidents. Particularly sights and lets go both barrels at the Actors' Lab, saying it is a commie greenhouse.

● MICHAEL FESSIER, writer-producer, has a new novel, "The Ordeals of Odo," just from the Dial Press. Story's about a parrot who not only talks but is a mind reader. Maybe bird is that big one in the Mocambo aviary, the one they're going to have to boil and serve if biz doesn't get any better. Dick English grinds 'em out like a chainmaker. His just recently completed novel is called "Odds and the Lady," and the studios are bidding. Betty ("A Tree Grows in B'klyn") Smith's new novel, "Tomorrow Will Be Better," has reached galley proof stage. Probably will be purchased by MGM, as studio has optional first shot at it. Somerset Maugham has almost completed his newest book, "Catalina." Of course it has nothing to do with that nearby isle. U-I Fashion Designer Ivonne Wood has written a novel, "After A Fashion," which is about fashions. Bretaigne Windust, Betty Davis director on "Winter Meeting," has written a book on stage direction, which Yale Press will publish.

● DANE CLARK is trying to cinch rights to the life of Amos Alonzo Stagg, famed gridcoach, to play title role, of course. ☐ Mickey Walker, erstwhile middle—and welterweight champ has just been made sporting editor of Police Gazette. ☐ There's going to be lot of confusion. A man by the name of Clarence Brown is campaign manager for Bob Taft. We wonder if Hollywood's Clarence is on the side of Bob's Clarence.

☐ Democratic Congressional Nominee Karl Propper, in NY, is brother-in-law of Claude Rains. ☐ Jeanette MacDonald will do the National Anthem singing at the Republican National Convention this Summer. We wonder if Pres. Truman can get Margaret the same job at the Dem. Con. ☐ The Oscar Oldknows celebrated their 25th wedding anniversary the other day. Ned Depinet was best man at the wedding in 1923. ☐ Here's one for Diogenes. Irene Rich, celebrating her birthday during the filming of "Fort Apache" at RKO denied she was 54. "I am 56," she said, correcting the date in her studio biog. —Tidden.

BIG SLATE

Republic Lines Up Strong Backlog Of Quality Films

● With wind-up of the Charles K. Feldman Group-Marshall Grant production of "Moonrise" last week Republic has completed two-thirds of its announced number of 12 top-budgeted films for release on its 1947-48 program.

This backlog of "A" class films gives studio its strongest line-up of star names and big story properties in its 13 year history, and represents over \$10,000,000 in investment.

Two additional pics, "Wake of the Red Witch," starring John Wayne and directed by Edward Ludwig for associate producer Edmund Grainger, and "The Blue Lady," with Allan Dwan as associate producer-director, are slated to begin filming next month, with "Another Dawn," starring Vera Ralston, with John H. Auer as associate producer-director, and "The Far Outpost," produced and directed by Joe Kane and starring William Elliott, following soon after before the cameras, and completing the program of big budgeters.

MORE MONEY

Columbia Negotiates Big New Loan From 3 Banks

● Columbia has negotiated a new bank loan of \$15,000,000.

This latest deal cancels prior \$9,000,000 credit which was to have been retired in 5 years.

Banks involved are Sege Semenko's First National of Boston, which will put up 40 percent, Bank of America, also 40 percent, and the Manhattan company, which supplies the remaining 20 percent.

Sum involved is available until Nov. 30, 1948. Availability decreases thereafter by \$1,500,000 annually.

STRONG INDIE

MacMurray - Bacon Join Nasser's New Indie Co.

● Fred MacMurray and Lloyd Bacon have been inked as initial "insurance" by James Nasser, for his newly formed indie, James Nasser Productions. Nasser heads the group which recently took over General Service Studios.

First on the slate will be "Innocent Affair," in which MacMurray stars under Bacon's direction.

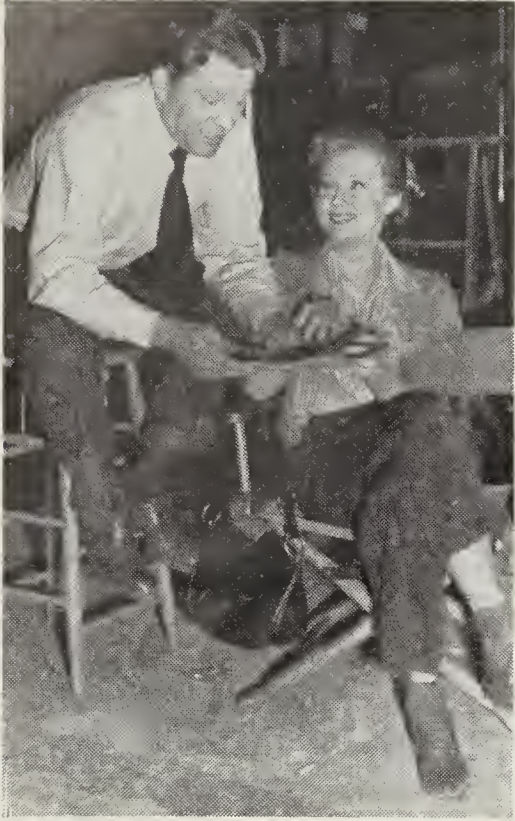
Other important stars are being dickered.

Nasser is said to have acquired several important story properties.

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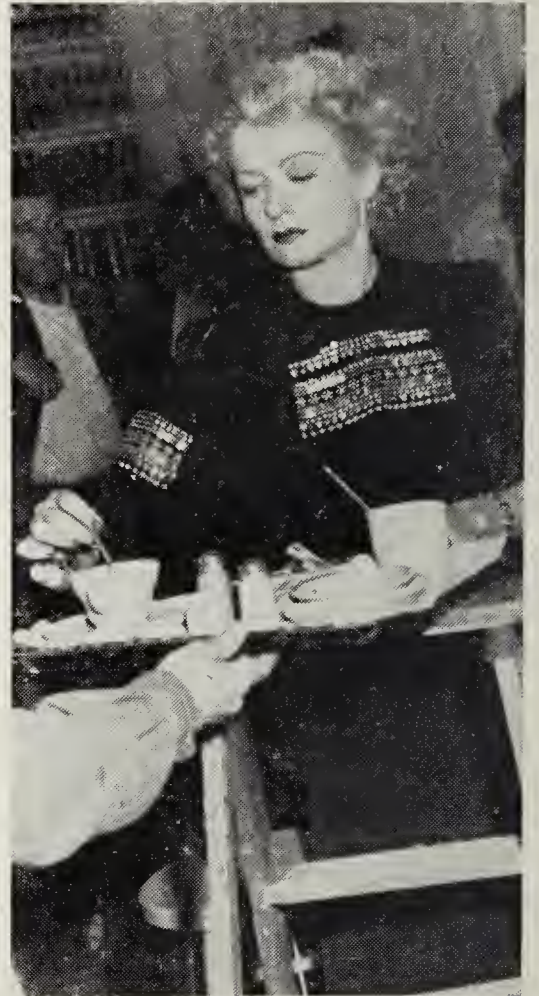
Behind the 'Smart Woman' Scenes



(Above) Michael O'Shea and wife, Virginia Mayo, as they were caught in a candid mood on the set of Allied Artists' production of "Smart Woman." Constance Bennett and Brian Ahearn are starred in this Hal E. Chester production. Other principals include Barry Sullivan, James Gleason, Michael O'Shea, Otto Kruger, and Isabel Elsem. The picture is highly dramatic.



(Above) Chatting off-stage on the set of Allied Artists' "Smart Woman," are Col. John Coulter (Constance Bennett's husband), Constance Bennett and Brian Ahearn. The latter two are starred in the Hal E. Chester production which will be released as an Allied special during the early part of the coming year. Miss Bennett appears as a criminal councilor and Brian Ahearn as a special prosecutor appointed by the government in this dramatic photoplay.



(Above) Constance Bennett takes advantage of a lull between takes to sip some tea on the set of the Allied Artists' special, "Smart Woman," which is a Hal E. Chester 1948 production.



(Above) James Roosevelt, elder son of the late President, chats with his long-time friend Constance Bennett (who is shown informally in the lower right-hand corner across the page).



(Left) Director Edward A. Blatt (his back to still camera) is shown megg-ing a scene involving Brian Ahearn and Constance Bennett in the Hal E. Chester production, "Smart Woman."

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